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Regional in News Value; National in Service

Moving Picture WORLD

Vol. 61, No. 1 MARCH 3, 1923 PRICE 25 CENTS

THE NEW YORK PUBLIC LIBRARY

Her First American Picture

THE PUBLIC KNOWS

Miss Negri has NEVER made any other American picture. ALL her other pictures were made in Europe.

ADOLPH ZUKOR PRESENTS

POLA NEGRI

IN A GEORGE

FITZMAURICE

PRODUCTION

"BELLA DONNA"

The exhibitor who is able to show his patrons the NEW Pola Negri in "Bella Donna" lifts his house way above the rank and file, keeps faith with his patrons and reaps big profits.

Build up your patrons' faith in you!

From the novel by Robert Hichens. Scenario by Ouida Bergere.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Her Second American Picture

"THE CHEAT"

A George Fitzmaurice Production, by Hector Turnbull. Scenario by Ouida Bergere.

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New Y ork, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

Women will love him!
Men will envy him!

Watch
for
JACK LONDON'S
Sensational Story

The
Abysmal Brute

Soon to be
presented by
Carl
Laemmle

Starring
Reginald Denny
Hero of "The Leather Pushers"
and an extraordinary cast

A HOBART HENLEY PRODUCTION

UNIVERSAL JEWEL "Beat them if you can

Posters as Great as The Picture!

a Paramount Picture
JAMES CRUZE Production
THE COVERED WAGON
ADAPTED BY JACK CUNNINGHAM FROM THE NOVEL BY EMERSON HOUGH

24 Sheet

1 Sheet

THESE are only a few of the great posters on "The Covered Wagon."

More accessories will be issued on this than on any other picture in history.

The posters will include:

Three 24-sheets
Three 3-sheets
Three 1-sheets
Two 6-sheets

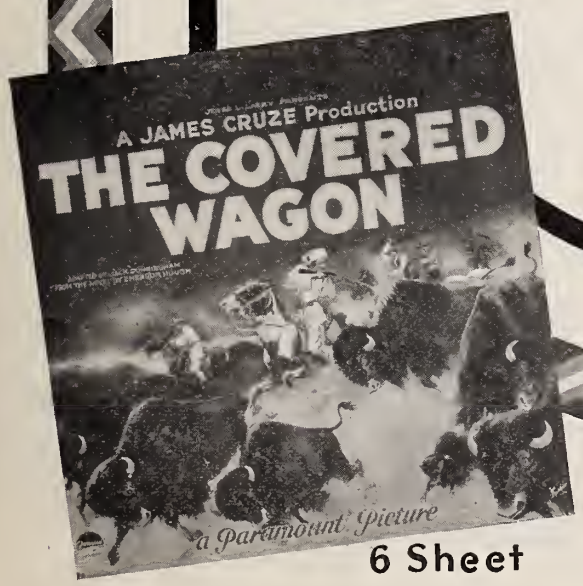
Also an 8-page, three-color herald, and many extra press ads.

Adapted by Jack Cunningham from the novel by Emerson Hough. A James Cruze production.

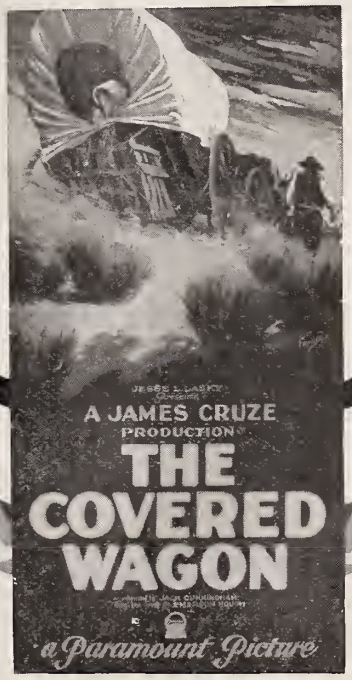
a Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Window Card



6 Sheet



3 Sheet

6 Sheet

BEN BLUMENTHAL
Presents

Emil Jannings

IN

SHAKESPEARE'S
IMMORTAL
DRAMA

Othello

Directed by DIMITRI BUCHOWETZKI

WERNER KRAUS
as "IAGO"

&

ICA LENKEFFY
as "DESDEMONA"

OPENING AT

Criterion Theatre

FEBRUARY 25th, 1923

American and Canadian Rights Controlled by
Export & Import Film Co., Inc. and David P. Howells

Here's what the Critics say:

WM. A. JOHNSON, *Editor Motion Picture News:* "Goldwyn's big Production, 'The Christian,' will go down in history as a masterpiece!"

L. W. BOYNTON, *Editor Exhibitor's Trade Review:* "'The Christian' is a screen marvel. It takes its place with the acknowledged classics of the motion picture. Unquestionably the biggest box-office picture Goldwyn has ever released."

ROBERT E. WELSH, *Editor Motion Picture World:* "'The Christian is a really great picture without an 'if' or a 'but.' It will make a pile of money."

JOHN SPARGO, *Editor N. Y. Exhibitor's Herald:* "'The Christian' will clean up. It has everything!"

LOUELLA PARSONS, *M. P. Editor Morning Telegraph:* "No exhibitor can afford to pass by 'The Christian.'"

FRED SCHADER, *in Variety:* "One of the biggest box-office winners."

FILM DAILY: "'The Christian' will undoubtedly prove one of the outstanding attractions of the year."

Joins the elect!

Held over for a 2nd week at the world's largest theatre—New York's Capitol!

Only a few pictures in the last four years have achieved this distinction. Two weeks at this theatre of 6000 seats is the ULTIMATE TEST *of the pulling power of a picture. It confirms the opinion that* THE CHRISTIAN IS THE BIGGEST PICTURE OF THE YEAR!

Breaking Records From Coast to Coast

Everywhere, in all sections of the country, in big cities and small,

"Douglas Fairbanks in Robin Hood"

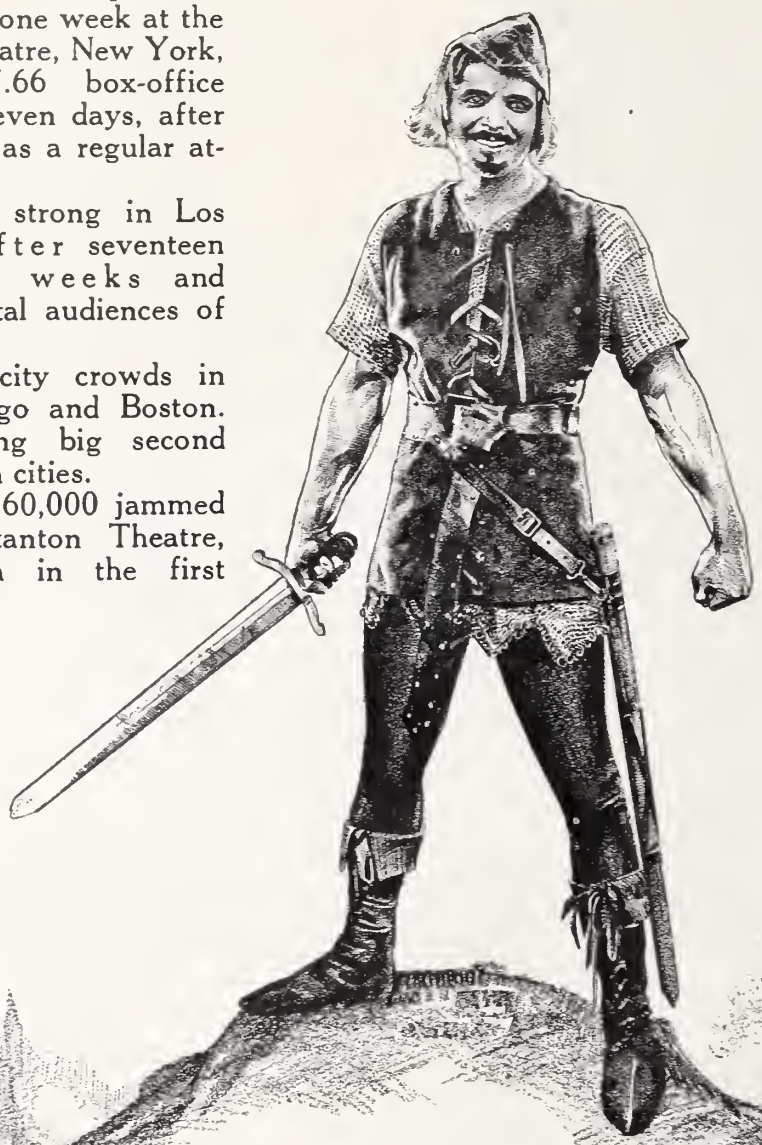
Is smashing all previous records for audience attendance and box-office receipts; setting new standards in every way; winning 100 per cent. praise from exhibitors, spectators and critics.

Played to 101,820 paid admissions in one week at the Capitol Theatre, New York, a $58,097.66 box-office gross for seven days, after a long run as a regular attraction.

Still going strong in Los Angeles after seventeen consecutive weeks and drawing total audiences of 225,000.

Drew capacity crowds in both Chicago and Boston. Now having big second runs in both cities.

More than 60,000 jammed the big Stanton Theatre, Philadelphia in the first week.



Majestic Theatre, Hartford, Conn., sold out solid by 11 A. M. and streets jammed.

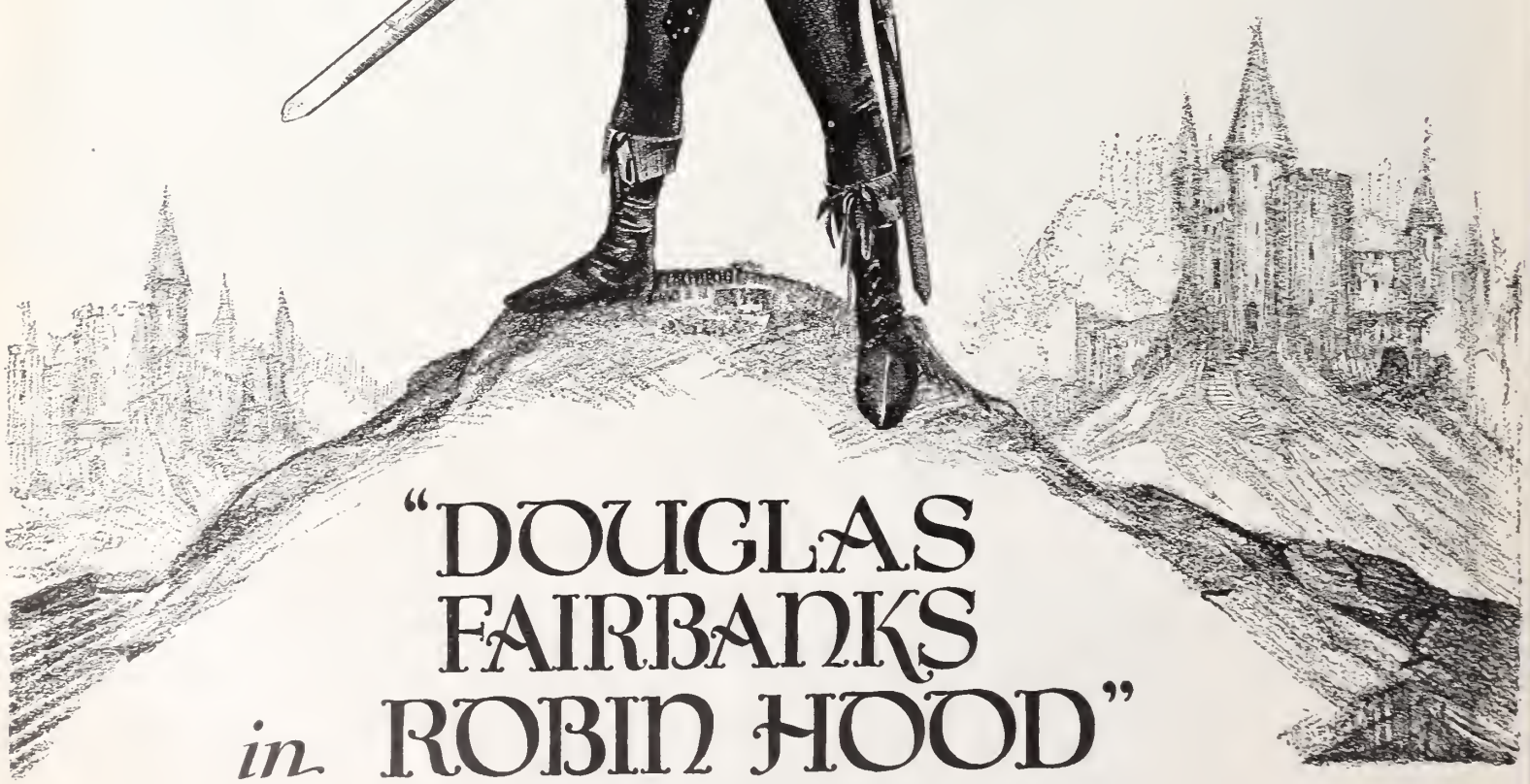
"Biggest picture sensation ever exhibited in Altoona, Pa.," said I. C. Mishler.

Played to capacity at Grand Rapids, Mich., drawing all classes into audiences.

Broke all house records at Colorado Theatre, Denver.

Still packing Pitt Theatre, Pittsburgh, after tremendously big opening.

Smashed attendance records at Strand, Schenectady, N. Y.



"DOUGLAS FAIRBANKS in ROBIN HOOD"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

Photography by Arthur Edeson

Direction by Allan Dwan

With "Theatres Everywhere" Marcus Loew Recommends D. W. Griffith's "One Exciting Night" To the Patrons of His Houses

I personally recommend this production as an example of the highest type of photoplay. It is enjoyably exciting, a stimulating combination of humor, drama, mystery and thrills rarely attained in motion pictures.

Very truly yours,

Marcus Loew

MARCUS LOEW.

D. W. GRIFFITH'S "One Exciting Night"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

NAZIMOVA

in Oscar Wilde's

"Salomé"

Direction by Charles Bryant

Your Audiences Have Never Seen Such a Picture As "Salome"

Here is the golden opportunity for exhibitors who want a film that is far above the commonplace.

Nazimova's "Salome" is different, fascinating, alluring, beautiful and far above the average.

Your audiences have never seen such artistic settings as "Salome's."

They have never seen costumes like "Salome's."

They have never seen situations like those in "Salome."

They have never seen acting like Nazimova's in "Salome."

They have never seen emotions like "Salome's."

Not even has any capitol of Europe ever seen a picture as unique and different as "Salome."

The Title "Salome" Is a Box-Office Guarantee

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

MACK SENNETT

presents

MABEL NORMAND

in

"SUZANNA"

Directed by
F. Richard Jones

Dashing Cabalerros, Reckless Toreadors, Soft-Eyed Senoritas!

What more does any exhibitor want? What more can any audience ask? Mack Sennett's "Suzanna," with the attractive Mabel Normand, satisfies both.

"Filled from beginning to end with colorful action and adventure, flavored with the romance of historical incident."—Los Angeles Herald

"It has atmosphere and it has color; and in settings and costumes and the feeling for beauty, 'Suzanna' excels."—Los Angeles Times.

"A beautiful picture with all the elements of melodrama, romance and comedy; a remarkable achievement in films; Miss Normand does the best work of her life as Suzanna; worth waiting to see." — San Francisco Chronicle.

"Packed houses greeted 'Suzanna'; the production assumes the proportions of an epic romance."—San Francisco News.

"Mabel Normand is a revelation—she grips the emotions and makes an impression. Vastly more enjoyable than anything ever produced at the Sennett studio."—Bulletin.

"Hauntingly beautiful A most worthy production. Adventuresome and thrilling episodes hold the spectator. Mabel Normand achieves a triumph in the title role."—Call.

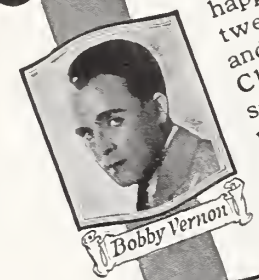
Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

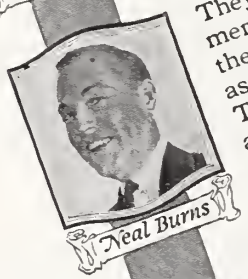
Christie Comedies

Christie Comedies

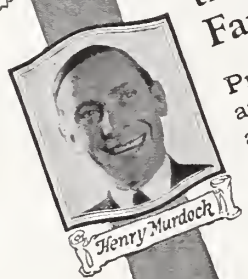
strike a joyous happy medium between light farce and broad comedy. Christie's recent satires have set a new standard for short film comedies.



These two-reel gems of fun are based on real stories. They present young men and women of the highest ability as comedy artists. They are all clean, and can be depended on to



Entertain the Whole Family



Progressive theatres everywhere are showing Christie Comedies—and there is one in your neighborhood.

Like all of Educational's Short Subjects, Christie Comedies can be identified by the Educational Pictures trade-mark on the film and on lobby displays in theatre entrances.

Mean more to your box-office than most long features. They are known to ALL your patrons through their long record for clean fun, and through constant national advertising.

← THIS AD

Appears in

THE SATURDAY EVENING POST

March 3rd Issue

BOOK
Christie Comedies
and
ADVERTISE THEM

ALL
Educational Pictures
ARE NATIONALLY ADVERTISED TO
YOUR PATRONS

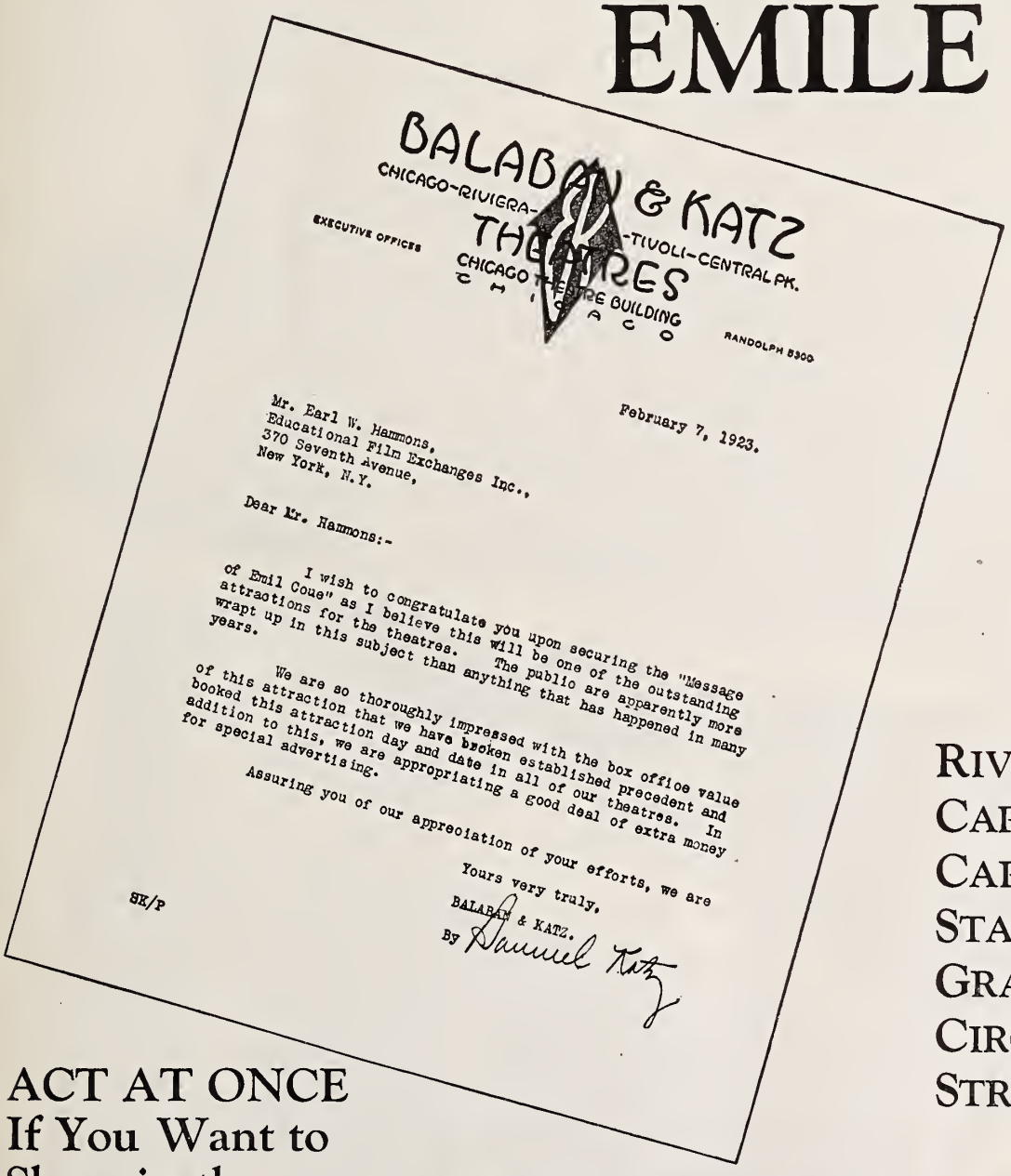
When You See This, Go In— It's the Sign of a Whole Evening's Entertainment

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
Executive Offices
New York

THESE GREAT SHOWMEN
Break All Their Booking Records on
"THE MESSAGE OF EMILE COUÉ"



BALABAN & KATZ
CHICAGO-RIVIERA-TIVOLI-CENTRAL PK.
THEATRES
CHICAGO THEATRE BUILDING
CHICAGO
EXECUTIVE OFFICES
RANDOLPH 5300

February 7, 1923.

Mr. Earl W. Hammons,
Educational Film Exchanges Inc.,
370 Seventh Avenue,
New York, N.Y.

Dear Mr. Hammons:-

I wish to congratulate you upon securing the "Message of Emil Coue" as I believe this will be one of the outstanding attractions for the theatres. The public are apparently more wrapt up in this subject than anything that has happened in many years.

We are so thoroughly impressed with the box office value of this attraction that we have broken established precedent and booked this attraction day and date in all of our theatres. In addition to this, we are appropriating a good deal of extra money for special advertising.

Assuring you of our appreciation of your efforts, we are

Yours very truly,
BALABAN & KATZ.
By Samuel Katz

SK/P

Booked Also
By The

RIVOLI, New York
CAPITOL, Detroit
CAPITOL, St. Paul
STATE, Minneapolis
GRANADA, San Francisco
CIRCLE, Indianapolis
STRAND, Milwaukee

ACT AT ONCE
If You Want to
Share in the
Box-Office
Clean-Up on This
Great Short
Subject Attraction.

Educational Pictures
"THE SPICE OF THE PROGRAM"

Produced by
Motion Picture Arts, Inc.

Directed by
John L. McCutcheon

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

Great Chapter Plays-

Why look further?

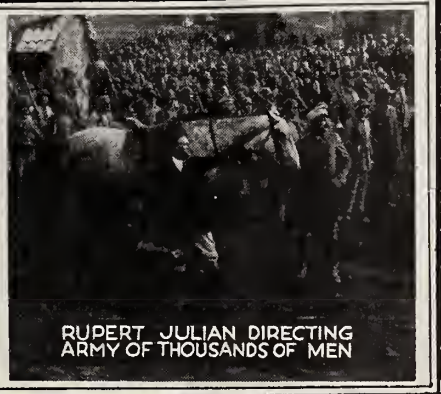
Presented by
Carl Laemmle

Universal Chapter Plays

DRIVING THE FIRST STAKE FOR ONE OF THE MAMMOTH SETS

THE GIANT PIT FOR THE MERRY GO ROUND

PLANNING TRACKS FOR THE STREET CARS


RUPERT JULIAN DIRECTING ARMY OF THOUSANDS OF MEN

A VIENNESE STREET SCENE BUILT AT UNIVERSAL CITY

MARY PHILBIN as AGNES URBAN

NORMAN KERRY as COUNT FRANZ

WATCH IT GROW

UNIVERSAL SUPER-JEWEL PRODUCTION

"MERRY GO ROUND"

to be presented by

CARL LAEMMLE

ONE VIEW OF THE GREAT ROYAL WEDDING SCENE

THE MOST BEAUTIFUL LOVE SCENE EVER SCREENED

A GREAT DRAMATIC MOMENT in this STUPENDOUS PRODUCTION

DIRECTED BY RUPERT JULIAN

A highly entertaining production in which the hero battles to success because he has the right kind of stuff in him—

Exactly the reason why the feature is making good in the theatres.

Here are just a few, large and small, spotted at random from all over the country:

Loew Theatres	New York City
New Park	Worcester, Mass.
Majestic	Albany, N. Y.
Hippodrome	McKeesport, Pa.
Majestic	Bridgeport, Conn.
Hippodrome	Pottsville, Pa.
Montauck	Passaic, N. J.
Orient	Jersey City, N. J.
Casino	Chicago, Ill.
Royal	Toledo, O.
Hippodrome	Warren, O.
Orpheum	Grand Rapids, Mich.
Family	Clinton, Ia.
Rex	Sheboygan, Wis.
Queen	Fort Worth, Tex.
Dixie	Galveston, Tex.
Strand	Charleston, W. Va.
Strand	Dayton, O.
Lyceum	Memphis, Tenn.
Hippodrome	Los Angeles, Cal.
Hippodrome	Sacramento, Cal.
Rialto	Casper, Wyo.

"An Entertaining Production Based on a Stirring Story."—Motion Picture News.

Syracuse Motion Picture Company
presents

Wyndham Standing
in
"The Inner Man"

With J. Barney Sherry and Dorothy Mackaill

DIRECTED BY HAMILTON SMITH
STORY BY CHARLES MACKAY
PHOTOGRAPHY BY ARTHUR CADWELL

Playgoers Pictures

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

Worth Millions—

and stranded on a park bench. Unlimited resources behind him, and not a penny in his pocket. His credit worthless, his identity lost, his explanation a joke.

Such is the amazing adventure of pompous John Pye Smith, millionaire. Serious to him, but uproariously amusing to every audience. By a perfectly reasonable series of mishaps, this man of millions loses his valet, his baggage, his beard, his pocket money—even his clothes.

Audiences are plunged deeper and deeper into sympathy for the luckless rich man, yet hilariously amused at the experience of a millionaire mingling with down-and-outers as he waits his turn for a hand-out at a charity bread line.

A hand-picked cast and directed with adroit skill to get all the laughs and sighs.

Affording all kinds of exploitation stunts and guaranteed to please them after you get them in.

Five reels.

A PAUPER MILLIONAIRE

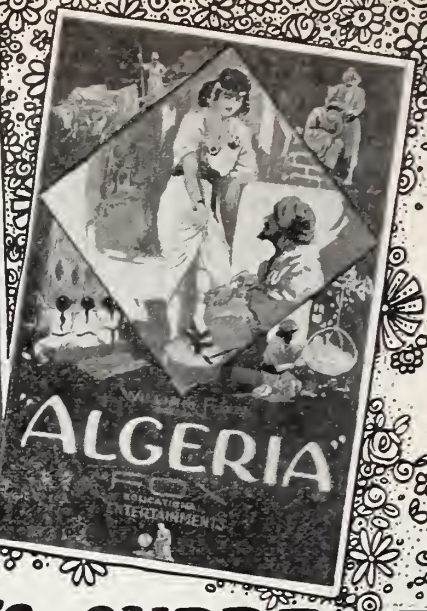
FROM THE NOVEL BY AUSTIN FRYER

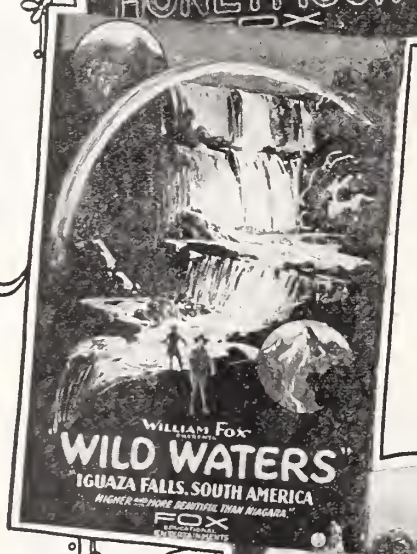
PLAYGOERS PICTURES

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

The attractive 1-sheet posters shown here are available at all Fox Exchanges





THE SEASON'S SUPREME SHORT SUBJECT SUCCESSES

FOX
EDUCATIONAL ENTERTAINMENTS

New, unique and interesting ~~ they have found a permanent place on the programs of America's largest theatres

BOOK NOW

THE LATEST SIX OF THESE EXCEPTIONAL ENTERTAINMENTS

- WILD WATERS
- SCHOOL DAYS IN JAPAN
- AN ALASKAN HONEY-MOON
- ALGERIA
- CRYSTAL JEWELS
- SENTINELS OF THE SEA

HAVE YOU PLAYED THESE RECENT RELEASES?

- ALLIGATOR HUNTING AND FARMING
- THRILLS AND SPILLS
- VOLCANOES OF THE WORLD
- OLD SPAIN
- PEKIN DUCKS
- BITS OF EUROPE
- WATER SPORTS
- A STORY OF ICE
- ANCIENT ROME
- CAMPHOR
- BIRD LIFE
- THE RUNAWAY DOG

FOX
IS INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon – IF WINTER COMES

LUCKY

WILLIAM FOX WONDER PICTURES

The TOWN that FORGOT GOD

A RECORD BREAKER

AND

THE SIX OTHER NEW SUPER~SPECIALS

The VILLAGE BLACKSMITH

A THRILLNG MELODRAMA FROM LONGFELLOW'S FAMOUS POEM

THE CUSTARD CUP

WITH MARY CARR A DRAMA BUBBLING WITH JOY

LUPINO LANE IN 5 REELS OF FUN

A FRIENDLY HUSBAND

The FACE on the BARROOM FLOOR

A THRILLING ROMANTIC MELODRAMA

THE NET

A STORY OF THE MADNESS OF MODERN YOUTH

DOES IT PAY ?

A 1923 DRAMA WITH **HOPE HAMPTON**

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon – IF WINTER COMES

SPECIALS

Who's Who in The Independent Field?

¶ Forms are now closing for this special issue of Moving Picture World.

¶ Is your ad. copy in ?

¶ The issue that will be saved by independent exchanges, independent producers and independent distributors as an index to

Who's Who

Model Theatre Number

¶ This is the last call for advertising copy for the Model Theatre Number of Moving Picture World—announced to the accessory field January 31st.

¶ Invaluable plans and advice for the theatre man on the building of a *Model Theatre* constituting, with the advertising pages, a reliable directory of nationally known and guaranteed equipment for every theatre need.

A new note
in the scale
of the screen

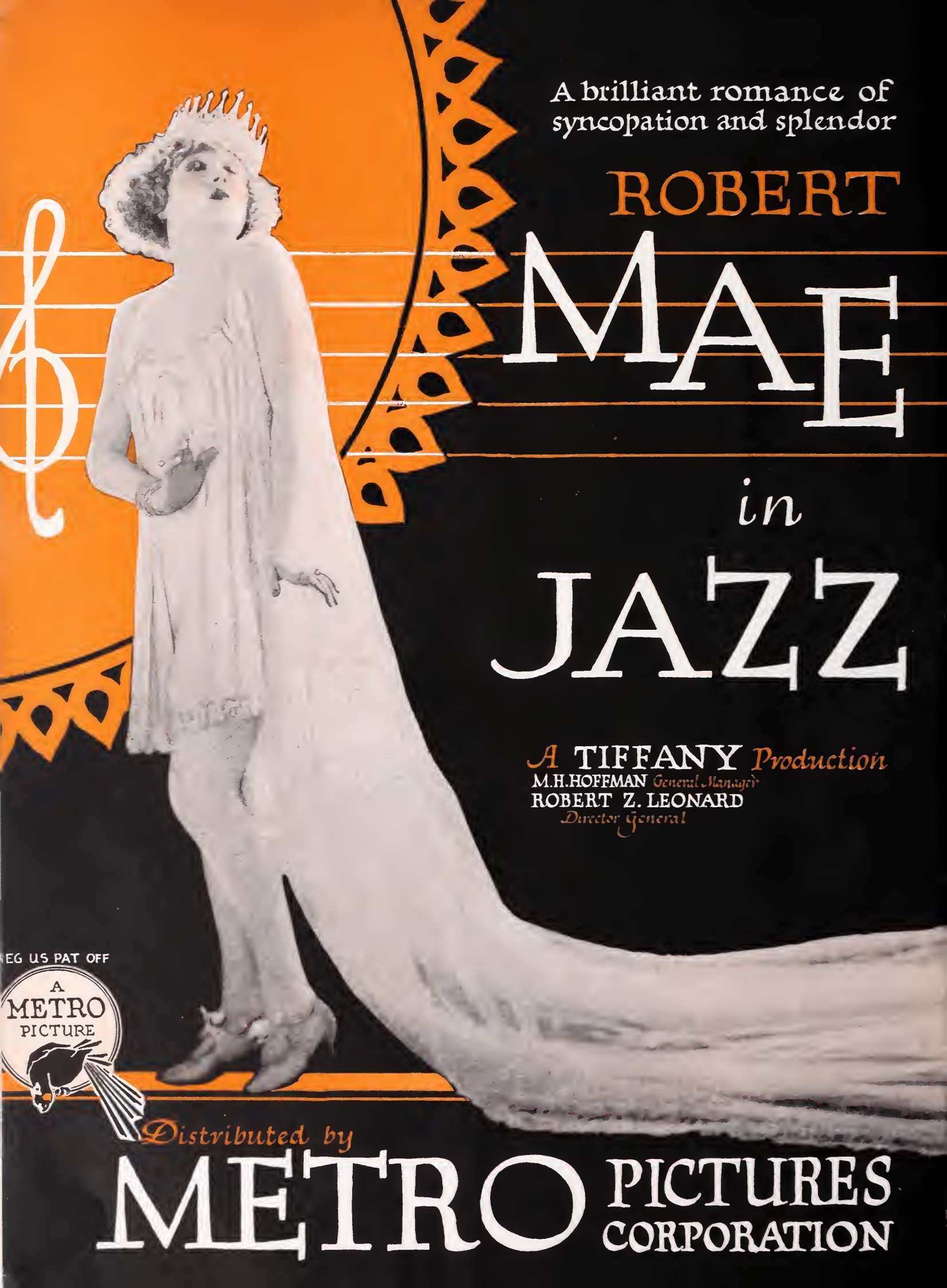
ROBERT Z. LEONARD *presents*

MAE MURRAY

in

JAZZMANIA

REG US PAT OFF

A METRO PICTURE

A brilliant romance of syncopation and splendor
ROBERT
MAE
in
JAZZ
A TIFFANY Production
M.H.HOFFMAN General Manager
ROBERT Z. LEONARD
Director General
REG US PAT OFF
A METRO PICTURE
Distributed by
METRO PICTURES CORPORATION

The most magnificently dazzling of all
MAE MURRAY'S gorgeous photoplays

Z. LEONARD *presents*

MURRAY

MANIA

Story by EDMUND GOULDING
Photography by OLIVER T. MARSH
Sets executed by CEDRIC GIBBONS

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Dir.

EVERYBODY IS
A JAZZ-MANIAC
THESE DAYS . .

You can count your patronage beforehand, by asking the census-taker the population of your town, when you show

Robert Z. Leonard's
Presentation of

Mae Murray
in
Jazzmania

REG US PAT OFF

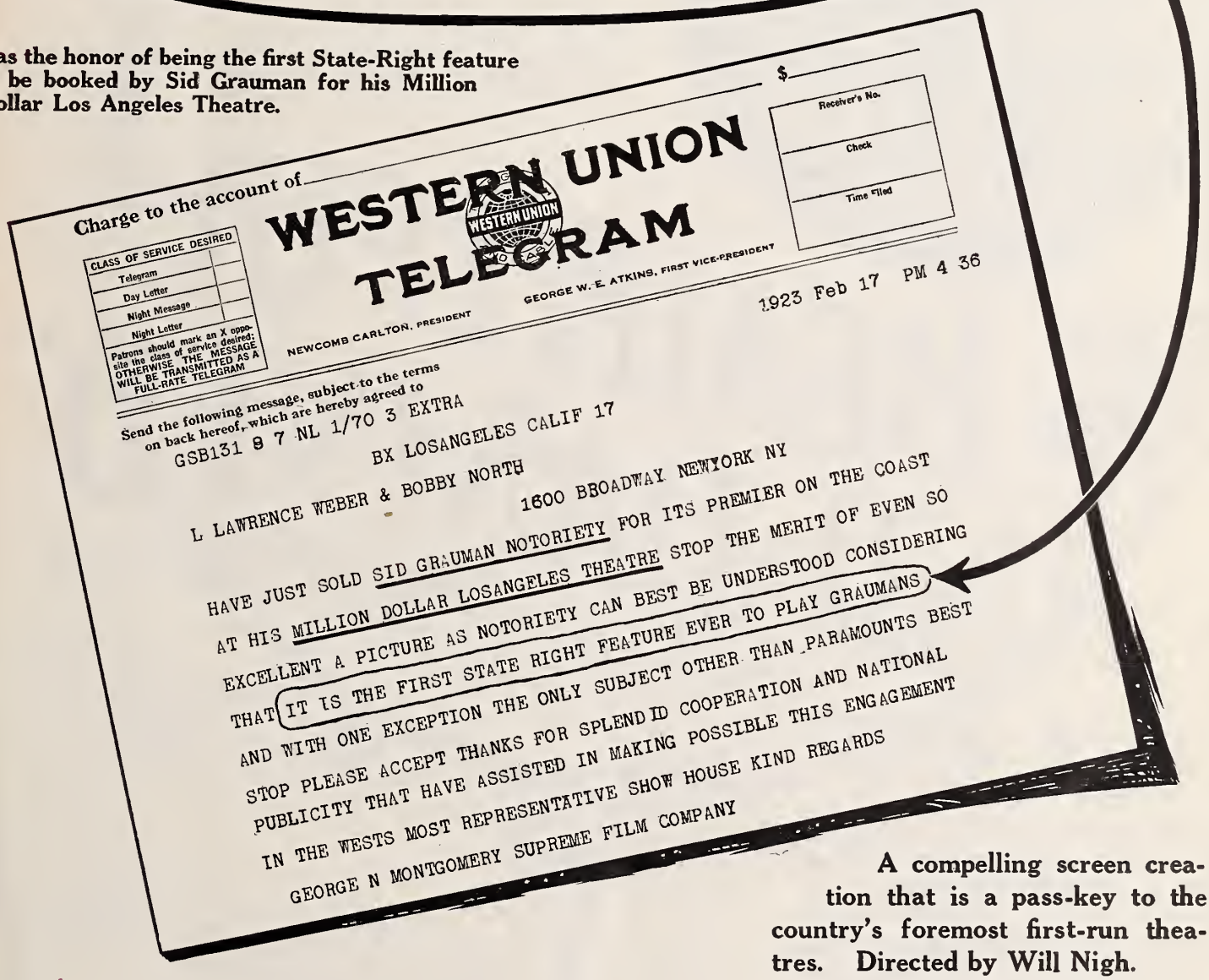
A METRO PICTURE

Distributed by

Metro
Pictures Corporation

NOTORIETY

Has the honor of being the first State-Right feature to be booked by Sid Grauman for his Million Dollar Los Angeles Theatre.



Charge to the account of

$

Receiver's No.

Check

Time Filed

CLASS OF SERVICE DESIRED

Telegram

Day Letter

Night Message

Night Letter

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

1923 Feb 17 PM 4 36

Send the following message, subject to the terms on back hereof, which are hereby agreed to

GSB131 9 7 NL 1/70 3 EXTRA

BX LOSANGELES CALIF 17

L LAWRENCE WEBER & BOBBY NORTH

1600 BROADWAY NEWYORK NY

HAVE JUST SOLD SID GRAUMAN NOTORIETY FOR ITS PREMIER ON THE COAST AT HIS MILLION DOLLAR LOSANGELES THEATRE STOP THE MERIT OF EVEN SO EXCELLENT A PICTURE AS NOTORIETY CAN BEST BE UNDERSTOOD CONSIDERING THAT IT IS THE FIRST STATE RIGHT FEATURE EVER TO PLAY GRAUMANS AND WITH ONE EXCEPTION THE ONLY SUBJECT OTHER THAN PARAMOUNTS BEST STOP PLEASE ACCEPT THANKS FOR SPLENDID COOPERATION AND NATIONAL PUBLICITY THAT HAVE ASSISTED IN MAKING POSSIBLE THIS ENGAGEMENT IN THE WESTS MOST REPRESENTATIVE SHOW HOUSE KIND REGARDS

GEORGE N MONTGOMERY SUPREME FILM COMPANY

A compelling screen creation that is a pass-key to the country's foremost first-run theatres. Directed by Will Nigh.

PRODUCED AND DISTRIBUTED BY

L. LAWRENCE WEBER and BOBBY NORTH

1600 Broadway, New York City

Foreign Rights Controlled by Apollo Trading Corporation, 1600 Broadway, N. Y. C.

Mr. Exhibitor READ-AND JUDGE FOR YOURSELF

WARNER BROS.
Classic of the Screen

F. SCOTT FITZGERALD'S

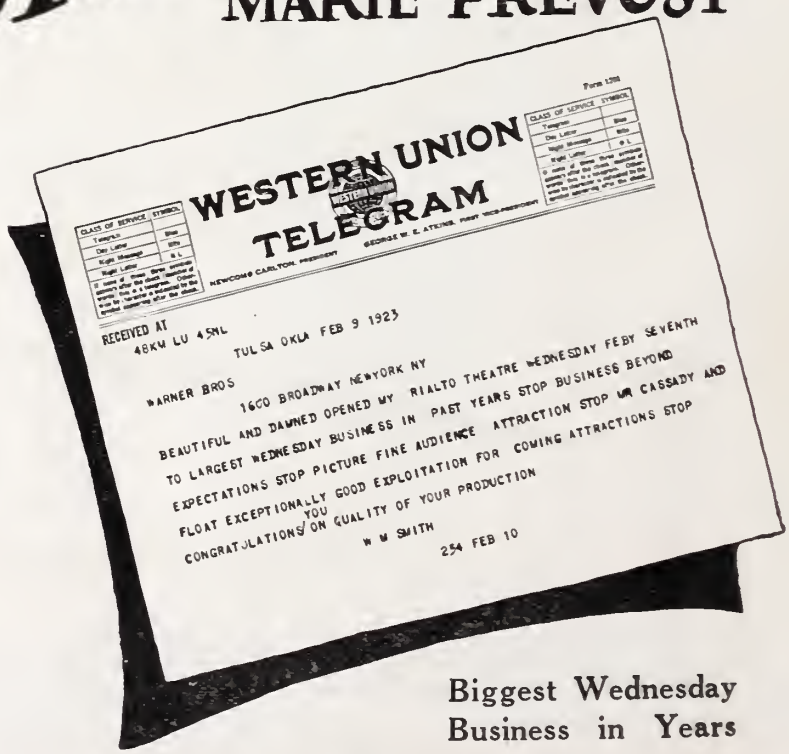
"The BEAUTIFUL AND DAMNED"

with
MARIE PREVOST

"FOUR DEEP" IN SAN FRANCISCO

Coincident with the first showing of "The Beautiful and Damned" at Loew's Warfield, Saturday night, January 13, the sidewalks were jammed with crowds both above and below the theatre. The line, four deep, extended up Market Street and around the corner of Taylor Street to Turk. This is unusual, to say the least, to draw such a crowd the first night. But Sunday night following, the same situation was duplicated. This still more unusual.

—*Independent Exhibitor, February 1, 1923.*


WESTERN UNION TELEGRAM

RECEIVED AT
48KW LU 45NL

TULSA OKLA FEB 9 1923

WARNER BROS
1600 BROADWAY NEWYORK NY

BEAUTIFUL AND DAMNED OPENED MY RIALTO THEATRE WEDNESDAY FEBY SEVENTH TO LARGEST WEDNESDAY BUSINESS IN PAST YEARS STOP BUSINESS BEYOND EXPECTATIONS STOP PICTURE FINE AUDIENCE ATTRACTION STOP MR CASSADY AND FLOAT EXCEPTIONALLY GOOD EXPLOITATION FOR COMING ATTRACTIONS STOP CONGRATULATIONS ON QUALITY OF YOUR PRODUCTION

W M SMITH

254 FEB 10

Biggest Wednesday Business in Years

Coming, Warner Bros. 18 "Classics of the Screen"

THREE RECORD WEEKS AT The WIZARD BALTIMORE MD.

WESTERN UNION TELEGRAM

RECEIVED AT

WC 30 38 4 EXTRA NL

BALTIMORE MD

WARNER BROTHERS

1600 BROADWAY NEWYORK NY

BEAUTIFUL AND DAMNED BROKE ALL RECORDS AT WIZARD THEATRE LAST WEEK STOP HELD OVER SECOND WEEK AND OUGHT TO BEAT LAST WEEKS BUSINESS STOP EVERYONE LIKES THE PICTURE STOP GIVE US MORE LIKE IT

TOM GOLDBERG WIZARD THEATRE BALTIMORE MD.

WESTERN UNION TELEGRAM

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

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WARNER BROS

1600 BROADWAY NEW YORK NY

BEAUTIFUL DAMNED HELD THIRD WEEK PLAYING BIGGEST BUSINESS THEATRE HAS EXPERIENCED DURING PAST YEAR GIVE US MORE PRODUCTIONS LIKE THIS ONE

TOM GOLDBERG WIZARD THEATRE

1146A

ORIGINALLY BOOKED FOR ONE WEEK ONLY MANAGER TOM GOLDBERG WAS TWICE COMPELLED TO HOLD IT OVER FOR EXTENDED RUNS

Opened Big in Philadelphia

Aldine Theatre

CHESTNUT AT NINETEENTH STREETS

HANDSOMEST HOUSE OF AMUSEMENT IN AMERICA

Independent Film Corp.,
1319 Vine Street,
Philadelphia, Pa.

Gentlemen,

Your Warner Bros. Production, "The Beautiful and Damned," opened at this theatre Monday Feb. 5th, and opened big.

Tuesday, despite severe snow-storm, did well; Wednesday very big. Look for a big week. Patrons were all pleased with acting, direction and photography, all of which were excellent. Author, title and cast, if played up big, will prove of big box-office value to any theatre.

Very truly yours,

Rayl Brown Mgr.

From Providence

PROVIDENCE, R. I.—(Special)—"The Beautiful and Damned" hung up one of the best money weeks the Modern Theatre has known. The picture was only moderately exploited, too. The popularity of the book, however, proved a good puller.

From Atlanta

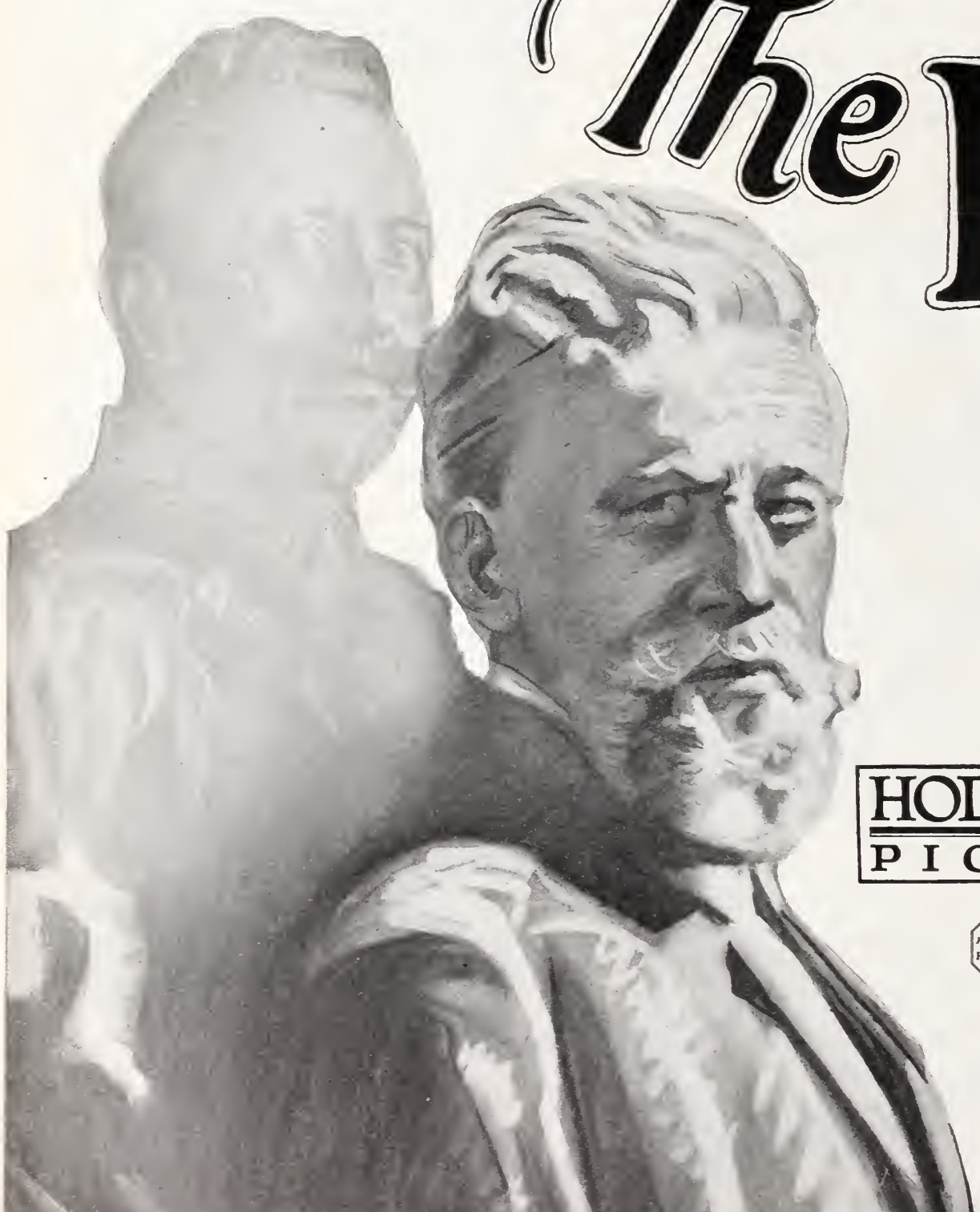
ATLANTA — (Special) — Warner Brothers' "Beautiful and Damned" came within an ace of setting the record at the Metropolitan Theatre last week. This Georgian metropolis turned out seemingly en masse for this production, which was highly praised by the press.

Coming, Warner Bros. 18 "Classics of the Screen"

The Greatest *Money-*
Ever offered the EXHIB

The EX

in



HODKINSON
PICTURES

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

A Picture that MILL

Making Short Subject TORS of this Country!

-KAISER EXILE!

Presented by Fred E. Hamlin

Here is the answer, graphically and realistically flashed on the screen, to the great question:

You see in this film the aged, broken and helpless man who deluged Europe in blood that his towering vanity might triumph for a moment in history.

What Did the War Accomplish?

He paces his twenty-acre, barbed-wire enclosed prison like a caged lion, but with none of the lion's dignity. His companions are a pair of dachshunds!

This is the only motion picture ever taken of the ex-Kaiser in exile. It was obtained by a former school-mate of the ex-Crown Prince, who smuggled a specially constructed motion-picture camera into the estate at Doorn, and caught the one-time "war lord" at close range under the pretext of photographing landscapes and flower gardens.

Many of its moments are startling. Hanford MacNider, former head of the American Legion says:

"It appears to me as an epoch-making event in the screen industry, in that it gives a most faithful and realistic description of how the once all-powerful German War Lord is forced to end his declining years, isolated and alone, a pitiful figure in the world of affairs."

Book it now, while newspapers are giving pages of publicity to this sensational film.

ONS will want to SEE!

LIST

IN PHOTOPLAY'S SELECTION OF THE SIX BEST PICTURES OF THE MONTH ...

ON PHOTOPLAY'S LIST OF THE SIX BEST PERFORMANCES OF THE MONTH..

IN NATIONAL BOARD OF REVIEW'S "PICTURES WORTH WATCHING FOR"

B.P. SCHULBERG *presents*

The

Making It Unanimous

An unusually fine picture. . . . Gaston Glass splendid. Mechanical work perfect.
—Robert Sherwood in the N. Y. Herald.

⚜ ⚜ ⚜

Here is new ground for the cinema. The more credit to Gasnier, and to Mr. Glass that the excursion upon it is successful.
—Boston Transcript.

⚜ ⚜ ⚜

Powerful, moving. It is sure fire, it will choke up any house anywhere and it will send them out smiling.
—Exhibitors' Trade Review.

It is the greatest red-blooded American human interest, rip-roaring drama ever depicted.—*Moving Picture World.*

⚜ ⚜ ⚜

The theme contains some very sound philosophy and will appeal to those who like a dramatic entertainment that really does get away from the commonplace.
—Film Daily.

⚜ ⚜ ⚜

A human interest picture . . . that fairly conquers you with its charm and appeal.
—Motion Picture News.

1. The Hero
2. The Christian
3. Dr. Jack
4. Back Home and Broke
5. The Dangerous Age
6. Kick In

1. *John Sainpolis* in "The Hero"
2. Mae Busch in "The Christian"
3. *Barbara La Marr* in "The Hero"
4. May McAvoy in "Kick In"
5. Lewis Stone in "The Dangerous Age"
6. Phyllis Haver in "The Christian"

Photoplay March, 1923

A GASNIER PRODUCTION

HERO

A picturization of Gilbert Emery's Celebrated Play

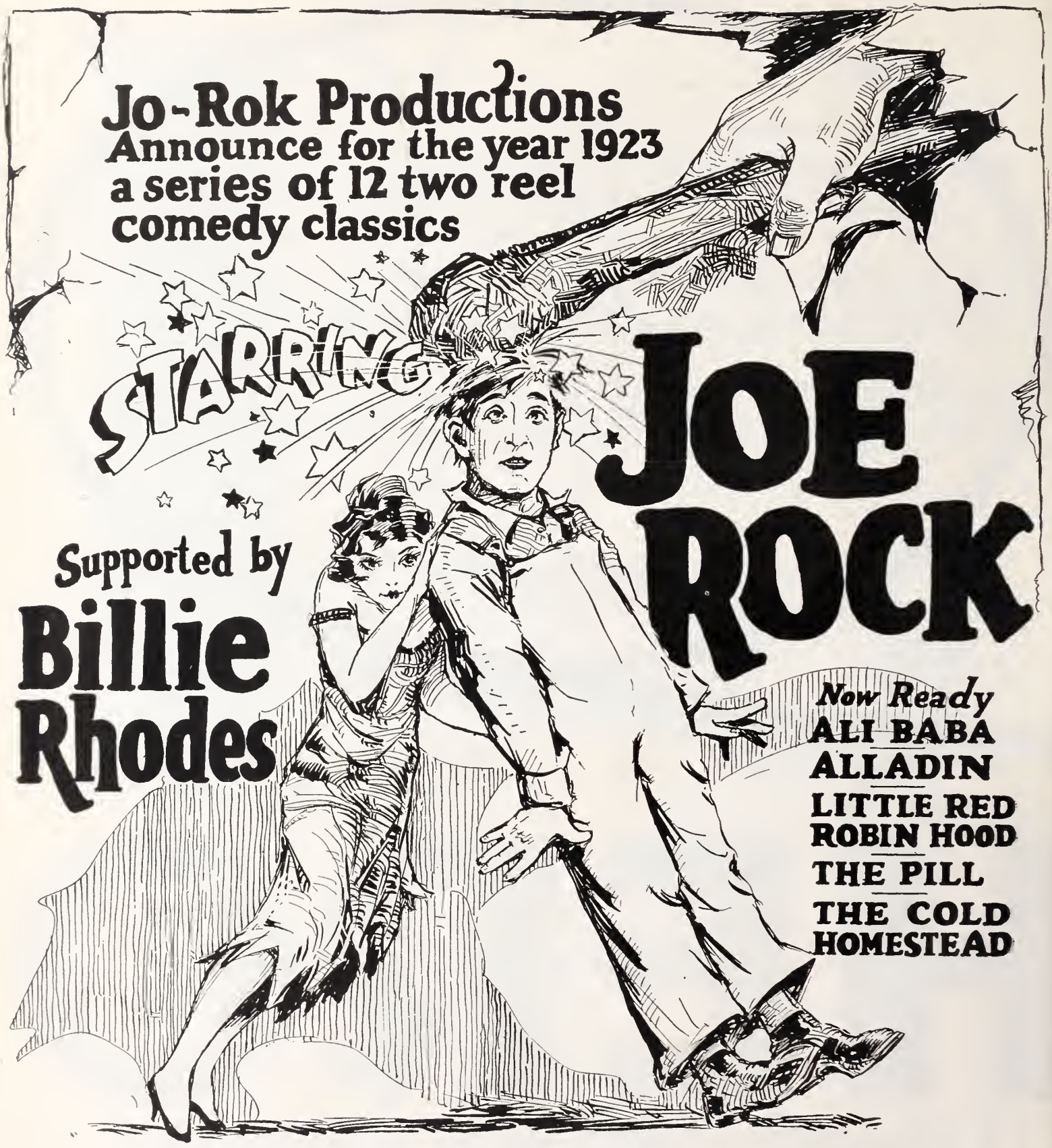
WITH A PREFERRED CAST

GASTON GLASS
JOHN SAINPOLIS
DORIS PAWN
ETHEL SHANNON
BARBARA LA MARR
DAVID BUTLER
FRANKIE LEE
MARTHA MATTOX

Produced by
PREFERRED PICTURES-INC.
B.P. Schulberg-*Pres.* J.G. Bachmann-*Treas.*

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

Jo-Rok Productions
Announce for the year 1923 a series of 12 two reel comedy classics



The Following Exchanges Have Arranged for Local Distribution:

Apollo Exchange, Inc., 1600 Broadway, N. Y. C.
Celebrated Players Film Corp., Chicago, Ill.
Celebrated Players Film Corp., Milwaukee, Wis.
Federated Film Ex. of New England, Boston, Mass.
Masterpiece Film Attractions, Phila., Pa.
Federated Film Exchange, Baltimore, Md.
Bond Photoplay Corp., Buffalo and Albany, N. Y.
Standard Film Service Co., Cleveland, O.
Specialty Film Co., Dallas, Texas.
Lannon Sheffield Exchange, Denver, Colo.
Federated Film Distributors, Los Angeles
Federated Film Distributors, San Francisco
Greater Features Co., Salt Lake City, Utah

JO-ROK PRODUCTIONS

1600 BROADWAY NEW YORK CITY

Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, N. Y. C.

"Her most novel and entertaining picture"

The Exhibitors Herald Says:

"The happy combination of a good story, beautiful star, and capable direction make for success of 'Money, Money, Money.' It is beautifully produced, very well acted and should appeal to every lover of good, clean screen entertainment. One of Katherine MacDonald's most entertaining and novel pictures. Advertise it as a story with a Main Street setting."

B·P·Schulberg *presents*

KATHERINE MacDONALD

in

"MONEY, MONEY, MONEY"

Adapted by Hope Loring;
from the story by Larry Evans;
Directed by Tom Forman
Produced by Preferred Pictures Inc.

"This was my dance

"I made them myself"

FIRST NATIONAL PICTURES

A First National Attraction

B·P·Schulberg
presents

KATHERINE MacDONALD

IN

"They're plotting to rob you" from "The Woman Conquers"

"Give me that gun". "The Woman's Side".

"Turn over the jewels or you won't leave here alive". from "Stranger than Fiction".

"The Woman Conquers"

The story of a society girl's battle for life and love in the snow wastes of the far North, the kind that every audience will thrill to. This is one of the American Beauty's very best pictures, artistic and entertaining. Story by Violet Clark. Directed by Tom Forman.

"White Shoulders"

Here is a picture made from a story that millions have read and thrilled to in The Saturday Evening Post, that of a beautiful Southern girl placed on the auction block of marriage by her own mother. Written by the famous author, George Kibbe Turner. Directed by Tom Forman.

"Stranger Than Fiction"

A picture filled with thrills, in which a society girl is caught in the toils of a crook, kidnapped in an aeroplane, escaping to another machine after a dare-devil battle 5,000 feet in the air. Story by Charles Richman and Albert Shelby Le Vino. Directed by J. A. Barry.

"The Woman's Side"

An up-to-the-minute drama of woman's new sphere in the realm of politics and how a girl battled against crooked organization methods for power and the honor of her father. Filled with love, romance and tense dramatic situations. Story and direction by J. A. Barry.

"Domestic Relations"

A tensely dramatic story of a man who drove a woman from his life, but could not drive her from his heart. A picture that will make both men and women wonder, as it is a slice from their own lives. Story and scenario by Violet Clark. Direction by Chet Withey.

"Her Social Value"

A drama with the ring of the human note—today a salesgirl—tomorrow the wife of a society man. Here's a theme that will hold every audience, especially the women. From the original story by B. P. Fineman and J. A. Barry. Scenario by Gerald Duffy and Jerome Storm. Direction by Jerome Storm.

First National Pictures

FIRST NATIONAL PICTURES

Word from an Exhibitor and our answer

WHAT FRANK L. NEWMAN WRITES:

"Every patron sings its praises 100%—biggest gross business for New Year's week since opening of theatre. More power to

JOHN M. STAHL

Hope you give us many more like

"THE DANGEROUS AGE"

Which is sweeping the country with popularity.

OUR ANSWER IS:

WAIT FOR

JOHN M. STAHL'S

"DAUGHTERS OF THE RICH"

Now in production.

LOUIS B. MAYER PRODUCTIONS, Inc.

FIRST NATIONAL PICTURES

Honest Opinions by Club

Edwin Carewe, director.
Helene Montrose, an underworld character.
Dora Mills Adams, a society woman.
Uncle Adam.
Harry Short, a slippery "dip."
Sam Hardy, a rich bachelor.

We print them as they come—whether good or adverse

The St. Louis Women say:

Picture is best yet.—MRS. L. B. REESE.

An excellent picture. — MRS. HELEN HARREL.

Splendid picture.—MRS. H. E. WALDT.

The picture was excellent and one of the best I have seen.—MRS. C. B. BAKER.

One of the most human and entertaining pictures I have seen.—MRS. J. S. CAIN.

A most wonderful picture, one of the best I have seen.—MRS. G. TOLLE.

A clean, wholesome and wonderful picture of the finest type.—MRS. C. A. CROMWELL.

A wonderful picture. Touches the innermost chords of the heart. — MRS. E. O. SANGUINET.

One of the things which will help make pictures the great force they should be.—ALICE L. SCOTT.

One of the most delightful pictures I have had the pleasure of seeing.—MRS. W. H. BRYANT.

Most wonderful I have seen.—MRS. J. W. PADDOCK.

Wonderful.—MRS. H. L. BARDING.

Very good—The weak part in the abrupt introduction of Mr. Trevor. — MRS JAMES C. GOWEN.

The picture was the best production I have seen in many years.—MRS. S. M. WALDEN.

Very wonderful.—MRS. L. A. BADINO.

Touching. A very good picture.—MRS. H. P. MacGREGOR.

A splendid picture.—MRS. R. A. GRANVILLE.

Very creditable production of a human theme of great interest to every one. — MRS. J. W. STODDARD.

A wonderful picture.—MRS. L. G. O'BRIEN.

I consider it a wonderful production.—MRS. P. SULLIVAN.

One of the best pictures I have been fortunate to see, and I see many.—MRS. M. D. LEWIS.

Enjoyed it so much.—MRS. ROBT. UNDERWOOD.

Excellent—one of the FEW I could see over again.—MRS. ELMER COUDY.

Not only the finest and best picture that has been shown but the truest and best acting.—GRACE DENVIR.

I think it a wonderful picture and everyone seeing it will surely feel better for it. — CLARA MUELLER.

It is wonderful. — MRS. C. LUTHER.

It's wonderful. — MRS. J. H. BRINKMEYER.

One of the greatest and most appealing lessons presented in a long time.—MRS. WM. BAUMGARTEN.

It is a wonderful picture.—MRS. G. W. STRATHMAN.

Very interesting. — MRS. S. ZEIP.

Enjoyed it very much.—MRS. L. ZEIP.

A Symphony of Life in the High and Low Places, by Curtis Benton; Directed by Edwin Carewe.

Edwin Carewe's MIGHTY LAK

Women and Educators!

You can judge from these opinions, for they are taken at random

The Detroit Women say:

It's a good, clean play, and ought to take well with the public.—MRS. MINNIE G. McELVEEN.

A beautiful picture in many ways—clean and true to life.—MRS. A. J. CHEESBROUGH.

Showing the uplifting power of music and love.—MRS F. V. WHYLAND.

I think that this picture shows what the power of love and music will do to the hardest person in the world.—HAZEL S. WHYLAND.

A very excellent picture. The acting is splendid.—MRS. E. H. McFARLAND.

A beautiful story.—MRS. J. N. DOWNEY.

Very good.—MRS. L. HICKEY.

A worth while picture. It should be a great success. — MRS. DAVID COURLANDER.

Has some very good points but in my opinion is not true to life, and is too overdrawn and melodramatic. — MRS. T. D. BAKER.

Too pathetic. Too depressing. Not a picture for the young to see. Wonderful lesson and moral beautiful. — EVA L. McDOWELL.

I think it is a wonderful picture, both from the standpoint of entertainment and moral uplift, and will prove a power for good.—MRS. ROBERT LEETE.

It is a most wonderful picture.—MRS. ROBT. ROEHM.

Could not be criticized in any way.—MRS. ALBERTINE ELLIOTT.

I think that it is well worth seeing, although by no means flawless.—JANE B. PORTER.

Pathos is always enjoyed when there is a silver lining.—MISS M. H. JOHNSON.

Very good. — MRS. JAMES BLEASDALE.

A wonderful picture.—MRS. E. LEA.

A beautiful play; wonderfully well portrayed, but perhaps with too much of the pathos of life in it. — MRS. J. E. MacDONOUGH.

It is good.—ESTER SLATER.

Very good. Splendidly acted. It should be a great favorite.—EVA N. SEYMOUR.

I think this as fine a picture as I ever saw on the screen.—MRS. JAMES WILKIE.

A sympathetic story touchingly portrayed.—MRS J. W. BATES.

A fine play by fine players, including the dog. — CORA M. GITZEN.

Sol Polito, Cameraman; John D. Schulte, Art Director; Philip Masi, Assistant Director.

A First National Picture

Dorothy Mackaill, a waif violinist.

Anders Randolph, master crook.

Paul Panzer, a tough gangster.

James Rennie, a crook reformed by love.

An old crone of the slums.

FIRST NATIONAL PICTURES

A ROSE

Every Woman Is Waiting To See It!

Happy Wives
Unhappy Wives
Sweethearts

All will want to know what *this* wife learns.

By Bradley King; directed by John Griffith Wray under the personal supervision of Thomas H. Ince.

Thos. H. Ince
presents
A powerful drama of the new woman and an age old love

FIRST NATIONAL PICTURES

"What a Wife Learned"

with **Milton Sills—John Bowers**
and **Marguerite De La Motte**

Distributed by Associated First National Pictures, Inc.

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

The Brass Band Review — The Uniform Contract and the Unanimous Apathy — What's a Good Title?

WE have just read a letter from an exhibitor on the subject of trade paper reviews.

No—you're wrong—he isn't lambasting us for not panning poor pictures with sufficient severity. He has a few words to say on that point, but they are incidental.

His real complaint is that trade papers do not achieve the proper pitch of enthusiasm on the worth-while productions—the rare pictures that stand far above even those rated as "pretty good."

As a case in evidence he cites "Grandma's Boy."

"Here is a picture on which you could have used every adjective in the dictionary. It would have meant additional money to me and to every exhibitor who played this special to have been aroused to even greater enthusiasm before his showing."

We glanced over the reviews on "Grandma's Boy." They were unanimous in praise, overflowing in superlative.

But this is apparently not enough for this particular feature, and for a half dozen others that arrive in the course of a film year.

There is logic in this exhibitor's position. We can see it and appreciate it.

For our part we are going to call out the brass bands the next time we see a "hundred per cent. plus" attraction. The trumpets will blare and the sirens screech.

We'll let you know, Friend Exhibitor.

After that announcement we will have to watch our step to be sure we don't send in a false alarm the first time we ring the bells.

THERE are rotten pictures, poor pictures, ordinary pictures, fair pictures, good pictures, very good pictures, wonderful pictures, and —er, er, knockouts, whales, sure-fire pictures, whatever YOUR particular adjective is for the rarities.

The reviewer's troubles increase as the picture steps up in the classification.

This is strange, but true. The ones that rank as "rotten" usually succeed in escaping to the "sticks" without the christening of a trade paper review.

The "poor" picture is easily enough recognized, labelled as such, and very rarely is a word of complaint heard from any source.

But when it comes to that picture that falls somewhere between the "good" and the "knockout" levels—there's the rub.

And there, it must be said, is where exhibitors also differ widely and emphatically.

The difference is that the individual exhibitor is set and firm in his view. If HE says the picture is a knockout—it is; if HE says it is ordinary—so it must be.

The reviewer finds a temptation to distrust himself. "I think it's great," he murmurs, "but I wonder if I am allowing my personal enthusiasm to carry me away?"

The advertising pages show that almost any kind of review can be clipped "somewhere" for almost any kind of picture.

WE talked with a circuit owner this week who is trying to look twelve months ahead for the purpose of deciding whether to build an apartment house or a theatre on a valuable site he now controls.

His principle worry is, of course, a purely local one—concerned with the first-run situation in his city and its possible effect on his ability to secure certain product.

But he has other worries.

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"Where are rentals going to?" he said. "I don't mean prices on 'extraordinary specials.' They don't worry me. When a picture is 'there' one hundred per cent. two business men never have any trouble getting together.

"But I use one hundred and four pictures a year—and it's the hundred that keep me guessing. Funny how the prices on that hundred-keep edging up, and up, and up—until you find that this year's hundred rate at almost the same price as last year's four.

"Well," he closed. "I suppose it's all in the game. They've got some great sales brains down here in New York now. And it seems to be a drawn battle between that sales brains and the exhibitor.

"Somewhere there must be a limit. But I dunno!"

With Adolph Zukor calling for an art conference and Carl Laemmle establishing scholarships we are surely "breaking into society."

TWO trade paper editors sat at a luncheon table. Said Editor Number One:

"How many letters have you had from exhibitors on the Uniform Contract?"

"Not a one. And you?"

"Same here. How do you account for it?"

"Is an accounting necessary?"

"Surely! Such apathy in the face of the greatest, most important, epochal happening of——"

Oh, rats! It may be all that to the industry and still it isn't anything that hits home to the exhibitor with the force necessary to start letters coming in.

"The contracts of the past merely as contracts have never worried the exhibitor. His grouch was born by the things that happened aside from contracts.

"If he went to a distributor to book a big special and was told he had to take four lemons to get it—that was a grievance. But it had nothing to do with the contract.

"If his print shows up battered and patched—that's a crime. But he doesn't work off his peeve on the contract.

"If he plays out a contract and accidentally has an unused deposit with the exchange which he can't get without booking a picture he doesn't want—he calls the manager a highway robber and distributors a bunch of crooks and lets it go at that. He never expects a contract to change this phase of film life.

"No, contracts have never meant anything—so you can't expect any storm of interest and pro and con discussion as we close the chapter on the old form and start with a new one. Let's wait a year and see what developments this chapter brings."

The fellow who uncovered King Tut's tomb had nothing on the Federal Trade Commission for reviving interest in Ancient History.

AN exhibitor who writes to endorse our recently expressed views on the subject of box office titles also brings up another point that at first thought would seem to lie at the directly opposite pole in the discussion.

"I agree with you," he declares, "that many pictures carry titles that seem to give no consideration to the box office. But I also wish that distributors would not go to the other extreme in the matter of seeking pulling titles.

"The small town theatre deserves some thought in the matter. And the small town theatre is not pandering to the people who read Sex Stories and such rot.

"I don't believe the wise, big city man is, either. But I won't argue that point.

"What I do know positively is that the owner of a theatre in a middle-sized community is working hard, day in and day out, to gain the confidence of the better people in his section, the good will of the local clergy and others who influence Main Street life.

"This is a long, heart-breaking job. And the least setback calls for a lot of additional work and worry.

"If you don't believe that ask a dozen small town men what the lifting of the ban on Arbuckle cost them in prestige and esteem.

"Now if this manager, in order to give his patrons good pictures, has to take titles every now and then that scream of the underworld and sex, you can see what he is up against.

"I think this industry sometimes forgets that we are selling to the great American Home, the Saturday Evening Post readers, not the Sex Story buyers. One class numbers several million—the other a few hundred thousand."

Something worth thinking about there.

Robert E. Welsh

Hearing Soon on Bills Introduced in Effort to End N. Y. Censorship

FOLLOWING the introduction of two more bills in the New York State Legislature, four in all, calling for the immediate repeal of motion picture censorship in this state, a public hearing will be held before the Assembly Ways and Means Committee at the State Capitol probably on March 6, rather than on February 27, as originally planned, Senator Walker desiring the later date. Assemblyman Joseph McGinnies will preside. The hearing will probably get under way about 2 o'clock. The hour, however, depends entirely on how quickly the Legislature transacts the usual day's grist of business.

No bills yet introduced in the New York State Legislature this year have commanded as much attention as the four seeking the elimination of motion picture censorship. During the past week Senator James J. Walker and Assemblyman John J. O'Connor, both New York City lawyers, introduced bills identical with those of Assemblyman Louis A. Cuvillier and Assemblyman Frank Miller. It is claimed that Messrs. Cuvillier and Miller rushed early to introduce these bills in order to "steal the thunder" that is rightfully that of Senator Walker, who fought long and valiantly in an effort to prevent censorship in New York State.

The Walker and the O'Connor bills will be given recognition during the future to the extent that they will be reported out of committee following the hearing.

Preparations are already being made by those in charge of the third floor of the State Capitol for a record-breaking crowd at the coming hearing. If the Assembly Ways and Means room proves inadequate for the crowds, the hearing will be held in either the Assembly or the Senate chambers.

At Albany it is expected that all three members of the New York State Motion Picture Commission will be on hand at the hearing, and that Joseph Levenson, secretary of the commission, will speak for that body in seeking to justify its existence. There is no question but that the forces seeking to continue censorship in New York State will be on hand in large numbers. Already word has gone forth to the churches to send large delegations. Rev. O. R. Miller, who has had been prominent in years past in the move to bring about censorship, has already started at work in an endeavor to round up his forces. It is understood also that the Catholic churches of Albany and Rensselaer will again have representatives present, who will speak in favor of censorship.

Just who will speak in favor of the bills calling for the repeal of the law is not known at the present time. Senator James J. Walker, owing to his knowledge of legislative procedure, and on account of the many clear-cut arguments which he has presented at various times, will appear at the meeting.

After the bill is reported out of committee, which should occur some time the fore part of March, there will come one of the biggest fights of the year in the Legislature to bring about its passage. In the Senate, the bill will no doubt pass, as that body is this year Democratic by one.

The fight itself will be staged in the Assembly, which has a Republican majority of five. The Speaker of the Assembly also comes from the same city as the chairman of the commission, but whether or not the Republicans of the Assembly opposing the bill as a party measure will be able to control the Republican Assemblymen from some of the larger cities is a question that time alone will answer. The whole situation is a ticklish one. Too many of the Assemblymen were returned this year by the scantiest of majorities. If their constituents back home, and particularly if that "back home" includes the smaller places and the country districts, generally favorable to censorship, instruct their Assemblymen that they feel that the law should not be repealed, then the abolishment of motion picture censorship in this state is doubtful. Many Republican Assemblymen are frank in expressing their opinion these days that the bills will not pass.

Censorship Downed

"Little Congress" at Washington Doesn't Even Vote After Debate

Federal censorship of motion pictures has been killed in Washington. It met a decisive defeat by the "little congress," made up of secretaries of senators and congressmen, about a week ago. The four-hour debate and the bill proved to be one of the most interesting and exciting of the session, and when the final vote was taken the "no's" were in such a majority that the advocates of the bill did not even ask for a roll call.

This organization has a membership of nearly 300, and many members of the present congress receive much of their training in the little congress. Weekly meetings are held and the rules of congress are strictly enforced. The speaker selects a subject of national interest each week to be debated upon and assigns two members to speak on each side. Each speaker is allowed thirty minutes and this is followed by the general debate under the five-minute rule.

The heartfelt sympathy of the members of the Chalmers Publishing Company and the staff of Moving Picture World is extended to their co-worker, James W. Donaldson, on the death of his wife, occurring Monday, February 19th.

Words are hushed and the spirit must speak in expressing the depth of feeling towards a valued and popular colleague in his great loss.

Copied from Films

Miss West Finds Styles Taken from American Production

"The American motion picture has become virtually the dictator of the world's fashions," said Clare West, costume designer for Cecil B. DeMille's productions, who has just returned from Europe where she has been purchasing materials for the costuming of Mr. DeMille's forth-coming Paramount production of the Ten Commandments.

"I am more proud than ever of our own United States," said Miss West. "Our designers, especially those whose work is reflected on our screen, are months ahead of those of Paris and London, and the Europeans very evidently realize it. Every advance trade showing of a big American production is a mecca for European designers and it won't be long before the leaders of the profession abroad will be sending their representatives over here to attend our American premieres."

Jean Haskell Wins

Given Long Term Contract with Goldwyn After Competition

The Screen Opportunity contest which was conducted jointly by Goldwyn Pictures Company and Photoplay Magazine, has brought another promising actress into the fold of Goldwyn Players. A long-term contract has just been signed with Jean Haskell, of Seattle, Wash., as a result of that search for new screen faces.

Miss Haskell was the winner in the contest which was opened February 1 and ran to July 1.

The contest was open to any woman seventeen years of age or over who was not a professional actress and to the winner was promised a contract with Goldwyn Pictures Corporation.

Goldwyn Signs Walsh

Popular Screen Player Placed Under Long-Term Contract

Goldwyn has added another popular screen player to its growing roster of film notables. George Walsh has just been placed under a long-term contract and will be featured in some of Goldwyn's forthcoming big productions.

This contract was given to Mr. Walsh because of the very excellent work which he has done as Rawdon Crawley in Hugo Ballin's production of "Vanity Fair," soon to be released by Goldwyn. Production officials at the studio were unanimous in their choice of Mr. Walsh as a player to be signed up for a term of years.

No announcement has been made as to what his first Goldwyn picture will be, but its identity will undoubtedly be made known in a short time as the production of "Vanity Fair" has been completed.

Moving Picture WORLD

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Who's Who in the Independent Field?

Forms are now closing for this special issue of Moving Picture World.

Is your ad copy in?

The issue that will be saved by independent producers, independent exchanges and independent distributors as an index to Who's Who?

Model Theatre Number

This is the last call for advertising copy for the Model Theatre Number of Moving Picture World —announced to the accessory field January 31.

Invaluable plans and advice for the theatre man on the building of a Model Theatre, constituting, with the advertising pages, a reliable directory of nationally known and guaranteed equipment for every theatre need.

Jackie Coogan's Tour of the East Series of Triumphal Receptions

JACKIE COOGAN'S ten days in the East—ten days filled with receptions, interviews, entertainments and meetings with public celebrities, including Mayors, Governors of States and the President of the United States—have proven a triumphal procession for the youthful screen star.

From his first reception on Tuesday, February 6, when 10,000 persons greeted the little star at the Grand Central Station, New York, to his trip to Boston February 16 under the auspices of the Boston Post it was captivation, enthusiasm, warm-heartedness everywhere for the youngster who came out of the West with his parents to attend conferences with his new employer, Marcus Loew, and the Metro organization.

Upon the day of his arrival Jackie, after being greeted at the station by "Big Bill" Edwards, a detachment of Naval Reserves, a police escort, and the Catholic Protectory band, had an informal luncheon with Governor Al Smith and his family in their suite at the Biltmore. In the party were the Governor, Mrs. Smith, Miss Emily Smith, Jackie's father, John Coogan; Mr. and Mrs. Glynn, William Reardon, Police Inspector Lahey and Adjutant General Berry. There was much good-natured chaffing between Inspector Lahey and Jackie, the Inspector asking Jackie where he found the big stones he threw in "The Kid."

"If I had seen you run away from that policeman," said the Inspector, threateningly,—

"He wouldn't have done a thing," the Governor interrupted.

This was followed up in the afternoon by meetings with newspaper interviewers, photographers, magazine writers, curiosity seekers, and a shower of invitations from all sorts of individuals and organizations, all of whom wanted to entertain the Metro star and hold testimonial meetings for him.

The following day was spent indoors, the idea being to give Jackie's constitution a chance to get rid of the cold which he acquired in Chicago on his trip eastward. At the Coogan suite in the Biltmore he received a stream of callers,—it seemed as if all the writing men in New York were gathered there.

Jackie's schedule of the next eight days was crowded with event, variety and color.

Chaplin's First Serious Picture Is "Public Opinion" in 10 Reels

FOLLOWING the receipt of its copyright registration in play form, Charles Chaplin announced that the title of his first serious production will be "Public Opinion." The production will be released by Allied Producers and Distributors Corporation, the subsidiary of United Artists.

The production, which is already well under way and which was temporarily called "Destiny," will be in ten reels, and though written and directed by Chaplin himself, it will star Edna Purviance in the leading role.

"Public Opinion" marks a new departure in most every element that goes to make up motion pictures. In story structure, in acting and in theme the production promises to be revolutionary and Chaplin himself is very emphatic in saying that it is by far his most important contribution to the screen.

There runs through it a new form of acting and a new type of construction dealing with the basics and fundamentals of life with a viewpoint that is more of understanding than of preachment. According to the company's announcement, it presents a problem and comments upon it in interesting fashion rather than solving it, and throughout the action, which vibrates with humor, pathos, tragedy and beauty, there is painted an exquisite portrait of a woman's soul naked in its sincerity though clothed in individuality.

The theme is a startling one, made more so because of utter simplicity and warmth of feeling that permeates it, and it marks Chaplin's own first attempt at serious drama.

"I believe that 'Public Opinion' will be the most important work of my career, and no one realizes more than I what a revolutionary step I am taking in adhering to the original style of construction which I am using," said Charlie Chaplin in speaking of the picture. "And I have the utmost confidence in the public. I have never, nor shall I ever try to talk down to the public or up to the public. The public doesn't need such questionable consideration.

"I am trying to portray, as far as my ability will permit, an intelligent and sincere story, and if I succeed in keeping faith with myself, I have no fears as to the reception of the public. Whether this will be a great picture or just as great a failure, there will be originality in story treatment and acting.

"There will be no armies, no huge acts and no elaborate mechanical effects, but through it all will run a poignant note of human suffering, joy, tragedy and humor.

"There have been a number of queries as to whether I intend to act in the picture or not. I am not going to act in it, not from any policy but because in the story as I truthfully see it there is no place for my character."

Playing opposite Edna Purviance is Adolphe Menjou, while other important members of the cast include Carl Miller, Lydia Knott, Harry Northrup, Malvina Polo and a number of others well known in the picture world.

The staff on the production end of the picture includes Alfred Reeves, general manager; Eddie Sutherland, assistant to Mr. Chaplin, while Arthur Stibolt is technical and art director. Harry D'Arrast and Jean de Limur are aiding in the picture as advisories on details of the manners and customs of France, where the scenes in the production are laid. Roland Totherch is handling the photography, assisted by Jack Wilson.

Schenck Denies Rumor

Joseph M. Schenck, the producer, has issued a statement denying alleged rumors that his organization contemplated working "contrary to the efforts of Will H. Hays."

"I am a member of the Hays organization," he says, "and a firm believer in his work. I have the utmost confidence, respect and admiration for his achievements."

Theatre Owners Meet and Discuss Uniform Contract

THE Motion Picture Theatre Owners of Western Pennsylvania held their regular monthly luncheon-meeting at the General Forbes Hotel, Pittsburgh, at noon last Friday, February 16 Thirty members of the organization were present, but the slim attendance can probably be blamed on the extremely cold weather.

The main issue of the meeting was to decide on a place to hold the third annual convention of this organization on April 16, 17 and 18 of this year, and it was definitely settled that the convention is to be held in the General Forbes Hotel on these days. The various committees to prepare plans for the annual meeting are now being formed and will be announced in the near future. Secretary Herrington is adding a large number of new names to the list of members, and his work, coupled with Treasurer Hyman Goldberg's, has been a source of much gratification to local exhibitors of late. Accordingly they are looking forward to a lively and productive convention two months hence.

Announcement was made that on the first of March the local headquarters of the organization will be moved from their present location in Room 520 of the State Theatre Building to Room 320 in the same building. This change may be only temporary, as a large number of the members prefer a location in closer proximity to the Forbes Street film section.

The Uniform Contract came up for discussion. At a meeting on February 3 in New York City the M. P. P. D. A., committees representing the New York State Exhibitors' League and the Theatre Owners' Chamber of Commerce joined with the producers-distributors in ratifying the contract. The local organization expressed their disapproval of the contract in its entirety. Michael Rosenbloom, of the Majestic Theatre, Charleroi, one of the most active members of the organization, made an address condemning the contract, saying that it contains nothing whatsoever to favor the exhibitor. Said "Mike": "Any man that signs that contract will be tied hand and foot by the exchange. It will be impossible for him to wiggle out of any part of that contract. Don't sign it if you value your business interests." Mr. Rosenbloom also put in a good word for the independent exchanges, urging his brother exhibitors to support them as much as possible.

A Rev. Hallowell made an address asking that the theatre owners open up their houses to speakers to raise funds for the Near East Relief. He was answered by D. A. Harris, who told him that the M. P. T. O. had a resolution which prohibits speakers of any kind in its members' theatres, stating that this move was necessary to protect themselves, in view of the fact that there have been so many requests for this privilege in the picture theatres, that if all were granted there would not be any time left to show the pictures. He assured Rev. Hallowell that if the organization gets a written request from the President of the United States or one of the Cabinet members to throw open their theatres to speakers for the Near East Relief the members would be glad to co-operate in the work.

President Jerome Casper presided at the meeting, and is to be congratulated for the speedy and efficient manner in which he conducted the meeting, allowing the men to get to their theatres as soon as possible.

Storms Delay Canada Film Service

Big storms have played havoc with booking schedules and film shipping arrangements in various parts of Canada during the past month. Not only did the snow pile up but extreme cold prevailed steadily for several weeks without any sign of letup. In the Maritime Provinces and also in the Prairie Provinces of the Middle West train services were greatly curtailed and great difficulty was experienced in trying to keep all exhibitors supplied with films as contracted.

Theatres in a number of outlying centres were compelled to close for indefinite periods because of the non-arrival of film shipments. For two whole weeks no express packages could be shipped to the Province of Prince Edward Island.

Theatres in the main cities kept going in spite of the weather, the snow, handicapped train services, scarcity of coal and other problems. In the large cities there was little indication that sub-zero weather was keeping patrons at home, because the temperature apparently made little effect in the matter of attendance.

Minister's Sermon in Theatre Based on Film Shown at Time

GEORGE J. SCHADE, owner and manager of the Schade Theatre, Sandusky, Ohio, has discovered a new way of fighting censorship and those who are opposed to Sunday opening of picture theatres. He has invited the Rev. N. H. R. Moore, rector of Grace Episcopal Church to deliver a short sermon each Sunday as part of his picture program. The Rev. Mr. Moore is interested in pictures and believes that he can fight for better screen entertainment by co-operating with the exhibitor than he can by making a stand against picture houses.

During his second "sermonette" on pictures, the Schade Theatre was showing Anita Stewart in "Rose of the Sea," a First National attraction and the minister used part of this story to show that if picture goers thought a little more of the purposes of the pictures instead of just wanting to be amused they would soon force theatre managers to show on the screen only those pictures that contributed to the betterment of civilization.

The Rev. Mr. Moore said in part: "I am glad to meet you as motion picture fans for, in my opinion, motion pictures are doing a great work in the interest of broader enlightenment, loftier educational ideals and higher moral tones. But they can be made better and you are the ones to make them better.

"I don't have to tell you that there are good pictures and bad pictures. I believe that the trend is toward good pictures. Some of you don't think deeply enough. You allow the good and the bad pictures to come and go without advertising the fact that this picture is good and that one bad. If you do this the good pictures will be rewarded and the bad ones won't get patronage, and even for selfish reasons you will profit because you will force cleaner and better screen entertainment."

The Rev. Mr. Moore then talked on the sermon he deduced from the story of "Rose of the Sea," declaring that it showed that love and right doing always brought just rewards, that it conquered pride and misunderstandings.

The "sermonette" made a great hit with the Schade audience.

To Distribute Trailers

Paramount has made arrangements with the National Screen Service, whose offices are at 126 West Forty-sixth Street, New York, and 732 South Wabash Avenue, Chicago, for the distribution of the de luxe trailers on its big productions, similar to those which were issued on "Blood and Sand," "Fool's Paradise" and other pictures.

Lloyd Weds Mildred Davis

A telegram to Pathe from the Hal Roach Studios confirms the newspaper report that Harold Lloyd has married Mildred Davis, leading lady in all his comedies released in the last three years. St. Johns Episcopal Church, Los Angeles, was the scene of a quiet wedding on February 10, the Rev. Dr. Davidson performing the ceremony. Lloyd's brother, Gaylord Lloyd, and Jane Thompson were the only witnesses. The bridal couple went direct from the church on a short honeymoon trip to San Diego and San Francisco.

To Hold Celebration

Arrangements have been completed by the Caribbean Film Company of Havana, for a Paramount week celebration the week of April 8, in honor of the fifth anniversary of the company. Advices received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, indicate that Cuba's first Paramount week will be a record-breaking celebration for the motion picture industry in the island.

Signed by Paramount

Wesley Ruggles, who directed Walter Hiers in his first starring picture for Paramount, has been signed for a long-term contract as a permanent addition to the Paramount West Coast studio, according to an announcement just made by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation.

Wisconsin Bill Rouses Exhibitors

CHILDREN under sixteen would be prohibited from viewing motion pictures not approved either by the national board of censors or a local censor board, unless accompanied by parents or guardians, under a bill introduced in the Wisconsin Senate by Senator Howard Teasdale.

The provisions of the bill would exempt educational historical and current event films. In cases where a picture has not been passed by the national board, the bill provides that a local board of three members shall be appointed by the city, town or village board.

First violations would call for a fine of not more than $25, to be paid by the exhibitor. A second offense would carry with it a fine of $100 and a ninety-day sentence in jail.

With bills such as these to contend with, the Motion Picture Theatre Owners of Wisconsin, through Walter F. Baumann, executive secretary, has called upon the F. I. L. M. Club of Wisconsin to aid in the fight against obnoxious legislation. As a result, George L. Levine, president of the film men, has announced that he will appoint a legislative committee to work with the exhibitors.

A letter sent by Mr. Baumann to the film organization calls attention to the fact that the organization must unite to defeat efforts to throttle the industry. The letter follows:

"We are again on the eve of a legislative battle, as you may well know.

"This office is in receipt of information that a very drastic censorship bill is liable to be proposed some time during the session of the present State Legislature. This is only one of the measures that we have heard it rumored is coming up.

"It therefore becomes necessary that the Joint Legislative Committee, which has been dormant for approximately a year and a half, again become active, and I would suggest that at the next regular meeting of your organization a committee be appointed with full powers to act on a joint legislative committee similar to the one that functioned at the last session of the Legislature."

Adopts Integral System of Production for Preferred

B. P. SCHULBERG, who is making Preferred Pictures for Al Lichtman release, has inaugurated at the Schulberg Studios in Los Angeles a complete system of picture production on an integral basis as opposed to the unit plan generally employed. Under the unit plan each director has an organization of his own, whereas the integral system worked out by Schulberg involves the operation of the entire studio under one head, aided by experts in charge of each department of production.

It is Schulberg's belief that better results can be obtained by the use of the biggest men and women in their respective fields than by hiring several less capable persons to do similar work with each of four or five companies. If one man heads each department and, by means of a well organized machine, succeeds in spreading his genius over half a dozen companies, the plan is far more practical.

An initial move toward its perfection was the splitting up of what has been known heretofore as the scenario department into two separate working units—the department of adaptations and the department of story producing. Olga Printzlau, for many years scenarist for William de Mille, has signed a long term contract to head the former. She will have complete charge of all scenarios before they are turned over to the directors.

Eve Unsell and a number of literary assistants will comprise the department of story producing. It is their duty to follow the story from the first crank of the camera to the last stages of editing and titling.

This plan of production was put in effect just before the "shooting" of "April Showers" and "Mothers-in-Law," the stories now in the making at the Schulberg Studios under Directors Tom Forman and Gasnier, respectively. Victor L. Schertzinger will also begin directing special productions for Al Lichtman release in the near future.

EASTER WEEK
MARCH 25TH—APRIL 1ST
BOOK
"THE STREAM OF LIFE"
6 reels
AND
"A MAKER OF MEN"
6 reels
Endorsed as the best religious motion pictures ever made by clergy, layman, trade and press.
PRODUCED AND DISTRIBUTED BY
PLYMOUTH FILM CORPORATION
46 W. 24th St. New York City Phone Gramercy 6505

Felix Orman Resigns

Felix Orman has discontinued his work as literary, casting and publicity director of the J. Stuart Blackton Photoplays, London, England, which he has held for two years.

Carlos Leaves Fox

Well Known Film Man Plans to Launch Independent Activities

Abe Carlos, for many years affiliated with the Fox Film Corporation, has severed his connection with that firm under circumstances of the most friendly nature, for the purpose of embarking upon activities of a nature which he expects soon to announce.

Mr. Carlos is a figure in filmdom, known for his executive ability and business acumen. From the days when, in 1907, he started with a chain of the small theatres then called Nickelodens, when he became the first secretary of the first exhibitors' league, he has been active in his efforts to treat sympathetically the problems of producer and exhibitor.

During his long and pleasant association with Mr. Fox, Abe Carlos has made himself prominent through his organization of the Fox West Coast studios in 1916, his activities in Jamaica in expediting the production of "The Daughter of the Gods," and in the establishing of Fox exchanges throughout Europe.

Mr. Carlos' most recent activity was the extensive tour made of the Central Empires, Czecho-Slovaika, Poland and other countries. Two weeks ago he decided to enter into independent activities, severing his connection with the Fox organization with the friendliest parting.

Mr. Carlos is not ready to announce his future plans, but expects to put them into practice very shortly. Temporarily he has offices with Export & Import Film Company.

Buys Bijou Theatre

New England Theatres, Inc., has sold the Bijou Theatre, at Barre, Vt., to Margaret McKenna, of that city.

Cosmopolitan Now Ally of Goldwyn

In the future Goldwyn instead of Paramount will distribute the Cosmopolitan productions made by the International Film Corporation, of which William Randolph Hearst is head. Thus it develops that one of the most interesting rumors of recent date had its origin in fact, for Frank J. Godsol, president of Goldwyn, has confirmed it. He said that Cosmopolitan's contract with Paramount has been completed so that all future Cosmopolitan productions can go through Goldwyn. It is announced that this is merely a distributing arrangement, having no bearing on the production of films by either Goldwyn or Cosmopolitan. None of the companies involved would discuss the reasons for the change.

Order Criticism Cut

Ohio Censors Eliminate Remarks on Censorship from Film

Pathe has received notice that the Ohio Board of Censors has ordered the following eliminated from Topics of the Day, No. 4:

"Dissatisfaction with the operation of censorship laws, as with the principle underlying them, is becoming more and more apparent. Every community has general laws adequately prohibiting exhibition of the indecent. These are drastic enough to take care of any situation that might arise. People do not need censorship."

There are other censors, says Pathe, whose official acts show that they are opposed to permitting the screen to censure the censors. Recently the Daily Tribune-Republican of Greeley, Col., printed a sharp editorial criticism of the act of Mrs. Elfie Tew, the local motion picture censor, in refusing to permit an issue of Topics of the Day to be screened in a local theatre until a similar criticism of the principle of censorship had been cut out of it. The Tribune-Republican editorial contained this comment:

"The removal of the above editorial comment from Topics of the Day epitomized more than anything ever brought to the attention of the writer the inherent evil of motion picture censorship. It's not 'protect the public,' but 'protect my job.'

Signs New Producer

Gable to Film Balzac's Novel "Magic Skin" for Goldwyn

Goldwyn has made arrangements for the handling of another great novel upon the screen. A contract has been signed with Gilbert Gable, a new producer, to make for it, through Achievement Films, Inc., a big special production of "The Magic Skin," one of Honore de Balzac's earlier and most successful novels.

The production is to be a notable one in its treatment, its cast and in its pictorial qualities. The opportunities for magnificent pictorial treatment are unlimited in this novel, and that they will be realized is indicated by the fact that Charles Whittaker has been engaged to adapt the story.

Says Rentals Have Greatly Increased

Largely increased rentals have been brought about by the organized producers and distributors under the leadership of the organization headed by Will Hays, said Charles L. O'Reilly, president of the M. P. T. O. of New York State, in an address before the A. M. P. A. Wednesday. He placed the increase at 25 per cent.

Despite his statements regarding the increased rentals, however, O'Reilly gave much praise to Will Hays. Speaking of the uniform contract, he stated that it is a big advance for the benefit of exhibitors over the present form of contract. He said that only "film politicians" and their followers objected to the "fancied wrongs" in the contract.

Ontario to Censor Advertising Copy

FORMAL notice has been served on the moving picture exchanges and theatres in Ontario that censorship will be imposed immediately on all advertising copy for use in connection with the presentation of any moving picture production in the Province of Ontario. Announcement to this effect was served on February 12 to the Toronto film distributors by Major Hamilton, chairman of the Ontario Board of Moving Picture Censors, the official notification pointing out that all advertising matter, including newspaper copy, must be submitted to the advertising department of the Board of Censors, 34 Richmond Street West, Toronto, before it can be used in any way in Ontario.

For some time past, the Ontario Board of Moving Picture Censors has had power, by virtue of an order-in-council sanctioning the regulation, to censor all forms of moving picture advertising, including bill boards, newspaper displays, newspaper readers, periodical publications, lantern slides, banners, heralds, painted signs, etc. Announcement was made about one year ago that the regulations would be put into effect, but the law was never enforced, largely because many of the newspapers in cities outside of Toronto pointed to the impracticability of sending local theatre advertisements for censorship before it was used.

"There never has been a legal opinion as to whether the film exchanges can be held responsible for theatre advertising," declared Mr. J. A. Cooper, Toronto representative of the Canadian Motion Picture Distributors' Association. "It will be impossible to handle newspaper advertising if it has to be censored by the Board of Censors."

Mr. Cooper formally asked for a stay of proceedings immediately after notice was received from the Government regarding the advertising censorship to enable the exchange managers to discuss the situation with a view to offering suggestions to the Government in the matter.

Inviolability of Contracts Sustained in Court Decision

A DECISION of the most importance to both distributor and exhibitor has just been handed down by a California court. In effect it sustains the inviolability of contracts regardless of whether the pictures mentioned in the contract have been played, and follows closly a recent decision of the Massachusetts courts in a similar case. The Boston decision established a precedent which has now been made doubly secure by the decision of th California courts.

As in the Boston case, the suit brought in California was instituted by Vitagraph. The action was brought against the Liberty Theatre Corporation, which owned picture theatres in Fresno and San Jose. Vitagraph alleged that the defendant contracted for several Larry Semon comedies for both of its theatres, but later transferred its interest in the Fresno Theatre to Kehrlein Bros., who played one comedy, but in paying attempted to deduct the amount of the deposit on the contract and cancel the contract, asserting that the price was too high.

The Liberty Theatre Corporation, which completed its contract so far as the San Jose theatre was concerned, and renewed it under the same terms, was then sued by Vitagraph for $1,200 damages, representing the contract value of the unplayed pictures in Fresno.

The defense offered by the Liberty Theatre Corporation was entirely different than that offered in the Boston case, although the same issue, the inviolability of the contract, was involved. The California defendants attacked the legality of the contract for lack of mutuality and in abatement of damages sought to prove that Vitagraph played the comedies involved in towns surrounding Fresno after the contract had been cancelled, asserting that the first run gave them protection in those nearby towns. The court decided otherwise and rendered a verdict for Vitagraph for the full amount with interest and costs.

Lawrence Baratte Dies

W. B. Frank, general sales manager of Associated Exhibitors, received a telegram a few days ago advising him of the death in Salt Lake City of Lawrence J. Baratte, Associated's branch sales manager in the Utah capital. Mr. Baratte was ill several months and spent some time in the Mayo institution at Rochester, Minn. When he returned to Salt Lake City a few months ago his friends believed he was well on the road to recovery and the news of his death came as a severe shock.

Opens New Department

Goldwyn Studio Has Fully Equipped Research Branch

Consistent with its increased activity in all lines, the Goldwyn studio has inaugurated a complete and fully equipped library and research department in charge of Harriet Morris, who, besides being a graduate of Smith College and special worker in drama courses at University of California, has had five years of motion picture experience with D. W. Griffith, Famous Players-Lasky and others.

Miss Morris will organize the department under supervision of June Mathis, editorial director, along broad lines which will fit it to give advice on matters of costume, properties, customs, modes of life; in fact, any question which might arise in connection with any period. The library will consist not alone of books, but will include hundreds, and finally thousands, of filed and indexed pictures of all sorts.

The studio has had, from the beginning, a fine technical library, and, with this addition, it will yield to none in its facilities for research in matters of history and archaeology. The library will contain all the classic and standard fiction, and the best work of the contemporary authors and artists.

Finds Business Good

Associated Exhibitors Official Finds Optimism in Middle West

Roy Crawford, vice-president and treasurer of Associated Exhibitors, returned this week from Topeka, his former home, where he went on business connected with his large theatrical interests in Kansas and Missouri. Mr. Crawford stopped also in Chicago and Kansas City, where he conferred with a number of exhibitors, theatrical and other business men, as well as the branch sales managers of Associated Exhibitors.

"In Chicago, I was told by James Wingfield, who books attractions for an extensive circuit of theatres in the Central Western states, that the road show has 'come back' in great shape. He has never known greater activity in booking of this class of films.

"That a steady improvement in the picture industry is under way is unmistakable. H. W. Willard, the Associated Exhibitors branch sales manager in Chicago, and D. L. Martin, our branch sales manager in Kansas City, both spoke most optimistically of conditions in their respective territories, and the records being made by these and other branches justify their enthusiasm. My trip resulted in encouraging revelations."

Palm Sunday Week, March 18th-March 25th
BOOK
"THE STREAM OF LIFE"
6 reels
AND
"A MAKER OF MEN"
6 reels

WID'S DAILY, the Bradstreet of Filmdom:

"This is truly a picture of life and has for its main theme, the consolation of faith. Taken from the standpoint of artistry and technique. 'The Stream of Life' is indeed worth while. It is a picture of real life, with the humor and pathos mingled as we find it along the way. The realistic bits of child life and especially the rural settings are bound to please."

THE NEW YORK TELEGRAPH:

'The keynote of 'The Stream of Life' is its human appeal, its sympathetic interest. No matter what one's faith or belief may be, he cannot fail to be impressed by the picture and few will be able to watch it with dry eyes."

PRODUCED AND DISTRIBUTED BY
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Will Make Big Specials

Schertzinger to Produce for Preferred Pictures

B. P. Schulberg has signed Victor L. Schertzinger to make special productions for Preferred Pictures to be released through the Al Lichtman Corporation. He will head a unit to operate in addition to those now functioning under Tom Forman and Gasnier.

His contract with Preferred Pictures to direct Lichtman attractions is a result of the increased activities of that organization. The Preferred production program has been augmented considerably since their first announcement of eight pictures a year and it was found that although Gasnier and Forman have worked continually at top speed, they were not sufficient to carry the completion of features along at the rate desired.

Each director at the Preferred Studio now will have his specialty. Schertzinger will be given stories with a maximum of heart interest, Forman will do only typical American plays with Kenneth Harlan assigned to him as a featured player, while Gasnier will make only society dramas and will have Gaston Glass permanently assigned to his unit.

Copyright Decision

Sets Precedent, Howell Claims, After Winning Suit From Goldwyn

A decision likely to influence strongly future litigation concerning infringement of copyright in motion pictures was rendered by the United States Circuit Court of Appeals for the Southern District of New York recently.

Howells Sales Company, having purchased abroad the picture, "Vendetta," starring Pola Negri, it was shown in the Strand Theatre, New York, about December, 1921. About the time of the showing the Goldwyn Pictures Corporation finished a picture based on the story, "Mr. Barnes of New York," of which they owned sole and exclusive motion picture rights.

The latter corporation brought an injunction. The Howells organization claimed that they were innocent parties in the matter, not knowing that their picture was based on or had any similarity to the story owned by Goldwyn, and on appeal, through their attorneys, raised the novel point that even though Goldwyn owned the exclusive motion picture right to the story, they were a mere licensee and could not stop an infringement. The court sustained this point, vacating the injunction.

Goldwyn then joined Stephens, owner of the copyright with them, and obtained a second injunction. Points previously raised were again advanced, with the addition that inasmuch as Stephens had assigned all of his rights to damages for an infringement to Goldwyn the injunction could not stand. The court, in its decision, vacated the injunction and dismissed the complaint against Howells, stating that Goldwyn as a licensee could not bring the suit and adding Stephens could not inasmuch as he had assigned all rights to damages to Goldwyn.

Anita Stewart Signs

Anita Stewart has signed a contract to be featured by Cosmopolitan Productions and left immediately for Los Angeles to begin work.

The first picture in which Miss Stewart will appear is "The Love Piker" by Frank R. Adams, which originally appeared as a story in Cosmopolitan Magazine. The screen adaptation was made by Frances Marion, and will be directed by E. Mason Hopper.

Goldwyn Buys "R. U. R."

Gets Screen Rights to Guild's Production of Capek's Play

To Goldwyn Pictures Corporation has fallen the screen rights to one of the outstanding theatrical offerings of the century —the theatre guild's production of Karel Capek's most striking and novel play, "R. U. R."—in other words "Rossom's Universal Robots."

No play which has been produced on Broadway in years has aroused so much attention for its unusualness. It is entirely out of the beaten path of theatrical offerings. It has had as big a success in Europe as it is having in New York. The play was written by Karel Capek, a young Czecho-Slovakian who, with his brother, wrote "The World We Live In" (called in the original "The Insect Comedy") which William A. Brady presented in New York this season. Both plays were so unusual in conception and treatment that they have been classed among the outstanding events of a theatrical season which has had an unusually big number of successes.

"From Manger to Cross"

Impersonator of Christ in the Famous Kalem Film Tells His Interesting Story of Its Making

One of the most remarkable contributions to the literature of the films, and one which will keenly interest the studios, is "From Manger to Cross," in which Capt. R. Henderson Bland, who played Christ in the Kalem story of "The Passion," tells the story of the making of the film and more particularly deals with his own emotions while portraying the most trying role ever given any player in the pictures. It is a vital study in self relevation, and while not so intended, does much to explain the wonderful performance he gave.

Captain Bland tells simply of his earlier years and how his studies and reading shaped his thoughts to fit him, as few men are equipped, to interpret the great character, and this in connection with his recital of the actual making of the film will interest a host of those who take small interest in pictures in general. It is an amazingly interesting book, generously illustrated with pictures from the stills of the Kalem story.

It is published by Hodder & Stoughton, London, apparently in connection with the English revival of the production shortly before Christmas, when the English rights passed to new and more energetic management.

"From the Manger to the Cross" in its film form has been seen very little in the United States in the past few years and a new generation of picture-goers know nothing of this story filmed by Kalem in and about Jerusalem, one of the first productions to be made in authentic locations.

Kane on Vacation

When the mercury in New York last Saturday was hovering near a record low point for January, Arthur S. Kane, president of Associated Exhibitors, packed his baggage and his golf sticks and climbed aboard the Florida Limited, bound for Palm Beach. Mrs. Kane accompanied him. Arthur S. Kane, Jr., preceded his parents by several days to see that the Florida links were in readiness and the family car had been shipped South well in advance. It is Mr. Kane's first vacation since the summer of 1921 and, besides Palm Beach, Miami, Tampa and Bellair, in Florida, he expects to visit Havana, Cuba.

Government Alleges Combination in Industry Is Hindering Trade

AN amended complaint has been issued by the Federal Trade Commission in its case against Famous Players-Lasky Corporation, Realart Pictures Corporation,the Stanley Company of America, Stanley Booking Corporation, Black New England Theatres, Inc., Southern Enterprises, Inc., Saenger Amusement Company, Adolph Zukor, Jesse L. Lasky,Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr.

Since the filing of the complaint the theatres of the Alfred S. Black circuit have been bought by the Famous Players-Lasky Corporation and also those of the Southern Enterprises. Some of the latter, however, were then re-sold by Famous Players.

The complaint goes into considerable detail regarding the method in which moving pictures are produced to show that it is interstate traffic and, as such, subject to the jurisdiction of the Federal Trade Commission. In Paragraph 5, it is charged that the respondents Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation have conspired and confederated together with the respondents Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr., and Realart Pictures Corporation, The Stanley Company of America, Stanley Booking Corporation, Black New England Theatres, Inc., Southern Enterprises, Inc., and Saenger Amusement Company to unduly hinder competition in the production of motion picture films in interstate and foreign commerce and to control, dominate, monopolize or attempt to monoplize the motion picture industry. For the purpose of carrying out this alleged conspiracy, it is charged, Famous Players acquired the Paramount Pictures Corporation, Artcraft Pictures Corporation and Realart Pictures Corporation, the last named of which, it is charged, was formed by Famous Players, ostensibly as a separate and independent organization, the connection of which to Famous Players was not divulged to the public.

The complaint further charges that: "To further carry out and consummate the object of the conspiracy charged in Paragraph Five hereof, and as a part thereof, in the years 1918 and 1919 the respondents Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation, together with the respondents Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr., the Stanley Company of America, Stanley Booking Corporation, Black New England Theatres, Inc., Southern Enterprises, Inc., and Saenger Amusement Company, each with the knowledge of the object of the conspiracy theretofore conceived by Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation, entered into a progressive program which they have consistently adhered to ever since, of acquiring or controlling, by purchase or otherwise, motion picture theatres throughout the United States, and more particularly first-run theatres, and of compelling and coercing exhibitors throughout the United States to book and exhibit all the motion picture films produced or distributed by Famous Players-Lasky Corporation; and of inducing and compelling such exhibitors to book a substantial number or 'block' of films by refusing to lease a given film or films, unless the exhibitors also book a substantial number or 'block' of other films, the exhibition of all of which will take up either the whole or a large portion of their available exhibiting time and close their theatres to the films of producers or distributors who are competitors of said Famous Players-Lasky Corporation; and the respondents, Adolph Zukor, Jesse L. Lasky and the Famous Players-Lasky Corporation procured millions of dollars to put said program in successful operation.

"As a result of the carrying out of said progressive program of acquiring or controlling first run theatres and compelling exhibitors to book all or a substantial 'block' of its product, Famous Players-Lasky Corporation has unduly hindered and is unduly hindering competitors, in that competitor producers and distributors are unable to procure the first run showings for their product that are essential to the financially successful motion picture producer as heretofore alleged; and by and through all of the acts hereinbefore alleged said Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation have built up and now possess and exercise a dominating control over the Motion Picture Industry that has a dangerous tendency to give them a complete monopoly therein.

"As a further result thereof Famous Players-Lasky Corporation is the largest theatre owner in the world, and in one week in the year 1920 more than 6,000 American theatres, or approximately one-third of all the motion picture theatres in the United States, showed nothing but Paramount pictures, and about 67 cents of every dollar that was paid to enter motion picture theatres was paid to enter those theatres which displayed Paramount pictures.

"In acquiring or controlling, and in attempting to acquire or control, motion picture theatres, the respondent conspirators have coerced and intimidated and attempted to coerce and intimidate motion picture theatre owners or exhibitors by divers means and methods among which were the following, to-wit:

(a) Threatening to build or lease and/or operate theatres in competition with exhibitors who refused to sell or lease their houses;

(b) Threatening to cut off or interfere with the film service of such exhibitors who refused to so sell or lease their theatres;

(c) Secretly offering higher rentals, effective upon expiration of leases held by exhibitors who refused to sell or lease such theatres;

(d) Temporarily reducing the price of admission charged by theatres owned or controlled by the respondents, below that charged by exhibitors who refused to sell or lease their theatres.

"In compelling or attempting to compel independent exhibitors to book and exhibit the motion picture films produced or distributed by Famous Players-Lasky Corporation, these respondent conspirators have coerced and intimidated, and attempted to coerce and intimidate, exhibitors by various means and methods, among which are the following, to wit:

(a) Threatening to build or lease and/or operate theatres in competition with independent exhibitors who refused to book and exhibit such films;

(b) Interfering with the film service of such independent exhibitors and causing the cancellation of contracts for service between such exhibitors and producers;

(c) Disparaging independent exhibitors who refused to exhibit such pictures, by means of advertisements placed in newspapers circulated throughout the territory in which such independent exhibitors' theatres were located;

(d) Inducing, and seeking to induce, independent exhibitors who had contracts of release for the exhibition of motion picture films produced by competitor producers, to cancel such contracts or refuse to make such contracts, by offering to give and giving such exhibitors, motion picture films produced and distributed by Famous Players-Lasky Corporation, for nominal sums of money, or free of charge.

"And in furthering and carrying out the aforesaid conspiracy, said respondents have used various other fraudulent and unfair methods to exclude competitors from producing, distributing or exhibiting their motion picture films."

The companies and persons named as respondents in the case are required to file an answer to the charges with the commission within 30 days, and it is announced that a hearing will then be set.

New Head for "U" City

Bernheim Made Director General and Boushey Production Manager

Carl Laemmle, president of Universal, has appointed two new executives to conduct the affairs of Universal City, the big studio plant of that concern. One is a veteran of many years' experience in the motion picture business and the other is a young man of great promise in film circles. The latter, Julius Bernheim, is to be the new director-general of Universal City. The former, Homer A. Boushey, is to be production manager.

Bernheim's appointment comes as a result of the resignation of Irving G. Thalberg, former director-general, who recently left the Universal forces to go with Louis B. Mayer.

Two years ago Bernheim went to Universal City and entered the business office of the studio. During the past twelve months he has been business manager there.

Homer A. Boushey is one of the veteran production experts of the film world. He was production manager for the old Essanay Company, retaining that position until the concern quit producing.

Since Essanay quit producing Boushey has been associated with George K. Spoor in the Spoor-Thompson Machine Company of Chicago a concern handling projection appliances.

Tully to Picturize Novels and Stage Plays for First National

A STATEMENT has been issued by Associated First National Pictures, Inc., setting straight the status of Richard Walton Tully's connection with that firm and correcting erroneous rumors and stories which have been current for some little time past.

Referring to the matter, Richard A. Rowland, Associated First National's general manager, explained that Mr. Tully is to produce two pictures for Associated First National release, the first of which will be "Trilby," in which the young and beautiful French cinema artist, discovered by Mr. Tully on his recent European trip, will play De Maurier's famous barefoot heroine of the Paris Latin Quarter. While in Paris, Mr. Tully shot a number of scenes for the picture. It has been reported that "Trilby" will be directed by James Young. Wilfred Buckland will be the art director. Mr. Tully's relations to the company will be much the same as those of other independent producers releasing through Associated First National insofar as his own productions are concerned.

Hudson to Be Business Manager

Mr. Tully will also become production manager of two new companies which will make several pictures from popular novels and stage successes for First National release next season. Earl J. Hudson, long a member of the executive staff of First National's New York office, will be associated with Mr. Tully as business manager of the two new units.

During his brief career as a motion picture producer, Mr. Tully has given the screen "The Masquerader" and "Omar the Tentmaker," both of which were popular stage successes starring Guy Bates Post.

"It was the success of his first two pictures and the remarkable insight and capability of adapating his long experience as a producer of stage successes to motion picture production, that is responsible for his new contract for two more Richard Walton Tully productions and our decision to invite Mr. Tully to head two new producing units," said Mr. Rowland.

"In all my experience with production I have never seen a stage producer who so readily adapted himself to screen necessities. And he brings a fresh mind to the screen. Considered from a technical viewpoint, both 'Omar the Tentmaker' and 'The Masquerader' are exceptionally good pictures. If Tully is capable of making two such pictures as his initial efforts we have all kinds of confidence in what he will do as he progresses as a producer. It must be remembered that his stage career is remarkable in many ways. He is the author of many successful plays. He has always been his own producer and business manager."

Mr. Tully left New York for Los Angeles last week, accompanied by his daughter, Maya. Mrs. Tully, who is recuperating from a serious illness, will follow him in about a month. Also making the journey to Los Angeles will be Philip V. Kroha, Tully's production manager, and E. Ray Coffin, his publicity director.

Mr. Tully's activities will in no manner affect the other independent producers distributing through Associated First National.

Virginia Censors Firm on Listing of Rejected Films

EFFORTS on the part of the Washington Film Board of Trade to have the Virginia board of censors change its methods, so as to remove the disadvantage under which the local exchanges labor in endeavoring to place films originally rejected by the board but afterwards passed, have been unsuccessful, the board standing firm in its intention of listing rejected films even though the causes of rejection may be removed and the films afterwards passed.

The matter was originally brought up before the board by Sidney Lust. It was pointed out that the Virginia censors issue a bi-weekly bulletin in which they list the rejected pictures. At the time of rejection, however, they notify the exchange of the parts on which their action is based, and extend the privilege of altering the picture and again submitting it, official O. K. being given if the objectionable parts have been removed.

It has been found, however, that once the news of a picture's rejection is circulated among the exhibitors they evince a marked disinclination to show it. Many exhibitors believe that once rejected a film is damned forever, so far as this territory is concerned, while others are afraid to take a chance on a film that has been turned down by the censors, and still others express the opinion that in order to get the film passed the exchange has torn it to pieces.

The film board, following consideration of the matter, appointed Walter Price, of Goldwyn, to take it up personally with the censors, and he requested the censors to adopt the policy of withholding announcement of rejection until the eliminations recommended had been made and the film again offered. If the film was rejected again, he pointed out, it would be proper for the board to list it, but if, as is usually the case, it was passed, the exchange would be saved much difficulty if no publication of rejection the first time had been made.

The only concession the censors would make, however, would be to indictae in their bulletin that a film rejected had the privilege of resubmission.

Easter Week, March 25th—April 1st
BOOK
"THE STREAM OF LIFE"
6 reels
AND
"A MAKER OF MEN"
6 reels
Dr. C. C. Marshall, Editor Film Lists, Methodist Episcopal Church, New York City.
"Mr. Shields is the author of the biggest and finest religious motion picture ever made."
An elaborate musical setting has been prepared for both pictures.
PRODUCED AND DISTRIBUTED BY
PLYMOUTH FILM CORPORATION
46 W. 24th St. New York City Phone Gramercy 6505

Two Lenten Films

"A Maker of Men" and "The Stream of Life" Widely Endorsed

Exhibitors, clergymen, news and trade papers have all concurred in their praise of two pictures handled by Plymouth Film Corporation, "The Stream of Life" and "A Maker of Men," as particularly suited to the season prior to Easter.

Both productions have been stamped with the approval of ministers throughout the country, whose praise is unstinted. The pictures are of such a type that they have been shown repeatedly in churches, and their exhibition has won many converts to the screen as an adjunct to other forms of religious teaching.

"The Stream of life," which is styled "A life drama of faith reclaimed," is acclaimed as one of the best religious pictures ever made, combining a story of heart appeal and of tense interest with its lesson of faith. The story is by James K. Sheilds.

"A Maker of Men," which is from the same pen, is strongly endorsed for its entertainment value, combined with a moral that is conveyed "without being sissified," as one minister states.

Accessories, such as one, three and six sheets, tack cards and heralds, slides and photo cards, are supplied, and the film can be secured in both standard and narrow gauge. One of the most valuable assets is the fact that the Plymouth Corporation is able to offer the exhibitor booking these pictures direct co-operation in securing the aid of the local clergy and leading social interests. Exhibitors are urged to get in touch with Plymouth and avail themselves of the opportunities for unusual co-operation.

Conspiracy Charge Made

New Jersey Exhibitor Sues Will Hays, M. P. D. A. and Many Individuals

Will H. Hays, the Motion Picture Producers and Distributors of America, of which he is head, more than thirty film companies and exchanges and about twenty individuals are defendants in a suit for a permanent injunction and $150,000 damages filed in the Supreme Court by Sidney E. Samuelson, Newton, N. J., exhibitor.

The complaint includes sixty clauses. The film companies, distributors and producers are accused of conspiracy to gain control of the industry and to drive out of business all independent exhibitors. Mr. Samuelson also alleges that he is the victim of a conspiracy to work his financial ruin.

He wants damages to cover losses he alleges he has sustained since encountering difficulties with local distributors last year, and asks that the defendants be restrained from an alleged conspiracy in which they refuse him films in accordance with contract.

The specific contract about which the action revolves, according to the complaint, was for the film version of "Ten Nights in a Barroom," which Mr. Samuelson says he engaged through the Arrow Exchange, Inc., April 20, 1922. Four days later, he alleges, arrangements for the film were revoked, and later the exchange attempted to make him pay for the film.

Changes in Managers

Goldwyn announces three changes in managers of its branch exchanges as follows:

Effective February 26, P. M. Desbon assumes charge of the New Orleans office, succeeding J. W. Pope, Jr.

Beginning February 19 H. W. Starrett took charge of the Atlanta exchange, succeeding J. L. Marentette. Mr. Starrett was promoted to the resident managership in Atlanta from the Cleveland branch exchange.

Pre-view of "Othello"

Notable Gathering Sees Presentation of Film on Century Roof

The Century roof, recently, was the scene of one of the most notable gatherings that ever assembled to view a motion picture. Ben Blumenthal, who, in conjunction with David P. Howells will present the Shakespearian screen classic, "Othello," at the Criterion Theatre beginning February 25, gave a pre-view of this continental spectacle to a selected company of friends. World famous stage and screen artists attended as did the leading dramatic and motion picture critics of the metropolitan papers.

"Othello" was produced in Germany recently by Ben Blumenthal and David P. Howells. Dimitri Buchowetzki, the noted Russian, directed the spectacle.

Emil Jannings, already famous for his dramatic performances of "Othello" on the speaking stage and who became one of the ranking screen players because of his splendid portrayals in "Passion" and "Henry the Eighth," plays the title role in the new film.

Ica Lenkeffy, said to be the most beautiful woman in Europe, was engaged to play the role of Desdemona.

Posing as Stewart

Man Said to Be Using Checks Forged With Star's Name

In a statement wired east by Mr. Carl Laemmle, president of the Universal Pictures Corporation, warning is issued against a man reported operating in the vicinity of Washington, D. C., who poses as Roy Stewart, the Universal star, and attempts to cash checks signed with Roy Stewart's name. Stewart is at Universal City and has been there for many months working in Universal serials and short dramas.

Kosloff in New York

Theodore Kosloff, Paramount character actor and dancer, has arrived in New York to spend two weeks with his brother, Alexis Kosloff, also famous as a dance pantomimist.

The former expects to view the theatrical productions of the season with particular attention to the Russian novelties which have proven so successful this year and of which "La Chauve Souris'" is an example.

To Aid Development

To aid in the artistic development of the motion picture industry, and to attempt to prevent what they term is an attempt by certain combinations to dwarf it, an informal organization has been formed by Mary Pickford, Constance Talmadge, Norma Talmadge, David Wark Griffith, Douglas Fairbanks, Harold Lloyd and Charles Chaplin.

This organization was completed in Los Angeles at a conference which ended February 22. It was declared that the organization was necessary to protect the independent producer and the independent exhibitor against commercial combinations, and enable those in the organization to keep faith with the public in the production of worthy pictures.

To Film Paramount Scenes in Palestine

Cecil B. DeMille will probably go to Palestine with a company of Paramount players to film some of the more important scenes of "The Ten Commandments," it was announced by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production.

Al Kaufman, who has recently been in charge of the company's European production, left New York recently for Los Angeles to confer with Mr. DeMille about the arrangements for the trip. Mr. Kaufman will also go to the Holy Land.

Miss Jeanie Macpherson, who has written all of Mr. DeMille's recent continuities, is on her way to Los Angeles after spending a month in the East at work on the script for the dramatic story of the "Ten Commandments."

Already on the way to the Holy Land is Mrs. Florence Meehan, whom Mr. DeMille dispatched to the Biblical country for authentic data for use in the production. Mrs. Meehan is a much-travelled authority on ancient peoples and customs.

Crandall to Represent District Exhibitors on Arbitration Body

HARRY M. CRANDALL, head of a string of theatres bearing his name, has been selected by the exhibitors' association of the District of Columbia to represent the Washington, D. C. theatre men as a member of the Arbitration Committee to be formed there. This committee will consist of delegates from the associations of the District of Columbia, Maryland, Virginia, North Carolina and the Washington Film Board of Trade.

This new committee will serve just as did the old Grievance Committee which operated so successfully in this territory some years ago ironing out disputes that arose between exchanges and exhibitors and in cleaning up a number of conditions with respect to both branches of the industry that had previously been quite a source of annoyance to all concerned. It was headed by Mr. Crandall and although a large number of cases came up for settlement the findings of the committee were never questioned and were considered to be fair and equitable.

Mr. Crandall suggested the appointment of someone else this time explaining that he had served on the committee and that there were other exhibitors who might desire the opportunity. However those who attended this meeting were unanimous in the belief that his experience as chairman of the committee would better fit him for this work.

He explained how the committee has operated in the past and expressed the belief that it has done and would again do excellent work and would be of great benefit to the industry generally. It has been pointed out that the elimination of objectionable practices in the industry makes the business healthier; that the exhibitor who plays the game straight suffers through the activities of him who takes advantage of opportunities in the other direction, the latter ultimately becoming a part of the overhead cost of operating a distributing office which is naturally reflected in rental fees.

There was some discussion of the coming national convention of the M. P. T. O. A., to be held at Chicago in May. No action was taken at the time looking to the appointment of the three delegates and three alternates to which the local association is entitled to represent it at the convention. This matter will again be considered at the meeting to be held on March 16, next

Clancy Returns from Europe with Material for 3 New Productions

CARL STEARNS CLANCY, whose production, "The Headless Horseman, or The Legend of Sleepy Hollow," starring Will Rogers as Ichabod Crane, has been meeting with widespread success throughout the country, has just returned to the United States after a three months visit to Europe.

Mr. Clancy states that his reason for paying a visit to Europe was to secure new material for future productions and at the same time to get a much needed vacation. During his trip, he visited Ibenez, the author of the "Four Horsemen,' and also Sem Benelli, the Italian author of "The Jest."

During his trip through France he was entertained by Abel Gance and Louis Mercanton, who are two of the foremost moving picture producers of France.

Mr. Clancy further states that, during his trip through France, England and Italy, he visited a great many of the leading motion picture studios in an effort to study the comparative best of production and the difference in methods employed in motion picture making. Mr. Clancy stated that he was greatly impressed by the manner in which the foreign producers met the question of cost.

As a result of his visit, Mr. Clancy states that he will produce a picture in the very near future, the nature and title of which he is not as yet ready to divulge. However, he does admit that it will be a production of Oriental setting and that it might be produced in Tunis. Mr. Clancy further adds that it is his intention if possible to schedule his next releases through the W. W. Hodkinson Corporation.

Many Leading Colleges in Laemmle Scholarship Race

THE Laemmle Scholarship, a college endowment offered by Carl Laemmle, president of the Universal Pictures Corporation for the best motion picture scenario written by an undergraduate in American colleges and universities, promises to be the incentive for one of the greatest forward steps in the history of the screen. This is the consensus of opinion of college presidents from coast to coast.

Although the scholarship competition was announced only two weeks ago, the response has been so prompt and so enthusiastic that even Mr. Laemmle himself is astounded by the extent to which interest in the scholarship has grown. Already almost one hundred colleges and universities, among them most of the leading institutions in the country, have definitely lined up for the competition. They have a combined student body of more than 200,000 undergraduates.

Among the best known educational institutions which will compete for the Laemmle Scholarship are Brown University, the University of California, Carnegie Tech, Center College, the University of Chicago, Colgate University, Columbia University, Drexel Institute, Hamilton College, Iowa State, Lehigh, University of Maine, University of Maryland, Mississippi A. & M., University of Missouri, University of Montana, University of Nevada, University of North Carolina, Notre Dame, University of Pennsylvania, Oberlin, Purdue, Rensselaer Polytechnic, Syracuse, Union College, Vassar College, Washington State College, Williams College, and Yale.

The competition will result in the awarding of a minimum of $2,500, and a possible aggregate of $3,000 or more. The award will be made for the best motion picture scenario submitted by an American college undergraduate. A committee of competent judges will be selected to choose the winning scenario. The endowment will consist of $1,000 to the winning student, $1,000 to the endowment fund of his college, and an additional amount not less than $500 to be paid to the winning student for the screen rights to his scenario. The aforementioned scholarship endowment will be awarded to two or more students in case of a tie. Additional scenarios may be acquired by purchase from among those submitted in the competition.

The enthusiasm which Mr. Laemmle's offer has aroused is best indicated by the responses received from the institutions entering the competition.

President Nicholas Murray Butler of Columbia University immediately directed Prof. James C. Egbert, of the University Extension Department, to cooperate with the Universal chief. Prof. Egbert, in accepting the terms of the competition on behalf of President Butler, wrote as follows:

"I have looked over your rules and I am desirous that the students who are interested in this subject should have an opportunity to take part in this contest.

"I think I should say that a proposition of this kind which will lead to the improvement of moving pictures should be endorsed by educational institutions and we welcome this opportunity of taking part in this desirable accomplishment.'

Mr. Thomas B. Appleget, the executive secretary of Brown University, wrote:

"We are very much interested, of course, in the Laemmle Scholarship contest, and we shall at once announce it to our students."

President R. Ames Montgomery, of Center College, the celebrated institution in Kentucky which has recently jumped to the fore as one of the most energetic small colleges in the United States, says:

"Permit me to say it will give me great pleasure to cooperate with you in this.

"I am very much interested in the motion picture business of this country, and in the production of the very best exhibitions for this great public institution. It will give me great pleasure to assist in forwarding in any way the production of this kind of picture for the screen."

President George B. Cutten, of Colgate University, welcomed the competition as an opportunity which will give to college students "an outlet for creative genius which college courses do not encourage any too much."

K. G. Matheson, president of the Drexel Institute, Philadelphia, sees in the Laemmle Scholarship a chance for college students to contribute to the worthy cause of better pictures.

A. F. Woods, president of the University of Maryland, in accepting the endowment offer, said:

"I think this is a very good plan and I have no doubt it will develop an interest that will be worth while, not only to your corporation, but to the colleges and students."

Similar enthusiasm was expressed by President C. H. Clapp of Montana State.

Fire Destroys Cosmopolitan Studios with $600,000 Loss

FIRE destroyed the studios of the Cosmopolitan Productions early Sunday, February 18. The studios were located at 127th street and Second avenue. The loss amounted to between $500,000 and $600,000, and was fully covered by insurance.

Many of the elaborate costumes for which Marion Davies is famous, were burned. Likewise the "sets" and "props" of "Little Old New York," which was being filmed, were destroyed. The negatives, however, which were two-thirds completed, were saved. Other negatives which were in the building at the time, but which also were saved, are those of "Enemies of Women," "The Go-Getter," and "The Nth Commandment," coming Cosmopolitan film.

The fire caused no change in the plans for Cosmopolitan productions. Work on them will be gone through with at the Tilford and Jackson studios, and it is expected they will be released as per schedule.

It was four hours before the firemen could get the fire under control. They were aided by two fireboats in the East River. The blaze was discovered by a watchman, who gave the alarm, but it gained headway too rapidly for the firefighters to smother it in its incipiency. Theye were hindered by hundreds of stretched cables which were heavily charged with electricity.

The studios covered nearly a square block. It will take about three months to have them in running order.

Goldwyn Engages Brabin

To Direct Film Version of Elinor Glyn's "Six Days"

Charles Brabin has been engaged by Goldwyn Pictures Corporation to direct its Elinor Glyn film, "Six Days." Mr. Brabin began his motion picture career in 1908 as a director for the old Edison company. Since that time he has directed productions for nearly every large concern in the industry and has made some of the notable photoplays of the past fifteen years.

"Six Days" will be the first picture he has directed in Los Angeles in five years.

Mr. Brabin's most recent photoplay, "Driven," now showing at the Criterion Theatre, New York, is regarded as his finest production and one of the truly big pictures of the year.

In "Six Days," Mr. Brabin will have an opportunity greater even than was his in filming "Driven," and that he will take every advantage of these opportunities and turn out a Goldwyn super-special goes without saying.

Corinne Griffith, who was engaged to play the leading role in the Elinor Glyn picture, has arrived at the studios from New York and active work will soon get under way.

Makes Interesting Talk

Arthur Friend Tells How to Eliminate Industry's Troubles

Arthur Friend, president of Distinctive Pictures, Inc., was the guest speaker at this week's luncheon of the Associated Motion Picture Advertisers.

Mr. Friend forecast the time, not so far away, when the motion picture industry's most serious problem—distribution— would be solved.

"When the time comes when distribution can be procured at a reasonable cost," the speaker said, "the producers income will go up and the exhibitors expenses will go down. Both of them today," he said, "are feeding too much money into the middle."

Mr. Friend emphasized his thought that the ills of the industry today were chiefly economic and not faults of morality. He illustrated his points with a wealth of experience gained in his own considerable service in the industry.

Sawyer Takes Vacation

Arthur H. Sawyer, supervizing director of S L Specials, is taking a short vacation. Mr. Sawyer is at present in Chicago, conferring with Herbert Lubin, his associate. Following a brief visit, he will return to California.

Picture Show on Train

After conclusive tests made Lincoln's Birthday on the St. Louis Limited of the Chicago and Alton Railroad arrangements are being completed by Universal for a regular picture show service in a special car on that train. The car is known as the "Movietorium" and is the first of its kind in the history of the film business to be regularly installed in the United States. The initial run of the car, on the St. Louis bound train which left Chicago last Monday, carried a full program of Universal pictures.

Takes Father's Place

Carsten Dahnken, son of Fred Dahnken, Associated First National franchise holder of San Francisco, is in New York representing his father on the First National rotating committee.

Russell Griffin

a "Find" of C. C. Burr's, appearing in Mastodon Films.

Hope Hampton
in
"DOES IT PAY?"
a William Fox Picture.

"BRASS"
A Warner Bros.
"Classic of the Screen"
with
Marie Prevost, Monte Blue, Helen Ferguson and Frank Keenan.
Directed by Sidney Franklin.

"A PAUPER MILLIONAIRE"
a Playgoers Picture.

Douglas MacLean
in
"A MAN
OF ACTION"
a First National Picture.

"POOR MEN'S WIVES", a Preferred Picture distributed by Al Lichtman.

"THE
COVERED WAGON"
James Cruze's Paramount Picture of
Emerson Hough's story of the West.

Bull Montana
in
"ROB 'EM GOOD"
a Metro Comedy.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

From Newsboy to President of $3,000,000 Firm in 20 Years

A newsboy in 1902 and president of a $3,000,000 theatrical corporation in 1922 is the achievement of Nathan Robbins, of Utica, N. Y., head of the Robbins' Enterprises of Utica, Syracuse and Watertown, N. Y.

Born in Syracuse in 1891, a son of Mr. and Mr. Julius Robbins, "Nate," as he is better known to everyone, after being a newsboy for some time and attending school he was given his first job in a theatre as program boy in the Grand Theatre at a salary of $1 a week. The Grand then was controlled by the Shuberts, also natives of Syracuse. About a year later he became an usher and within a few weeks became head usher. Then he went into the box office as a ticket seller, finally being made treasurer.

He left Syracuse two years later and went to Utica where he was treasurer and assistant manager for the Shuberts in the Shubert Theatre, now the Colonial. Possibly at that time he decided that some day he would have the house as one of his own circuit—a desire, if it was such, that now has been fulfilled.

A few years later, after having been out of the theatrical business for a short time, he formed the Robbins Amusement Company and took over the Majestic Theatre, Utica. From his early success at the Majestic, Mr. Robbins had no difficulty in interesting Utica financiers and business men in his venture and some of the city's richest and most influential men now are numbered among his associates.

With the Majestic under his management, Mr. Robbins set about to purchase the Avon, the best appointed picture theatre in the city. The owners, a Buffalo corporation, and after they had decided not to sell, finally agreed to dispose of their holdings to Mr. Robbins and in July, 1920, less than four years after he had obtained a lease on the Majestic, he found himself at the helm of the Avon.

The new DeLuxe Theatre, in the center of Utica's most exclusive residential section, was his next acquisition in the December following. The DeLuxe, a beautiful house, was leased to Mr. Robbins by the Alhambra Amusement Company, operators of the Alhambra, Utica.

Mr. Robbins next invaded Syracuse, his home city. In March, 1921, the Vinney Building, one of the most valuable business properties in the city and containing the Eckel Theatre, was added to the Robbins string, and named Robbins-Eckel. In only 19 years after he had left his home town he returned with a certified check for half a million dollars, the purchase price, as he prepared to take over the office and store building and photoplay house.

During November, 1921, Mr. Robbins went to Watertown where he purchased the Olympic, Antique and Palace Theatres. The Colonial and Gaiety, Utica, were added to the chain last August when Wilmer & Vincent, who had their first fling in the theatrical business in that city, relinquished their holdings to Mr. Robbins and his associates.

In 1920 Mr. Robbins formed the Robbins Film Company with an exchange located in Utica. But with the rapid addition of theatres Mr. Robbins later disposed of the films he had been distributing, to Lewis J. Selznick.

Plans for further expansion are announced by Mr. Robbins, who said that architects are now at work on plans for several theatres that will be erected in various cities in New York State. He says that the proposed expansion will be acclaimed the largest and most ambitious of its kind in the state, outside of New York City.

Approximately 18,000,000 persons are patrons of the Robbins Theatres each year. The total seating capacity of the nine houses is 12,900. With an average of four shows daily the attendance is 51,000.

Mr. Robbins views, before contracting for them, every picture shown in his theatres, as six of the nine in the circuit have an exclusive picture policy. On numerous occasions he has asserted he is for clean, moral pictures only, and says that he does not hesitate to ban a picture in any of his theatres he knows it will offend.

The policy of the theatres is as follows: Utica—Majestic, Avon, New DeLuxe, pictures; Gaiety, Keith vaudeville; Colonial, burlesque and legitimate attractions; Syracuse—Eckel, pictures; Watertown—Palace and Antique, pictures; Olympic, Keith vaudeville and pictures.

Daniel Boone of "Movies" "Snitches on" Pat Powers

Discovered! The Daniel Boone of the picture industry in Western New York. The man who opened the first motion picture exchange in Buffalo and many of the first theatres in Canada, Pennsylvania and central and western New York. Folks, hear about George W. Dell, now operator at the Little Hippodrome in Buffalo—a man who knew Pat Powers when he was a cop wearing out shoe leather on the streets of the Queen City of the Lakes and swinging one of the wickedest clubs in his baliwick.

Yes, George Dell has seen the motion picture industry grown from infancy to its present position. He has been in the business himself twenty-two years. He opened the Dell-Miller exchange, the first in Buffalo, on the site where the Little Hipprodrome now stands in Main street. Most of the "super-productions" he handled were 50 feet in length. It was mostly foreign celluloid. "A Trip to the Moon" was one of the big features. George furnished all the theatres in Western New York in those days—back in 1900.

Mr. Dell got mixed up in the theatre business by "enlisting" in the ranks as a song-book seller at the age of fourteen, when he joined Tony Pastor at the old Court Street Theatre, Buffalo. Then he toured the country with Allen May, the first illustrated song artist—George was "operator."

George opened all the Wagner houses in Buffalo and started some 30 "picture palaces" in Pennsylvania in the days when the butchers, the bakers and the candlestick makers were going in for the leaping tintypes. He opened the first theatre in Jamestown, May's Theatre in Syracuse, the first house in London, Ontario, which was the first in the Dominion, and taught John Pferd, owner of the Pastime, Buffalo, the business.

Mr. Dell was associated with Vitagraph one season producing shows. The Wagner houses he opened were Keith's, Grand and Comic.

George got Pat Powers his first camera and first cameraman some fourteen years ago. Mr. Powers will have to blame George for shaking the skeleton and snitching that Pat once sold photographs in Buffalo and later was appointed to the police force.

George relates a story. One day he and Pat were in Murphy's (Hist, a saloon) when a man came in swinging a cane, wearing a high hat and lit up like a lighthouse. Pat got acquainted with the man and asked him what business he was in. He said he was a motion picture producer. When he of the high hat left, Pat turned to George and said: "Just wait, I'll be one of them guys some day!" Pat sure is "one of them guys" now, eh, what?

Mr. Dell toured the country a few years with Tony Pastor's variety show, in which were such famous players as Maggie Cline, Sam Bernhardt, Muldoon, et. al. He also toured with Arthur P. Miller, singer of illustrated songs and with whom he was later associated in the exchange business.

He went over the Empire circuit with the John L. Sullivan-Jack Kilrain fight films.

Now George is interested in many pursuits. He has several road shows out, presenting spectacular films with flashy displays "for the front." He is in charge of projection at the Little Hippodrome, Buffalo, in the afternoons. He furnishes films for club dinners and other social gatherings.

Mr. Dell has a wide acquaintance in both the picture and legitimate theatre business all over the country. He has had opportunities to go to many cities "to locate," but insists that nothing can drag him out of good old Buffalo, where he started in the business and where he'll probably finish in it.

Re-Naming the Kid

Regional News and Gossip is no more, and from its ashes, Phoenix-like, rises Exhibitors' News and Views, a new name and a better one for the same department, because it more clearly expresses our intent—to supply a department for exhibitors only, in which they may read the news in their territories and in which they may exchange opinions on vital film topics.

The service continues the same. Through our great chain of correspondents we are reaching out for exhibitor news all over the United States and Canada. We're practicing on the Coué stuff. Just watch us grow!

Redmon's Smiling Face an Institution in St. Louis

Harry Redmon, owner-manager of the Majestic Theatre, St. Louis, is something more than "The Daddy of 'Em All" in East St. Louis. He is an institution, an integral part of the community, like the stock yards, the Broadway viaduct or the annual police board scandal. Pittsburgh on the Cahokia could no more do without Harry's smiling face on Collinsville avenue than dispense with politics. He's part of its very life.

And there perhaps is the secret of Harry Redmon's success as an exhibitor. He knows East St. Louis and the town knows and trusts in him.

Back in the halcyon days when the Star Spangled Banner meant something more than a song written by a chap named Keys, Harry was a great lover of the thoroughbreds and was prominently identified with the Sport of Kings and Southern gentlemen. Born in Louisville, Ky., he learned to love the Derby as babes in other climes do Santa Claus and peppermint candy. And he has never forgotten his first love. Every year he charters a car and hikes back to see the big racing event, taking with him his less fortunate brethren who haven't the price. Harry has that way about him. But that is another story. We started out to tell you about Harry's picture career.

He was not the first exhibitor in East St. Louis, but he does hold the honor of being the first man to successfully conduct a strictly motion picture house, and he has been in the business continuously since 1906, longer than any other East St. Louisian now exhibiting pictures.

The first motion picture shown in the metropolis of Egypt was the famed John L. Sullivan-James J. Corbett fight pictures which were exhibited by Bert Sager, now with the East St. Louis Light and Power Company, and J. Wesley Reed, advertising man for the East St. Louis Daily Journal. Later that pair showed other pictures, and during the World's Fair in St. Louis Sager conducted a picture house opposite Delmar Garden. Now I am getting away from East St. Louis.

After that first venture Joe Erber opened a theatre at Collinsville avenue and St. Louis avenue in East St. Louis and showed some pictures in conjunction with vaudeville acts. A year or so later he moved across the street and opened the Lyric Theatre which was also a combination house.

Then, about 1906, when Erber took over the Majestic Theatre, a vaudeville house, Harry Redmon moved into the Lyric and changed it into a picture house. In the meantime the "reform" wave had struck the country and racing was killed in Missouri.

Those were the days of the illustrated song and his wife was the singer for the Lyric. She had a beautiful voice and was as big an attraction for the Lyric as the pictures. At the very outset of his career as an exhibitor Redmon set up a rock-ribbed policy that he has never departed from—to show nothing but the very best picture available and never to over-advertise or misstate the facts in telling his patrons about a forthcoming show.

That's the basis of his success, the foundation upon which the present Majestic is erected. The best kind of underpinning for a picture house or any other business institution. Harry has never substituted. If he wasn't able to obtain the original picture he never booked something with a similar name to fool his patrons.

One of the stunts that Harry used to advertise his shows in his early years was the distribution of dishes and other souvenirs. He bought his dishes by the carload and the basement underneath the old Lyric was always packed with these favors for his patrons.

From the jump Redmon's show was a success. Some said he was lucky. But they didn't guess the secret. He knew St. Louis people and he gave them what they wanted to see. In about 1911 his business became too big for the limited capacity of the Lyric and he bought out the interest of Joe Erber and Fred Ziegenheim in the Majestic Theatre. Five years later he bought the building and site, paying approximately $65,000.

For a time in 1910 and 1911 he operated an airdome on St. Louis avenue east of Collinsville avenue, playing the Sherman Stock Company. But at no time did he show anything but pictures at the Lyric or the Majestic after he took over that theatre.

Shortly after he opened the Lyric Theatre, John Choat, present director of publicity for the Majestic, became associated with Redmon and he has been practically with him ever since. It has been noted that rarely does an employe leave Redmon. When his original doorkeeper became too old for active work Harry leased him a farm out on "The Bluffs" and upon his death paid all of his funeral expenses.

He is very charitable, although he doesn't hire a brass band to herald his alms-giving. He quietly contributes his bit—and it is a very generous morsel—to the various charities of East St. Louis. He never turns down a worthy case and a very large portion of the Majestic's annual earnings is dispensed among the needy of East St. Louis. For example, Harry has extended a standing invitation to the newsies of East St. Louis to attend the Majestic free of charge on any Monday evening.

Like all red-blooded Americans, Redmon is fond of sports and is a "square-shooter." He always attends the World's Championship baseball and was the first to detect and expose the fixed series of 1919. So baseball as well as the "movies" owes much to Harry Redmon.

At present Harry has under consideration plans for a $750,000 picture theatre and office building to be erected on the site of the Majestic. A modern structure will eventually go up where the Majestic now stands. The old showhouse has about outlived its usefulness and is not in keeping with the high value the ground on which it stands has attained. The new house would contain accommodations for about 2,200 to 2,400 patrons. Harry is undecided whether the structure would be devoted to offices or a hotel. Some of the East St. Louis business men interested believe that a hotel would prove a paying venture.

But Harry isn't in a great hurry to build. Construction costs are still very high and the indications are they will remain up for some time to come. And he dearly loves the Majestic. He hates to lose the fond associations attached to his picture show.

Redmon's wife was killed in an automobile accident in Chicago about eight years ago and he has since made his home with his widowed mother and sister.

Thomas Returns to Blank

(By Wire to Moving Picture World)

Des Moines, Iowa, Feb. 20.

Wish to announce the acquisition of Mr. H. M. Thomas, formerly managing director of Famous Players-Lasky theatres in Canada. I have created for Mr. Thomas the office of directing manager of the A. H. Blank theatres in Iowa and Nebraska and wish to express my pleasure in being able to again secure his services. Mr. Thomas was with me three years ago and was for several years manager of my Rialto and Strand theatres in Omaha.

A. H. BLANK.

Saved Bastable

Stephen A. Bastable, manager of the Bastable Theatre, Syracuse, N. Y., is alive today, thanks to Francis P. Martin, managing director of Robbins-Eckel Theatre. During the fire that destroyed the Bastable Theatre and business block, in which a heavy toll of dead and injured resulted, Mr. Martin entered the theatre office and, despite remonstrances by Mr. Bastable, forced him through the lobby and into the street. Mr. Bastable was overcome with smoke and physicians fear he may be stricken with pneumonia.

Indiana

The moving picture censorship bill, which was introduced in the Indiana general assembly several weeks ago by Senator Claude S. Steele, of Knox, was reported out of the committee on public morals this week without recommendations and was advanced to second reading.

It is understood that when the measure is called up for second reading opponents expect to try to kill it by offering an amendment to strike out the enacting clauses, one of the parliamentary methods of putting a bill to sleep.

The attack on the censorship bill will be led by Senator F. Harold Van Orman, of Evansville, who has vigorously opposed such measures in previous sessions of the Legislature.

In an effort to save the life of his daughter, Verner U. Young, proprietor of the Orpheum Theatre, Gary, gave a half pint of his blood recently in a transfusion operation at the Mercy Hospital in Gary. Mr. Young's daughter, Mrs. Ralph W. Taylor, has been suffering from anemia.

New attendance records for the Indiana Theatre, at Terre Haute, were established recently when the theatre celebrated its first anniversary. Special features of the program were "Our Birthday," a skit staged by Emil Velazco, organist, and the Misses Eunice Schramm and Diana Hyland, dancers. The photoplay attraction was "Back Home and Broke."

The Indiana is owned by T. W. Barhydt and is managed by Bruce Fowler and Herman Halberstadt. Mr. Fowler came to Terre Haute last November from Buffalo, N. Y., where he managed the Elmwood Theatre, the largest picture house in the city. The Indiana has enjoyed a most succesful year.

Robert H. Harris, manager of the Harris Grand and Princess theatres at Bloomington, has announced that the new Princess will be opened about March 1. The theatre is being rebuilt and when completed will seat 1,650. New seats, a women's rest room, a new front and new lighting system are being installed. A large pipe organ will be installed.

By the first of September, Bedford expects to be boasting of a picture theatre second to none in Indiana. The plans for the structure, which will be built for the Lawrence County Theatrical Company, which now operates the Stone City Opera House, have just been completed and work will begin as soon as the weather permits. The theatre will seat approximately 1,500.

Chicago Theatre "Mashers" Find Their Fun Expensive

Mashers caught in movie theatres here are getting short shift these days. The latest case brought to the public notice was the arrest of Frank Baramski, who molested Mrs. Joseph Hoffman while attending the Tiffin Theatre, so Judge Joseph Burke fined him $50 and costs for his fun.

The Fischer Paramount Theatre Corporation at 36 South State street will build a new house at Madison, plans having been completed by Philip Dean.

Otto Senglaub will have charge of the erection of the new movie theatre at Manitowoc that will cost $75,000 to complete.

The prices of the Englewood Theatre under the Orpheum management will be from 22 cents to 68 cents, and the three-a-day show policy with pictures will prevail. All seats will be reserved for every performance.

Frederick Freiberg, former owner of the Freiberg Theatre and well known musician, died at his home here after an extended illness. He was buried at the Waldheim Cemetery.

More than a half million dollars worth of bonds have been issued by the Al H. Woods holding corporation to help finance the cost of the Columbia Theatre property at North Clark street. It will be renamed the Adelphi Theatre next season when the house will be taken over by the Woods management.

Some of the managers are sure hitting the high spots these days here. Morris Salkin of the Owl and Harry Goldson of the Adelphi are hobnobbing with the movie stars on the West Coast, S. J. Geogory of the Parthenon is doing Hot Springs for a month, Frank Hammond of the Vendome Theatre is telling the boys all about the bright lights of Havana and how nice the film men have it in Cuba, and here is Julius Goodman of the Broadway Strand sporting a new Pierce coupe.

Steve Bennis' new theatre at Lincoln, Ill., will be ready for its opening the latter part of this month.

Fitzpatrick and McElroy will rebuild the house they owned at Traverse City that was recently destroyed by fire.

The interests of Clifford B. Snell in the Regent and Family theatres at Ionia have been taken over by W. S. Buttefield.

Ben Serkowich, formerly with the Madison Theatre at Peoria, has joined the Chicago Theatre staff under Publicity Manager Hollander.

R. D. Taylor, owner of the Bourbon Theatre, will make extensive improvements in his house and will put in a new front and rebuild the interior of the house, making it modern in every way.

Manager Nelson of the Star Theatre at Quincy is putting over some good publicity stunts and has secured the co-operation of the local fire department in bringing "The Third Alarm" into Quincy.

A. H. Woods, who built the Apollo Theatre here, is suing the Longacre Engineering and Construction Company to recover approximately a half million dollars which he claims to have paid in excess of the estimated cost of building the house.

C. Morrison has sold the Star Theatre at Willow Grove to E. M. Carrol and he will make some improvements in the house.

A movie theatre will be opened at Tampico by C. F. Shere, who will use the Opera House for the venture.

The Rainbow Theatre at Pullman has been taken over by Will Hirschberg, who also operates the Orchard Theatre there.

Sam Levine, owner of the Crystal Theatre on Sixty-third street, has added the Edward Theatre to his chain.

The Blackstone Hotel property at Rockford has been taken over by the West End Business Men's Association of that city and the old buildings will be removed in the spring and a 2,500-seat theatre will be erected on the site.

The Alamo Theatre at Dixon has been placed under the management of Don Lee of Biggsville. He will also continue his Biggsville house.

C. A. Burlinggame, who formerly operated in South Bend, has leased the Tolleston Theatre at Gary and will open with popular programs.

L. L. Lewis is making extensive improvements in his Gem Theatre at Pocahontas, and in addition operates the Sharum Theatre at Walnut Ridge.

John B. Weber has been chosen president of the Blackstone Theatre Corporation of South Bend; Howard Yant, secretary, and Frank C. Toepp, treasurer.

The Lyceum Theatre at Thirty-ninth and Cottage Grove avenue is now under the management of Will Spanuth.

Charley Kamp, manager of the Madlin and Ashland Theatres, has been elected commander of Forges Post 176, American Legion.

The new Star Theatre and office building at Whiting will soon be ready for the opening and will be a credit to the Oil City. The house will seat 900.

The cities in this state which do not have Sunday shows are making efforts to get around the blue law folks. In Bloomington, Manager Lyons of the Castle is pulling shows under the auspices of different social clubs and filling the house, while at Harrisburg the local band wants the council to let them put on Sunday shows to increase the treasury of the band boys. At Watseka the city council is giving consideration to the plea for Sunday movies. At Galesburg, the railroad and college city, interests are actively at work to lift the ban and permit Sunday movies. The railroad men are strong for the Sunday show, but the church folks are still stubborn.

Charley Ryan, manager of the Garfield Theatre, is smiling broadly these days, not only because business is good but he is the proud father of a ten-pound boy, who is kicking lustily already to see his first show.

The Ben-Hur Amusement Company has been organized by W. F. Fitzgerald, Ernest Christy and Albert L. Christy to operate a picture theatre in Cicero. The house will be located at 306 East Cicero avenue.

ARTHUR SCHOENSTADT
Popular Chicago Theatre Owner, Off to Study European Exhibiting Conditions.

The Pythian Theatre at Marshall has been taken over by S. E. Pittle and added to his chain of theatres.

The rental of the Englewood Theatre, taken over by the Orpheum Circuit from the Shuberts, according to the lease, will be $131,233 for the first five years and with the option to renew for another five years at $30,000 annually. The Shuberts agree not to open a rival house within the district the Englewood draws its patronage from.

Suspended fifty feet above the heads of a crowd in front of Balaban & Katz Chicago Theatre, Erwin Wagner, electrician with the house, was saved from a certain death when his foot was caught by a dangling rope and he was rescued from his perilous position by city firemen who climbed up on the extension ladders and brought him down to safety.

Ross Denny, owner of the Dreamland Theatre at Roodhouse, has taken over the Bijou Theatre at Carrollton and will make some improvements in the house.

Well, Harry and Leo Brunhild got back from Florida in time to hit the coldest part of the winter, while Aaron Jones of Jones, Linick & Schafer stuck at New Orleans to take in the Mardi Gras and bask in the Southern sunshine.

Another theatre is projected for Twenty-second street. E. R. Ruppert and R. Levine are having plans drawn for a house to cost a half million dollars.

(Additional Chicago on next page)

New York's East Side Boys Do Without the Gold Spoons

Ambition seems to thrive on New York's East Side and we believe that a majority of men now on the top in the picture business came from that district—far more than came from Riverside Drive. "Down east" they go out and earn prosperity, and constant progress is their watchword, while uptown "Dad" supplies a gold spoon.

Charles Bushwick is an old East Sider who started in the game as reel boy. Almost quicker than it takes to tell, he became connected with Loew's Greeley Square Theatre under Manager J. Bernstein. Then he became houseman at the Avenue A Theatre and then assistant to Manager Murray Shaw at the New Delancey. Charlie and Murray work like a well oiled machine as they are "buddies" and each knows every angle of the work.

Manager Murray Shaw of the New Delancey Theatre, 62 Delancey street, has made rapid strides in the course of five years, rising from porter to chief usher, doorman and assistant manager of the Royal in Essex street. Then he went to the Royal in Grand street, and then to the Clinton. Murray is an all-around man with this wealth of experience back of him.

Eddie Oppenheim, manager of Loew's Circle Theatre at Sixtieth street and Broadway, has a house famous in theatrical history. Many an oldtimer of note appeared on its stage, among them Alex Carr in a minor role in "Wine, Women and Song." Eddie has seen ten years' service at that theatre and has been with Loew even longer. His fine character, persuasive disposition and inevitable smile make him a friend of many.

One of the prettiest theatres on the Keith time is the Riviera at St. Johns place and Kingston avenue, Brooklyn. Herman Whitman is the manager and he has surrounded himself with a great staff. Like Mr. Oppenheimer, he has a winning smile and unvarying good nature.

Armond Robi has assumed the managership of the Pantheon Theatre, Ridgewood, N. J. He managed the National Theatre, Washington avenue, Brooklyn, when it opened, putting over many original advertising stunts. He also has been connected with Metro. Recently he has been visiting France, Belgium and England.

Arthur Bergoffen, three years ago at New York's Criterion Theatre, has returned as business manager for Universal during the run of "Driven." Rumors have it that he is to manage a new theatre planned for Broadway. He has been connected with the Central, George M. Cohan's and Astor theatres.

A tip to visitors at Proctor's Twenty-third Street Theatre—when you want to find Manager M. J. Duffy, trot around to the stage. In other words, if you want to find a fisherman, go where his nets are. Duffy is a stickler for a smooth running show. With two changes a week the theatre requires constant attention, and that's just what Duffy is giving it.

Al Guttman, assistant manager of Loew's Delancey Street Theatre, makes a good foil for Manager Ben Mills. At the age of 15 years he played with a burlesque show, doing character parts, and later went in vaudeville with Lowe & Lowe in an act known as "The Bellboys," playing regular time. After considerable experience in theatricals, he took charge of the rebating department, under Gene Meyers, of Loew's Metropolitan, returning to New York when the theatre closed to become assistant to Manager Vogel, now of the State Theatre, Broadway and Forty-fifth street.

The house run by Charles Trippe, at Fifth avenue and Fourth street, Brooklyn, while not fitted up like the Broadway palaces, is, as Charlie himself says, "getting the money." For the amount that it costs to run he would rather have his house than one of the big places across the river in the White Light lane. Charlie Trippe has owned and run the house for the past nine years, so he knows what he is talking about. In that time he has made it prosper and it has helped him to his ownership of a seventy-eight foot front on Fifth avenue and 120 feet on Fourth street. Charlie is satisfied. He's no vulture and soon he expects to retire from the game and let some one else get some of the money.

The Lyric Theatre, 800 Union street, Brooklyn, after being closed for a year past, has opened its doors again to big business. The house, improved and renovated, is now controlled and owned by Bernard Farkas, new as an exhibitor, but a close student of picture conditions for some time. Mr. Farkas has entrusted the management of the house to the able hands of J. C. La Strange, an old showman, with years of experience, who formerly managed the Times Square Theatre in Forty-second street, near Seventh avenue, Manhattan, handled several road shows and also owned his own house.

Additional Chicago

(Continued from preceding page)

The managers of the leading movie houses through the Illinois association have offered the use of their screens to fight the drug evil. Joe Hopp and Adolph Powell were appointed a committee to confer with the B. P. O. E. No. 4, who are leading the fight in this part of the country.

Barbee's looked like a regular fire department this week as "The Third Alarm" is the feature. Fire apparatus of all kinds gave real atmosphere to the exploitation of the film and helped to keep the house well filled throughout the week.

Jack Hoeffler, one of the owners of the Orpheum Theatre at Quincy, accompanied by his wife, has gone to California to escape the tail end of winter. He will be back by the first of April.

The Mendon Movie Theatre at Mendon had a bad fire in the projection room of the house, and while the apparatus was seriously damaged, the operators escaped with minor hurts.

Paul Morgan has sold the Grand Theatre at Madison to J. A. Keyes, who operates a chain of houses in Northern Indiana.

The Beck Walker Company of Mason City has taken over the Regent Theatre at Waterloo and they will make many improvements in the house and modernize at throughout.

The colored movie fans will have another house here as the Booker T. Washington Theatre will open early in March at State and Thirty-first streets.

The Avenue Theatre at Thirty-first and Indiana avenue will inaugurate a policy of vaudeville and pictures under the management of Walter Beadell.

The Ben-Hur Theatre at Cicero has been taken over by Christie Brothers, who operate the Elmo Theatre. E. H. Christie will look after the new house.

"Mighty Lak a Rose" is pulling strong at the Chicago this week and the newspaper reports have been flattering to the feature. Many exhibitors in this district have come in to look the picture over for future bookings.

Manager Beines of the New Lincoln Theatre opened up his house on Lincoln's Birthday with "Quincy Adams Sawyer" and played to capacity business.

The Stratford at Sixty-third and Halsted had good business last week with "Back Home and Broke" and some good stage specialties to back it up.

PALM SUNDAY WEEK
March 18th—March 25th
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It's on March 1, Says Josh

The annual convention of the Theatre Owners and Managers Association of Oklahoma will be held on March 1 and 2 at the City Auditorium, Oklahoma City. The notice we've just received says that those will be "two of the greatest days of your whole life." That's the way Josh Billings, secretary, puts it, and he produces evidence in support of his claim.

Exhibitors and distributors will have a real get-together banquet on March 2. It will be absolutely free, as will the dance given each night—that is, free to members of the organization. Motion picture stars will attend. Among the acceptances received to date are those of Henry B. Walthall and Mary Charleston.

The convention will be open to the public. Exchanges and supply houses will have booths. Each evening the floor will be cleared and the dancing started. Each exhibitor or manager will register and receive his card, which will admit him free to all meetings, dances and banquets, if he is a member of the organization. Membership costs $10 and the dues are $6 a year.

"Bring your wife or sweetheart and let's have the greatest convention we ever held," says Josh Billings' letter, in conclusion.

J. L. Blackford Purchases Huntington, Pa., Theatre

J. L. Blackford, who for five years has leased the Gamble Theatre, Huntingdon, Pa., on January 1 of this year, purchased the theatre building and property from the owner. The Gamble is situated in the best part of the town on Main street and is 60 by 120 feet.

Mr. Blackford will close the house on April 1, and contractors will begin enlarging the building. It is expected that the work will be completed early in the fall, and when it is reopened the Gamble will be one of the best picture houses in Central Pennsylvania. The seating capacity will be increased to 1,000 and $25,000 will be expended to make the necessary improvements. The lobby will be 20 by 35 feet.

While alterations are in progress, Mr. Blackford will abandon the policy of pictures and road shows at his Grand Theatre, in the same town, and show pictures only.

The Sheridan Square Theatre in East Liberty, owned by the Harris and Davis interests of Pittsburgh, one of the finest vaudeville houses of this section, inaugurated a new policy on February 12 of feature photoplays and vaudeville.

The Wonderland Theatre on Fifth avenue, downtown Pittsburgh, owned by the Harris and Davis interests, one of the oldest and best money-making picture theatres in Pittsburgh, will close its doors for good on the last day of April and the building will be remodeled for another line of business.

Adjacent to the Wonderland, in the building now occupied by Thompson's Restaurant, the Harris and Davis Company will erect a picture theatre to seat 700 persons. This work will be started on May 1 and it is expected that the house will open in August. Eddie Johns, now manager of the Wonderland, will officiate in a similar capacity at the new house.

Carl Sherkel of the Opera House at Houtzdale, Pa., states that the Opera House building will be put up at public auction on March 1 to be sold to the highest bidder by the owners of the building. He also states that he has had blue prints drawn up for an 875,-seat house to build in this town, work to be started immediately.

The Whalens, of the Whalen Theatre, Osceola Mills, Pa., have sold their theatre to a Mr. McCabe, who has conducted a pool and billiard hall in the basement of the show house for the last several years. The new owner takes charge the first of March.

The Elden Theatre at Boswell, Pa., has again been opened, after having been closed for the past several weeks owing to the death of Frank Elden, owner. Mrs. Elden, widow of the deceased, is operating the house at the present time, but states that it is for sale, as she does not intend to continue the business.

Frank Ferri, of the Victor Theatre, Rossiter, Pa., has purchased the Royal Theatre at Conifer, Pa., from the Campbells. A brother of Ferri's will manage the Conifer house for the present.

The Palace Theatre at Hyman, Pa., has been closed, and the management states that the house will not again be opened until the spring weather sets in.

Both Mr. and Mrs. Stone of the Paramount Theatre, Pine Grove, W. Va., are confined to their beds with the "flu." Mrs. Stone's father is looking after the theatre until his son-in-law is again able to take up the reins.

The Misses Pomeroy and Gaffney, the young lady exhibitors of Sisterville, W. Va., will open their new theatre at Paden City, W. Va., about the first of March. The new house will seat about 350 and is one of the prettiest little houses in the State, if not the prettiest. Good luck to you, ladies!

We are just in receipt of a postcard from Leo Barclay, formerly managing director for the Grand Amusement Company, of Johnstown, Pa., and who enjoys a wide acquaintance among local film people. Last fall Leo went to Los Angeles to take charge of Goldwyn exploitation work in that city. But to get back to our story: Said postcard carried the news that Leo was the proud daddy of another baby boy. This makes the fourth son in the Barclay household. Congratulations!

H. H. Robey, one of the best known exhibitors in West Virginia, has sold his theatre at South Charleston. He retains his houses at Spencer, St. Marys and Ravenswood, and says it keeps him busy looking after this trio.

Dr. Zimmerman of the Auditorium Theatre, Holsopple, Pa., has enlarged his house and can now seat 600 persons. The improvement is a marked one, and the Auditorium has had a very successful career necessitating the enlargement of the house.

John Moskola has sold his Dreamland Theatre at Brackenridge, Pa., to Harry Golembiewski. The new owner took charge on February 16.

Harry Miller, manager of the Princess Theatre at Ford City, Pa., has lots of idle time on his hands in the day time, so he has gotten himself the management of a large gents' furnishing store in the same town. Film salesmen would do well to stock up on collars, shirts, ties, etc., when in the town and at the same time sell Miller some pictures.

Charles Hutzel, of the Palace Theatre, South Fork, Pa., made one of his semi-yearly trips to Pittsburgh recently. He was seen circulating among the various local film exchanges.

Fred Gohrs, formerly manager of the Aris Theatre in Erie, Pa., which was recently completely destroyed by fire, is now officiating in a similar capacity at Pete Demas' Rialto Theatre in the same town, succeeding John Sanford, resigned.

Nick Notopoulos, manager of the Olympic Theatre, Altoona, Pa., was married on Sunday, February 11. The happy young couple are now on a two-week wedding trip and visiting in New York and Washington.

Charlie Frost, head of the publicity department at the Rowland and Clark theatres, is receiving congratulations, Mrs. Frost having presented him with a ten-pound baby girl on February 9.

Mounting the fire escape to the second floor, then jimmying a window to gain entrance, safe robbers on February 1 made their way into the office of Rowland and Clark's Strand Theatre, 3615 Forbes street, Pittsburgh, knocked off the safe combination with a sledge and escaped with $500 in currency and $399 in securities. Papers were strewn all over the floor, apparently discarded after careful examination. This is the second robbery suffered by the R. and C. management in the past few weeks, the first having been perpetrated at their Liberty Theatre in East Liberty, where $1,800 was stolen.

The theatre being erected on Adams street, Fairmont, W. Va., by the West Virginia Amusement Company, will be known as the Fairmont Theatre. The name was decided upon after a contest held among the citizens of the ctiy, to suggest names for the new house.

Harry Handel, along with his brother, Louis, and the latter's son, Albert, have taken over Max Engleberg's Strand and Liberty theatres in McKees Rocks, Pa. The Handels constitute the Hippodrome Theatres Company and for some time past have conducted the Hippodrome Theatre on the North Side, Pittsburgh. The Handels state they will shortly acquire more picture theatres in or near the city.

The McKees Rocks houses will be closed for remodeling and when reopened the Liberty will be called the Strand and the name of the Strand will be changed to the Hippodrome. Max Engelberg, former owner, who is one of the most active members of the M. P. T. O. of Western Pennsylvania, says that for the present he will quit the theatre business and devote all of his time to looking after his agency for Durant automobiles.

Sam Sprance, manager of the Russell Theatre, Barnesboro, Pa., spent a few days recently in Pittsburgh film shopping. Sam says business is good and that he makes it good by giving his public what they want to see. He's a great believer in advertising and his orders for paper, window cards, etc., are a large item.

It Truly Is a Funny Old World

Mr. and Mrs. Public are funny creatures. That's the decision of Milwaukee exhibitors. They base their deduction upon the result of a vote taken by a leading newspaper to determine the most popular screen star. The results are of special significance because there was no tieup in connection with the contest.

The peculiar thing is that stars who have long been recognized as box office winners have failed to poll the most votes while others whose drawing power has been referred to as just fair ranked high. The contest revealed Norma Talmadge in sixth place.

It's a peculiar situation," said Ed Weisfeldt, manager of Saxe's Strand Theatre in discussing the results. "Norma Talmadge has never failed to pull for me, yet she is listed by the public far below stars that never completely filled the house.

"As an example of what Norma Talmadge pictures do, her 'Voice From the Minaret' jammed my house despite cold weather, the crowd one night extending past the box office, fifty feet from the doors. Even weather of 12 degrees below zero, the coldest of the year in Milwaukee, failed to keep the crowds away. Yet with some of the actors and actresses listed ahead of Norma Talmadge in the contest I have rarely had such success despite more favorable weather conditions."

Frozen North Pictures Give Albany Exhibitors Shivers

Here's a wrinkle that has cropped out among some of the exhibitors as the result of abnormal winter conditions prevailing in central and northern New York. Pictures of the frozen north are not wanted, especially in houses where the coal question has become one of much moment. The other day an exhibitor by the name of McNarama, in Valatie, N. Y., telephoned to the Universal exchange in Albany, asking for a substitution.

"I've about three scuttles of coal and a whole lot of promises," said Mr. McNamara. "I'm trying to convince my patrons that the house is warm. In place of giving me 'Out of the Silent North,' can't you send me some tropical picture, anything taken in the South Seas, or some other place where it at least looks warm? I simply can't stand any more winter pictures."

And so, "The Altar Stairs" was substituted for the picture which depicted the vast expanses of the silent—and chilly—north.

The Broadway Theatre in Albany, N. Y., run for several years by Weidman Brothers, will close on February 24 and be remodeled into a clothing store.

Phil Markell, who runs Atlas in Adams, Mass., but books out of Albany, dropped into town this week and reported business as fairly good throughout Massachusetts. Mr. Markell also handles a string of houses around Boston.

C. R. Moyer, who runs the Liberty in Herkimer, was in Albany this week visiting the State Capitol, where he had plans approved for the house which he will build in Little Falls this summer.

The Pearl Theatre in Albany, operated by Walter Powers, is to close its doors soon and give way to a business block.

The Mark Strand, in Albany, will run "Dr. Jack" during the week of February 26. Uly Hill, manager of the house, has also booked a special two-reel on Dr. Coue from Educational for the same week.

In Rensselaer, across the river from Albany, the exhibitors are conducting a campaign for Sunday shows.

Paul Alberts, of the Albany in Schenectady, has gone back to week runs with "The Town that Forgot God."

The Lyceum at Red Hook, which has been having trouble with its heating system, has just reopened.

Joe Braff, who runs the Lyric in Albany, used a bit of gray matter this past week and cashed in on the same. The house ordinarily charges 5 and 10 cents. After booking an Italian picture, Mr. Braff went after the Italian patronage, hanging out an Italian flag in front, jumping his price to 25 cents, but what is of more importance, importing an Italian singer for the occasion. The house was jammed to its doors.

The Ford boom in Green Island has resulted in several persons securing options on buildings and sites suitable for picture theatres. Since C. R. Halligan sold the Daisy, Green Island has been without a picture theatre.

Louis Schine of Gloversville, brother of the intrepid Myer, said "hello" to all the exchanges in Albany this week.

"The Christian," playing at the Lincoln in Troy this week, established a record in dollars and cents. Even on Ash Wednesday, the S. R. O. sign was out.

Robert V. Erk, of Ilion, making the rounds of the exchanges this week, complained of bad business due to weather conditions.

"The Third Alarm" broke the house record at the Griswold in Troy last Sunday night.

Edwin O. Weinberg, of the State in Schenectady, played to the best business this week with "The Flirt," since the house was opened early in December.

Herman S. Vineberg, assistant manager of the State in Schenectady, has decided to move his family to the Electric City within the next few weeks. Mr. Vineberg has made a reputation for himself in Schenectady, through the handling of the State, in connection with Mr. Weinberg.

If there is one place in New York State which is a bit colder these days than all the rest, it is Port Henry, according to Lew Fisher, who runs houses there as well as at Fort Edward and Ticonderoga. Mr. Fisher says that the weather has cost him hundreds of dollars this winter.

A blizzard swept over Voorheesville, N. Y., last Wednesday, with the result that "The Kentucky Derby," booked for there under the auspices of a committee from the Odd Fellows, attracted only about fifteen persons and was called off. The committee will book it again some time in April when weather conditions are more propitious.

A Faithful Guardian of the Cash

The burglars, yeggs and hold-up men who are breaking into print each week as exhibitor after exhibitor reports evidences that picture theatres make good "pickings" have fought shy of the guardian of C. H. Estes' cash at the Square Town Theatre, Brooklyn, Mich.

A picture of this alert and fearless guardian has reached the World office, but, unfortunately, isn't clear enough to be reproduced for publication. Only three shows has he missed in three years, and those because, at the time, he was ill of the distemper.

"He insists on carrying the change bag to the theatre every show night," writes Mr. Estes, "and he is loved by every child and a good share of the grown-ups who attend the theatre. He is a familiar sight on the streets at all hours of the day, carrying a market basket or wearing his blue cap, with his pipe, which he handles with all the dexterity of an habitual smoker."

Incidentally, "he" is an Airdale, 3½ years old.

Rochester, N. Y.

Mrs. Henry F. Burton, deputy on the New York State motion picture commission, made a special appeal to the members of the Rochester Women's City Club, whom she addressed last Sunday in the club house, to send in protests against the repeal of the censorship bill which comes up for hearing February 27. The repeal bill, she said, would have been presented sometime ago except for the many protests sent in against it from ministers of all denominations, women's clubs, mothers and others.

According to Mrs. Burton, the bill will probably pass the Senate, but will be contested in the House. She wishes members of the club to send in protests and be present at the hearing if possible. Her subject was "The Law and the Movies."

Courtland Smith, representing the Will Hays organization, came to Rochester last week to confer with George Eastman and representatives of several Buffalo exchanges on the gutted condition of bookings at the new Eastman. It is understood that the condition has been cleaned up. Conferences were held in the Hotel Seneca.

The Eastman this week is showing an all-Pathe bill, Harold Lloyd in "Dr. Jack," and Will Rogers in "Fruits of Fate."

Daniel Donovan has reopened the America Theatre, formerly operated by Mrs. H. Brucker.

Mickey Finn, manager of the Temple Theatre, has recovered from an attack of grippe.

Manager A. G. Leonard of the Olympic has booked "The Headless Horseman" and "While Paris Sleeps" for the week of February 25.

Manager William Fait is planning a ballet school for the Eastman. It is reported that members of the ballet may appear in other houses in the State.

Bill Callahan got an awful scare recently when he was served with a summons in regular style. It was a summons demanding that he come through with dates. It was a joke on the part of some Buffalo exchange manager.

Harold B. Franklin, head of the Paramount theatre department, dropped in on Arthur Amm, house manager at the Eastman, for a chat last week. Art was formerly associated with Mr. Franklin when the latter was managing director of the Shea picture houses in Buffalo.

Utica, N. Y.

Charlie Faust, erstwhile dispenser of Universal subjects in the Utica, N. Y., district, now is selling stock for the Robbins Theatres' financial department. From all reports he is selling the stock, which is being offered on a buy-stock-and-get-a-life-pass-to-Robbins'-theatres' idea.

W. H. Linton's Hippodrome Theatre, Utica, N. Y., has reverted to a straight film policy, daily change of program.

Frederick J. Hathaway, the greatest motion picture press agent Utica, N. Y., ever had, a title that leaders in the business have awarded him, now is in charge of Metro publicity in the Syracuse, N. Y., district. Mr. Hathaway was with the Alhambra Amusement Company in Utica for ten years, leaving there nearly a year ago to become general publicity manager for the Schine circuit of theatres in New York State, from which position he resigned recently.

Fear Collapse of General Theatres

Buffalo Foresees $200,000 Loss—Schuchert Acquires Corporation

Claiming that 700 Buffalo stockholders faced a $200,000 loss in an impending and threatened crash of General Theatres Corporation, C. F. Martina, 91 Trenton avenue, has discussed the matter with District Attorney Guy B. Moore. General has been operating the Allendale, Marlowe, Circle, Ellen Terry, Star and Central Park Theatres. According to Martina's story, the entire corporation has passed into the hands of Joseph A. Schuchert, 300 Woodbridge avenue, owner of the Colonial and Columbia and other local houses, and who, it is said, held two mortgages and issued the leases on the theatres.

Martina declares the property passed into Schuchert's hands as a result of the company's failing to pay the interest on its mortgages and taxes on the property. That the company was in financial straits was not known to the stockholders until recently, Martina alleges. He said that all the stockholders believed the company was making money and that the news of the impending disaster came as a thunderbolt to those holding an interest in the concern.

Martina says that all the original officers and organizers of the corporation have stepped out. These are Harry Marsey, former president and general manager; Harry G. Ess, stock broker, and Albert G. Becker, treasurer. The corporation, according to Martina, until a few months ago, issued monthly statements declaring the company to be in good standing.

Under the leadership of John T. Gilbert, the stockholders have organized and will get together to attempt to buy back the property from Schuchert, who, it is said, is willing to turn back the property to the stockholders, providing the interest on the property is paid and he is protected in his interests. The stock holders will be asked to contribute $15,000, which Schuchert demands before he will assume the other obligations amounting to some $65,000.

While the corporation is said to have lost money in 1920, 1921 and 1922, it has been making money since last August when James Wallingford became general manager, succeeding Mr. Marsey. If the stockholders are unsuccessful in their attempt to raise the needed money to meet Schuchert's demands, then, it is alleged, their interests are lost to them.

Mrs. B. S. Newman, owner of the Star Theatre in Addison, N. Y., and at one time manager of a theatre in Corning, N. Y., has been charged by C. D. Hibbard of Addison with violating section 484 of the penal law in having admitted Mr. Hibbard's son, Harold, aged 12, unaccompanied by parent or guardian. The charges made against Mrs. Newman follow as a result of the arrest and sentence to industry of Harold, who robbed the William Pepper bakery to secure money to attend the theatre.

In his complaint Mr. Hibbard alleges that he had forbidden Mrs. Newman to allow his son admission to the theatre. Mrs. Newman, through her attorney, Charles L. Crane, has demanded a jury trial which has been set for February 22. Mrs. Newman, it is reported, will prove by witnesses that Mr. Hibbard has on several occasion paid his son's admission to the theatre without accompanying him. Mrs. Newman states that Mr. Hibbard has told her to admit the boy, saying that he would be better off in theatre than on the streets.

When Manager Vincent J. McFaul of the Shea's Hippodrome showed "Tess of the Storm Country," he tied up with the Courier in inviting all the teachers of the local schools to the Monday matinee or evening performance. The teachers, it was expected, would do much word of mouth advertising after seeing the production.

Herman E. Schultz, conductor of Shea's Court Street Theatre, writes from Miami, Florida, where he went following a breakdown after an attack of grippe, that he is recuperating in fine shape and hopes to be back in Buffalo soon in good health. In 1905, Mr. Schultz was in chrage of the orchestra in the hotel in which he is now stopping, Hotel Halcyon. He played a cello solo last Sunday in the Flamingo, Miami's famous hostelry.

Al Beckerich got a lot of front page publicity for the Loew State when he arranged with the Evening Times for a special newsboys' show to see "Heroes of the Street."

Batavia, N. Y., dispatches set forth that plans are being formulated by a Buffalo party for building a picture theatre on the fromer Pease property on the east side of Jackson street, between the New York Telephone building and the Henry J. Volz property. This property has been sold to Wolf Krieger, Main street junk dealer, by Oren C. Steele, hardware merchant. The Buffalo parties who viewed the Jackson street site and agreed that it would be an ideal location for a theatre, left a substantial check with Mr. Krieger to bind the contract, and upon the expiration of the option, March 1, the men propose to announce the details of their plans and a description of the theatre they will erect. It is rumored that H. E. Houghton, owner of the Little Hippodrome, Buffalo, and who has been showing pictures in the Opera House, Batavia, is perhaps one of the persons interested.

Friends of Earl L. Crabb, former manager of the Buffalo Strand and now manager of the System in Syracuse, heard this week of Earl's fast one in showing pictures of the Bastable building fire on the System screen while the blaze was raging. Earl "shot," developed and printed the pictures himself.

Fire in the Linden Theatre, 943 Jefferson avenue, last Saturday morning, damaged the place to the extent of $700. The blaze started in the basement and was caused by hot ashes being thrown on papers. The Linden is owned by Nelson T. Barrett and George Williams, the latter being president of the Western New York unit of the Motion Picture Owners of New York, Inc.

The Star Theatre in Perkinsville, N. Y., E. L. Gunther, manager, and the Rex in Beneseo, N. Y., have been closed. The latter is being renovated and remodeled. The Du-Tell Theatre in South Dayton is also closed on account of an epidemic of small pox.

The Mozart Theatre in Jamestown, N. Y., has changed its policy to straight pictures and reduced its prices from 30 and 40 cents to 5 and 10 cents. The Mozart formerly showed pictures and vaudeville, but the New Palace, also owned by the company that operates the Mozart, has opened with this policy.

The Western New York branch of the M. P. T. O. A., of which Howard J. Smith, manager of the Palace, is president, held a meeting in that theatre last week and condemned Will Hays and the producers for attempting to put through the uniform contract. Those in attendance claimed the contract favored the producers. Mr. Smith said that forty exhibitors attended the meeting. None of the larger theatres, such as Shea's Hippodrome, Lafayette Square, Loew's State, Elmwood, Victoria, Regent and Shea's North Park, are affiliated with the Smith organization, but are members of the Western New York unit of the Motion Picture Theatre Owners of New York, Inc., of which Charlie O'Reilley is president.

George Hall, manager of the Capitol Theatre in Buffalo's South Park district, has returned from a hunting trip through the South. It is understood that the only thing he shot was dice.

Manager Vincent McFaul of Shea's Hippodrome announces that "Robin Hood" will not be shown at the Hip until Easter week in April. "Bella Donna" is scheduled for presentation the week of April 15. Norma Talmadge in "Within the Law" and Constance Talmadge in "Madame Pompadour" have also been booked. In the spring the Hip will have a new stage setting, Mr. Shea believing that the present draperies deaden the sound of the organ and orchestra. A hard metallic setting will be installed.

Mr. McFaul announces that business at the Hip was never better and that every week is showing three to four thousand dollars improvement over the same weeks last season. All other houses downtown are enjoying good business, the Lafayette Square, Loew's State and Hip running around $14,000 to $15,000 weekly.

Who Can Help Mr. Fihe?

Here's a call for more information on community owned picture theatres, from Joseph H. Fihe, owner of the Grand Opera House, Elwood, Ind.:

"I have read with a great deal of interest," writes Mr. Fihe, "the two articles on community owned theatres. I would appreciate very much having you mail me any further information which you can supply on this subject.

"There is nothing that we need more in our town than a new theatre. Elwood has a population of about 12,000. The idea advanced in this article to my mind is a splendid one, but I am not fully convinced that it will work out in the small cities. We need a theatre seating about 1,000 to 1,200 and which would require a total investment of approximately $125,000. The two big problems we have to solve are: first, to raise this amount of money, and, secondly, to be able to get a return from this investment which would warrant such an expenditure of money.

"I shall appreciate very much securing from you all the information you can give me on this subject.. I wish also to say that I am addressing a letter to Mr. Frank G. Hall, asking him to give me such information as he can on this subject."

Mr. Hall's success with the State-Capitol Twin Theatres at Union Hill, N. J., was described in the February 17 issue in answer to a request for information from L. L. Goldsmith of the Society Theatre, Seattle. Who can give Mr. Fihe and Mr. Goldsmith more detailed dope?

New England Theatres Hit by Snow and Incendiary Fire

A theatre at York Beach, Me., was badly damaged when weight of snow on the roof caused the girders to collapse. The Holland System of Boston, Mass., owns the building, which is leased to New England Amusement Company of Boston. The loss will exceed $8,000.

A 12-year-old boy has been arrested on the charge of attempting to set fire to the Star Theatre, pictures, in Clinton, Mass. The police say the lad has admitted starting the blaze in a box where the doorman put the tickets. The blaze burned itself out before it had gained any headway. Philip J. Philbin is manager of the Star.

The jury in the case of Leon Gorman in Portland, Me., indicted for larceny by embezzlement of motion picture films, disagreed. The case went to the jury after a strenuously waged technical battle in which the defense was based on the contention that Gorman had the intention of disposing of the films, but repented and intended to repudiate his bargain. Therefore it was held he was not actually guilty of any illegal act.

Gorman furnished bail of $5,000 on a continuance of the case to the May term of Superior Court.

The order that the American Legion Post in Nantucket, R. I., pay a license fee for showing motion pictures on Sunday has been rescinded. Strong opposition of residents forced the reversal of the decision of the Selectmen of Nantucket.

Harry E. Neal, of Pittsfield, Mass., won a dollar when he wrote to a Boston newspaper, saying that "the happiest day of my life was when I obtained a position as an assistant 'movie' operator."

Margaret McKenna, of Barre, Vt., has purchased the Bijou Theatre in Barre from New England Theatres, Inc.

Manager Raifstanger of the Mahaiwe Theatre, Great Barrington, Mass., has made elaborate arrangements for the showing of "Robin Hood."

The Strand Theatre, Concord, N. H., was destroyed by a fire that swept two business blocks, resulting in a loss of nearly $50,000.

Frank Linnehan, who has been manager of the Strand Theatre in Ware, Mass., for the last fifteen months, has resigned. J. E. Babson of New Haven, Conn., is his successor.

Walter M. Merkel, manager of the Capitol Theatre, Springfield, Mass., for the last two and one-half years, has resigned to become manager of one of the Poli theatres in Bridgeport, Conn. He was employed by the Poli Circuit in 1917 and 1918 as manager of the Coliseum in Hartford, Conn. At one time he was publicity representative for Goldwyn and Selznick Pictures in the New England territory.

Lansing Earnest, who has been manager of the Colonial, Pittsfield, Mass., has resigned as the house has been closed by the owners, the Goldstein Brothers. Mr. Earnest has obtained a lease of the Union Square Theatre in Pittsfield from John Cooney, owner, and has assumed control of the house.

Claremont, N. H., is going to have a war of its own concerning the Blue Sunday laws. The Federation of Churches committee will request representatives in the State Legislature to vote against bills not favoring Blue Laws and closed Sundays.

Abraham Goodside, of Portland, Me., owner of several theatres in New England, paid a visit to his Capitol and Bijou theatres in Springfield, Mass., February 23.

John J. Barry, past president of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators, and a former president of the Boston Central Labor Union, recently died in his home in Dorchester, Mass.

Harry Steinberg, proprietor of the Steinberg Theatre at Webster, Mass., is one of the prime movers in a project that has for its objective a new theatre to be located somewhere in the vicinity of Webster Square, in Worcester, and to be known as the Webster Square Theatre. According to Mr. Steinberg, the proposed showhouse will be a $200,000 enterprise, consisting of a three-story building, with seven stores, five apartments and a theatre seating 1,400.

The exterior of the building will be of the Italian renaissance style, and the theatre itself will be modeled along lines similar to the new Capitol Theatre in Boston. Work will be begun in April, and eight-hour day and night shifts will be employed so that it may be completed and ready for occupancy by October.

The corporation which will erect this new theatre building and run it when completed will be known as the Webster Square Theatre Company. It has been organized with the following officers: President, Archer R. Greeley; treasurer, Harry Steinberg. The principal stockholders of the new company are Helen Rogers Steinberg and Harold T. Sweeney, both of Worcester.

Movie fans of Greater Boston have had little to complain of in the line of screen showings during the past week. At the Park Theatre "The Christian" has taken the place of "Robin Hood" for an indefinite run, Gordon's Olympia Theatre is showing "Mighty Lak a Rose," at Loew's State is "Adam and Eva," with "Drums of Fate" as the companion piece. At the Tremont Temple "The Town That Forgot God" has played its concluding week of a successful run; at the twin showhouses, the Modern Theatre and the Beacon Theatre, "The Prince and the Pauper," with the "Kingdom Within" as a companion piece, has been shown; Mae Murray in "Jazzmania" transferred from Loew's State Theatre to Loew's Orpheum Theatre; at the Boston Theatre Betty Blythe has been seen in "The Darling of the Rich," and at the Scollay Square Olympia Theatre the attraction has been "Fury." "One Exciting Night" has been shown at popular prices at Gordon's Capitol Theatre, the Fenway Theatre, the Exeter Theatre, the Codman Square Theatre and the Central Square Theatre.

The Washington Theatre, which was badly damaged several weeks ago when fire swept the old Odd Fellows Building on Washington street, Boston, where it is located, reopened on Sunday after having been renovated and redecorated from top to bottom. Harry Norton and Willie Hagman, both skilled instrumentalists, have been engaged as organists by Manager Frank L. Collier. The program for the reopening was selected with especial care and included "Tess of the Storm Country," Larry Semon in "No Wedding Bells" and Max Linder in "The Three Must-Get-Theirs." For the midweek change, Tom Mix in "Romance Land" and Alice Brady in "Missing Millions" were the attractions.

Patrons of the Melrose Theatre, located in one of Boston's suburbs, are greatly pleased with some improvements that have just been made by the management. The installation of a Minusa Gold Fibre screen, the locating of this screen further back on the stage, and the installation of new lens in the projectors have had the effect of making the equipment the equal of any of the large Boston movie houses. The new lens cuts a clear, sharp picture, with high lights and shadows that can be seen from every seat in the house without eye strain.

New Englanders did not respond to the invitation extended by President W. A. True of the Connecticut Motion Picture Owners of America unit, and of the Theatre Owners Distributing Corporation to attend a meeting at which the merits of the latter organization were to be set forth. The meeting was held according to schedule last Thursday afternoon at the Hotel Lenox, Boston, but was very sparsely attended. Jacob Lourie, president of the Massachusetts unit of the Motion Picture Theatre Owners of America, presided.

The session was held behind closed doors, but because of the small representation of theatre owners no definite action was taken except to arrange for a future meeting. This is to be held on March 13 at the Copley-Plaza Hotel in Boston, and at that time it is hoped by the promoters of the new distributing corporation that they will be able to get sufficient information as to the attitude of the New England exhibitors towards the project so that a report may be made at the national convention of the M. P. T. O. A., to be held in Chicago May 19 to 26, inclusive.

A further attempt to legalize the exhibi-

(Continued on following page)

To Re-wed Love of Youth

Charles Hilton, a moving picture manager of Los Angeles, Cal., is expected in Boston almost any day now to rewed the love of his youth, from whom he has been divorced for almost thirty-six years. Mr. Hilton is a native of Boston and Mrs. Hilton was born at Whitman, Mass. Each is now 68 years of age. They were married in Boston in 1873, and by this marriage had one son. As the years rolled by the flame of love burned low and finally the divorce court was reached and a legal dissolution of the marriage ties was decreed in 1887 on the grounds of desertion. Mr. Hilton immediately went west and there married again.

As the son grew to boyhood a steady communication was maintained with his father. After twenty years of happy wedded life the second Mrs. Hilton died in Los Angeles last August. Through his son Hilton had kept track of his former wife and it was also through his son that meetings were arranged. Hilton and his former wife became lovers once more. He proposed anew and was accepted. And now, after having wasted more than three decades, they believe that their declining years will be passed in an atmosphere of a real love that only death can render asunder.

Additional New England

(Continued from preceding page)

tion of moving pitures on the Sabbath Day in Rhode Island was made during the past week when Representative Cianciarulo of Providence introduced into the Rhode Island House of Representatives an act in amendment of an act entitled "Of Shows and Exhibitions." Similar in effect to the amendment introduced in the Rhode Island Senate the previous week, this new act would permit performances between 3 and 6 p. m. and after 8 p. m. on Sundays. The act was sent to the House Judiciary Committee, and undoubtedly will engender the customary amount of uplift opposition when this committee holds public hearings upon its merits.

A fire panic that was started in the Empire Theatre at Salem, Mass., last Thursday afternoon was halted by the ushers before it had assumed alarming proportions. Several small boys had made their way into the balcony, which it was thought was closed. Believing they had been discovered, the boys started to run out and the pattering of their feet alarmed the audience below. Some excitable person shouted "Fire!" and in an instant many of the audience jumped to their feet and rushed to the exits.

The Bowdoin Square Theatre this week has joined the ranks of the first-run houses and is showing "The Secrets of Paris."

"Broken Chains" has been shown to big houses during the past week at Loew's Orpheum Theatre.

Providence audiences have been particularly interested during the past week in the showing of "My Dad" at Fay's Theatre, from the fact that this picture features Ruth Clifford, the only Rhode Island girl of any prominence now appearing on the silver screen.

"The Streets of New York" was given its New England premiere last week at the Rialto Theatre, Providence, R. I., and the reception accorded it at every performance was most gratifying to the management. The supporting feature was "The Forgotten Law," with the Eddie Lyons comedy feature, "Follow Me," for full measure.

Thieves who visited a large number of business places in New Bedford, Mass., all in one night, broke their way into the office of Manager Thomas E. Walter of the Orpheum Theatre. After tampering with the safe they departed without securing anything.

New England exhibitors are suffering quite a few losses from burglaries.

John F. Santos, projectionist of New Bedford, Mass., has received three notes bearing the Ku Klux Klan signature. He now has appealed to the chief of police for permission to carry a revolver.

A visual history of the city of Waterbury, Conn., is being compiled in motion pictures by Charles Tarr and Roy Clapp. Residents of the city are enacting the various roles in the story showing the growth of the city.

Goldstein Brothers' Amusement Company, of Springfield, Mass., has contracted for "The Third Alarm" and the film will be shown in all of the company's theatres. The price for the circuit was reported as $18,600. The company has fourteen theatres. Unusual efforts with a view of publicity will be made in each city where the Goldstein Brothers will present the picture. Pre-review showings will be arranged and the members of the fire commissions and firemen will be invited to the screenings.

San Francisco

Loew's Warfield Theatre paid tribute to Abraham Lincoln on the anniversary of his birthday by ceasing activities for a full minute after each performance in which a Lincoln film was featured. An announcement on the screen explained the minute of silence.

Joseph F. Enos, manager of the Frolic Theatre, has commenced the publication of a folder listing the coming attractions of this house. Business of late has been better than in many months and an especially fine showing was made during the recent visit of Carl Laemmle, owner of the house.

A community night celebration was held recently at the new Balboa Theatre in Westwood Park, the event being in the nature of an official opening, although this house has been in operation several weeks. This theatre enjoys the distinction of being located in one of the most beautiful residence parks in the United States.

Contracts have been awarded for the erection of a picture house seating 2,000, at Geary street and Eighteenth avenue. Reid Bros., 105 Montgomery street, are the architects, and the owners are Alex. E. and Joseph L. Levin, who have had wide experience in the management of district theatres. The building will cost in the neighborhood of $100,000.

Chris Johnson, former owner of the Verdi Theatre, has arranged to sail for Honolulu at an early date with Mrs. Johnson. Since disposing of their theatre interests they have made their home on a ranch, but have kept in close touch with the picture business.

P. J. Hanlon, of the Virginia Theatre, Vallejo, is wearing a broader smile than usual, the reason being the postponement of the plan to sink one or two hundred million dollars in the building of a naval base on the mud flats of Alameda. Be it known that Vallejo has for years been the site of the Pacific Coast navy yard and that its citizens are waxing a determined fight to have it retained as such. Exhibitor Hanlon is just as conversant on naval matters as in the art of conducting a picture theatre, having sailed the briny deep and having held commissions right up close to the admiral class

Work is being rushed on the new Fox Theatre at Oakland, Cal., and the prospects are that this house will be opened late in April. The equipment is already on hand and the managerial staff is being chosen.

The Herbert L. Rothchild Entertainment has booked "The Message of Emile Coue" and this will be shown at the Portola Theatre, where it will be billed as a feature picture.

The Turner & Dahnken Circuit has booked the Roth "Hunting Big Game in Africa With Gun and Camera" picture for its entire circuit, with the exception of San Francisco, Oakland and San Jose, where it has already been shown.

Claude Langley, of the Turner & Dahnken & Langley Circuit, with houses in the southern part of the state, was a recent visitor here, coming up in connection with the proposed transfer of the Turner & Dahnken interests to the West Coast Theatres, Inc. Inventories are being taken at the various theatres involved in anticipation that the option taken on the properties will be closed.

Despite its record run at the Mission, Sol Lesser booked "Doctor Jack" for an extended run at the Alhambra and the film is now in its third week and still going like its first run showing.

Earl Wachter, manager of the F. B. O., booked "Captain Fly-by-Night" into Pantages for a week's run. Alec Pantages is featuring the picture over all the vaudeville acts.

Jackie Coogan got away to a big start at the Kinema this week. Sol Lesser states that the opening performance of "Oliver Twist" broke all house records for the Kinema.

After opening at the California "Mad Love" with Pola Negri will go into the Miller's Theatre for an extended run after it completes one week at the former playhouse. Despite its sad ending the people are eating up "Mad Love" and according to Fred Miller the people are not nearly so wild about a sugary ending as before.

Babies Jam Traffic

A traffic jam has occurred in the outdoor baby carriage parking places in New Bedford, Mass., because thoughtless young mothers are leaving their young hopefuls while they go to a picture show.

"It's getting to be terrible," is the way one of the attendants describes the state of affairs. In other words they're doing a turnaway business, because most of New Bedford's film houses have double-feature bills, which keep the mothers in the house for an unusually long time if they see the complete bill.

The baby carriage parking places are maintained by department stores and men have been employed to guard the infants while the mothers shop inside. But the "movies" are chiefly benefiting.

Los Angeles

Manager Harry David of the Mission will show "One Exciting Night," succeeding "Suzanna," which had a run of eight weeks to big houses. David changes his program on Wednesday instead of Saturday, Sunday or Monday, as is the practice among the other Los Angeles first run houses. David is taking lots of space in the newspapers for Griffith's latest and has billed the town like a circus.

Fred Miller is making an extended run of "The Christian" at his Main street playhouse, where the film is now in its third week after opening at the California.

Sid Grauman has put "Adam's Rib" over at the Rialto better than any previous De Mille feature. The crowds were so big that Sid started giving matinees at 10 a. m.

Wisconsin Blizzard Costs Exhibitors Many Thousands

Theatres in Wisconsin, Michigan and Minnesota lost thousands of dollars as a result of the season's worst blizzard which struck this section of the country February 12 and continued for four days. Part of this loss was suffered by seventy-eight picture houses in Wisconsin and Michigan, which either were forced into darkness or found it necessary to arrange emergency programs when the storm tied up film shipments.

A report to George L. Levine, of Universal in Milwaukee and president of the F. I. L. M. Club, and Walter F. Baumann, executive secretary of the Motion Picture Theatre Owners of Wisconsin, showed that not one of these seventy-eight house received new shipments of films for at least two days.

Even outskirt houses in Milwaukee suffered because pictures booked there were delayed in transit.

While the downtown houses were not affected in this way, the extreme cold weather, however, put a crimp into box office receipts. A poll of the leading houses on the first night of the cold wave showed that with the exception of one house, where a contest served as a magnet, an unusually great number of seats were empty.

An epidemic of contagious diseases has closed picture houses in at least two Wisconsin cities and threatens to throw showhouses in many other parts of the State into darkness, according to Walter F. Baumann, executive secretary of the Motion Picture Theatre Owners of Wisconsin.

The theatres temporarily closed are the Majestic, in Sturgeon Bay, and the Orpheum and Grand, belonging to Fred and Frank Smith, in Menomonee, according to Mr. Baumann.

Theatre men in West Allis, a suburb of Milwaukee, are among those displaying anxiety over the situation in view of the fact that the schools there have been ordered closed because of the prevalence of scarlet fever and influenza. Similar action also was feared in Antigo for a time, according to word received in Milwaukee.

Charles Toy, widely known Chinese owner of the Toy Theatre and the building of the same name which houses numerous Milwaukee film exchanges, has been sued for $10,000 on a charge of breach of contract in connection with a restaurant deal.

Toy, in addition to his theatre, owns a leading chop suey house. Therefore, when a Chicago Chinese negotiated for the purchase of a nearby cafe, it is alleged Toy intervened and offered Henry Bursinger, the cafe owner and plaintiff in the suit, money with which to continue in the business.

However, it is charged that after Toy had issued the promised check, he suddenly changed his mind and ordered payment stopped which, it is alleged, caused Bursinger to sell finally at a lower figure than he originally could have gotten.

Work has been started on the first theatre in Shorewood, aristocratic suburb of Milwaukee. The showhouse will be part of a $200,000 building which, in addition, will house stores and twenty-two apartments. It will be located in the center of the exclusive residential section, a few blocks from the shores of Lake Michigan. The permit was issued to the Kel-Nau Investment and Amusement Co.

The fight against the return of daylight saving in Milwaukee this spring gained impetus on February 15, when representatives of sixteen downtown picture houses gathered at the Whitehouse Theatre to discuss a plan of action. Thomas Reynolds, a city alderman, outlined what could be expected from the common council and announced he has prepared a resolution to prevent return of daylight system. Exhibitors voiced the opinion that a concerted fight must be made to obtain passage of this resolution.

Convalescent war veterans at hospitals in Milwaukee and the vicinity were given a rare opportunity of trying out the famous "Day by day" theory of Dr. Emile Coue in an effort to rid themselves of their ailments when the famous French chemist appeared on the screen at Saxe's Strand Theatre.

Ed Weisfeldt, manager of the showhouse, threw the doors open to these boys during the week so that they might study his thory as expounded in "The Message of Emile Coue" and benefit thereby.

In connection with the showing of the picture Mr. Weisfeldt arranged to have a nurse in the lobby all day long to explain Coue's theory to those seeking information.

Incidentally, the largest electrical letters ever used by a Milwaukee showhouse, heralded Coue's picture from the Strand canopy. Each letter in the word "Coue" was approximately eight feet high and contained 100 candles.

With "Back Home and Broke" as the feature, all attendance records for the six months of its existence were broken on Sunday, February 11, at the New Milwaukee Theatre, according to George Fisher, manager.

The week beginning February 17 was a big week for the babies at Ascher's Merrill Theatre in Milwaukee. Plump babies and lean babies, some crying, some smiling, crowded the showhouse with their mothers, each of whom proudly attempted to prove that her child most closely resembled the famous Baby Peggy of the movies.

The contest was staged by Manager Ralph Wettstein in conjunction with the showing of "Peg of the Movies." Handsome prizes were offered through tieups with merchants. As a grand finale, all of the youngsters were treated to a big kiddies' candy party.

Charles Brewster, assistant manager at the Butterfly Theatre, Milwaukee, has resigned from his position and will devote his time to the electrical business. He has been succeeded by Henry Taylor, who, until January 1, was house manager of the Garden Theatre. Mr. Taylor, while at the Garden, established considerable reputation as a singer in prologues. He is a former opera singer. S. Walker is manager of the Butterfly.

Easter Week, March 25th—April 1st
BOOK
"THE STREAM OF LIFE"
6 reels
AND
"A MAKER OF MEN"
6 reels

BISHOP WILLIAM F. ANDERSON
Methodist Episcopal Church, Cincinnati, Ohio.
I have seen today the new motion picture drama, "The Stream of Life." It is true to life. It haa a high moral purpose and a powerful appeal. I heartily congratulate its author, Dr. Shields, and predict for it a great success.

REV. HARRY L. EVERETT, D. D.,
First Congregational Church, Jersey City, N. J.
For the second time within a year "The Stream of Life" haa been shown in the People's Palace. This time it was given to a congregation of five of the largest churches in Jersey City, and may I say that the vast audience left the auditorium spellbound.

PRODUCED AND DISTRIBUTED BY
PLYMOUTH FILM CORPORATION
46 W. 24th St. New York City Phone Gramercy 6505

The Southeast

The many theatres formerly operated by Southern Enterprises which have been "sold" to men who have formerly been supervisors or managers for this corporation under the Lynch regime, have brought about considerable gossip as to whether or not Stephen A. Lynch is actually out of the business or held out a number of the houses when the Famous Players transfer was made, these houses to be operated by his former employes under a royalty or percentage basis.

Many of the best theatres formerly belonging to the chain have "changed hands," in each instance the new operators being employes of Southern Enterprises. Included in this was the Imperial at Asheville, which Carl Bamford has taken over. E. J. Sparks has also taken over several Florida houses, and Wilby of Alabama has taken over several of the theatres in that State. Coupled to this is the presumption current in this territory that the Enterprise Distributing Corporation and its system of exchanges still belongs to Lynch and is being operated upon a royalty basis by former employes. It's purely gossip, but is widely current.

Motion picture activities throughout the Florida territory are very brisk at present, with many changing hands and several new theatres going up. Jacksonville is to have a new colored theatre to seat 1,200, and which is said will rival many of the excellent theatres of the South in its general equipment and conveniences. E. V. G. Scranton, formerly operating the Liberty and Gem theatres, is building the new house, and it also will be the Gem. E. J. Sparks, who has already taken over theatres in Orlando, Lakeland and St. Augustine, formerly operated by Southern Enterprises, has leased the new theatre now under construction in Fort Pierce, Fla., which will seat 1,400 and cost around $80,000.

E. D. Brown, for several years with the Southern Enterprises, Atlanta, has left that organization to become affiliated with the rapidly growing theatrical interests of E. J. Sparks throughout Florida. Brown was formerly in the exchange end of the Enterprises.

Edenton, Ga., is soon to have a new theatre, plans of P. C. Rossee now being underway for the new house which will be named the Adele. It will open about March 1.

W. H. Carroll, formerly a Tampa exhibitor, has returned to the game, having purchased the Rivoli at Douglas, Ga., and the Colonial, at Vidalia, Ga.

Willard Patterson was compelled to open his Metropolitan Theatre a half hour earlier each day during the run of "The Voice from the Minaret," in order that the line-up for the opening morning show could get seated before the performance began. A big exploitation campaign in advance put the picture over to record-breaking business.

Friends throughout the Southeast are sympathizing with Carson Bradford in the death of his father, Joseph Bradford, which occurred at the home of his son in Miami, Fla.

C. E. Daffin, Tallahassee, Fla., plans to build a new and larger theatre there, work to begin in the early spring.

The Alpha, Manchester, Ga., will be reopened in the near future.

A disastrous fire visited Jackson, Ga., recently, burning among other buildings the Tudor Theatre there.

FILM EXCHANGE PERSONALITIES

Buffalo

A. W. Moses, one of the best known men in the exchange end of the business and former manager of the Select, Robertson-Cole and American Releasing exchanges, died suddenly Friday, February 16, of pneumonia. The body was taken to Scranton for burial. A large floral piece was sent to the home from the members of the various offices along Film Row. "Archie" Moses came to Buffalo six years ago. He was at one time assistant manager of the Syracuse Strand.

N. I. Filkins, manager of the Merit Exchange, has engaged "Izzy" Cobe as a member of his sales staff. Izzy is "cleaning up" around Central New York. He was formerly with Universal.

J. R. Levee, formerly manager of the Warner Brothers' Exchange in the Beyer Building, has resigned and returned to New York to accept a position with Famous Players-Lasky. Charles Goetz is expected in town to select his successor at W-B.

Col. Howard F. Brink, manager of the Educational Exchange, had a visitor last week end in the person of John J. Scully, special representative of the New York exchange. Both Mr. Brink and Mr. Scully went to Rochester to screen Educational's Coue film for the Eastman.

Vitagraph Manager C. W. Anthony is celebrating his first anniversary as head of the local office and his sixth with the company. The past week, by the way, has been the biggest business week in the history of the Buffalo office. G. H. Balsdon, assistant general manager, was in town for a few days and Special Representative C. R. Cullingsworth made a trip to Syracuse.

E. M. Hopcraft has resigned from the Goldwyn sales staff. He has returned to Brooklyn. The Goldwynites this week are observing "Brady Week," in honor of Manager T. W. Brady, and are breaking all records for business.

"Hub" Taylor, Pathe plugger, returning from the Southern Tier in his canal barge, had the misfortune to see his engine balk on him, necessitating his sleeping all night in a farmhouse near Caledonia, N. Y., for the night. "Hub" never did like this winter weather.

Manager Allan S. Moritz of Paramount has engaged Malcolm Williams as a salesman. Mr. Williams was formerly with Realart when Harry E. Lotz was manager and has recently been in charge of the Pittsburg American Releasing exchange.

F. B. O. Salesman Harry T. Dixon has reached a state of affluence wherein he sees his way clear to purchase a palace for himself in the Kensington section of the Queen City of the Lakes. One of the few millionaires in the film business!

Manager A. W. Carrick, Hodkinson manager, was visited by George Dillon, sales manager at the New York office, and Joe Miller, salesman, the past week.

The Carolinas

Charlotte will have two additional film exchanges within the near future, bringing the total number up to an even dozen and second only to Atlanta as an exchange center. T. O. Tuttle, representing Hodkinson, was here during the past week making preliminary arrangements to open a Charlotte Branch. Tuttle previously managed the Bromberg office here. Al Lichtman Corporation, it is stated, will be open early in March at their Charlotte stand, having already advertised the existence of a Charlotte branch.

George E. Ebersole, for several years booker in the Charlotte Pathe office and for the past year holding down this position as well as the office of Southern division booker-inspector has been transferred to Chicago to head their booking department there.

J. U. McCormick is now packing a portfolio for Universal, handling the special productions, since the Select office closed.

Manager E. E. Heller, of the Pathe office, Charlotte, has effected a valuable tie-up with the Charlotte "Observer" whereby that newspaper will twice a week treat pictorially the current release of Pathe News.

R. C. Price, formerly with Universal, has been made assistant manager of the Charlotte office of Enterprise Distributing Corporation.

Robert E. Helms, for many years associated with various exchanges in Charlotte, is now chief booker with the new F. B. O. office.

W. B. Corby, has resigned his position with Pathe.

Oscar Kantner, Paramount's new exploitation chief in this territory, recently put over "Manslaughter" personally at Aiken, S. C.

Louis Ingram, Al Lichtman salesman, is covering South Carolina territory.

Pittsburgh

Manager A. E. Atkinson is displaying Film Row's newest automobile. It's a Hupmobile coupe and "Al" is mighty proud of it. He traded in his nine-months-old Hupmobile touring car on his new one.

H. M. Berman, general manager of the Film Booking Offices, spent a day in Pittsburgh recently in conference with his local manager, A. H. Schnitzer. Berman gave a pep talk to the sales force of the local office, and expressed himself as being highly pleased with the excellent showing being made by this office.

H. M. Herbel, former manager of the Pittsburgh Universal branch, and now assistant general sales manager for the Universal, is spending a few weeks in Buffalo, N. Y., beginning his new duties. He will be back in Pittsburgh at a later date, and pick up his Packard car, which he stored here, and will then drive to Cincinnati, his next stop.

H. M. Wilkinson, First National publicity director, who was to be transferred to the Detroit office of the same company this past week, has just received a "wire" to stay in the Steel City indefinitely. Wilkinson says he has nothing against our fair town, but nevertheless he's out of luck, because he has already shipped his household furniture to Detroit, and given up the lease for his home here as well.

Fank Drew, former Fox manager in Pittsburgh, has left the city, and by this time is crossing the ocean to take up his new duties as assistant general manager of the British Isles for the Fox organization.

E. A. Cumberland, formerly branch manager for the United Theatre Equipment Corporation in New York City, is in charge of the Pittsburgh U. T. E. branch, pending the selection of a new manager for the local office to succeed Frank L. France, who resigned to join the First National

Milwaukee

"Pathe in Milwaukee is going to have the finest exchange home than can be built." This was the statement of William Aschman, manager of the Milwaukee office, in announcing that a deal virtually has been closed which will bring Pathe into a new building by May 1. Details of the deal have been worked out satisfactorily to all parties concerned and the only thing still lacking is the matter of formal signatures, he said.

The building to be constructed under direction of Pathe under the terms of a fifteen year lease, will be 60 by 130 and will provide 5,200 square feet for Aschman's firm. It will be a one-story affair and will house in addition to Pathe, one smaller exchange to be decided upon later.

Chicago

Joe Smith of the Universal office is smiling broadly these winter days. The reason is that the stork left a baby girl at the house. Both mother and baby are getting adong fine.

J. M. Jacoby is now handling Warner Brothers pictures exclusively out of the First National office.

Edward Brichetto is now covering the southwest territory in this State for the First National office.

The Metro office here reports that Oscar Osborne, manager at Omaha, has been transferred to the Cincinnati office. Samuel Mcntyre succeeds him at Omaha, coming from the Atlanta office.

Hal Oliver has been made assistant to Al Sobler, exploitation manager for the First National in this territory. Oliver was formerly at Boston for the company.

Frank Mantzke, manager here for the American Releasing, closed with Ft. Wayne to show George Beban and his company there the week of March 18, and has also closed with the Ascher, Lubliner & Trinz for "The Darling of the Rich" and "What Fools Men Are."

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

The Play May Be the Thing But Still, The Playhouse Counts for Something

SHAKESPEARE said that "the play's the thing," but Bill was a dramatic author and perhaps he was prejudiced in favor of his own line of work. To the manager the playhouse should at least be as important as the play, and yet for every dollar spent in popularizing a theatre, one hundred dollars of exhibitor money is spent to give popularity to some play good for a run of from one day to a week—seldom longer. The relation is disproportionate.

This does not argue, of course, that it pays to spend money to tell that the manager has "always a good show." That was the device of a bygone day when a program of three to five one-reel features did not lend itself well to intensive advertising. That was before the time of the star system and the book and stage success, and different days call for different methods. It does not seem to this writer, however, that the present day calls for the promotion of the star film to the exclusion of all else. It does not call for the selling of a star feature and only that.

Managers at Fault

It may be argued that the patronage follows the feature, but if it does, it is merely because the management has taught a clientele to follow the star offering. He has dug the pit into which he has fallen, and the best thing to do is to dig himself out again.

It will be only a matter of a few months to train any house following to regard the offering as a whole and not come or stay away on the strength of the star feature. It will require no more newspaper space. It is merely a matter of using that space in a different manner.

Nine-tenths of the theatre advertising sells the idea of a star feature and little else. No effort is made to sell the various items of a bill. The success of a program stands or falls on one feature, and on that alone.

It Is Being Done

Some managers will argue that the star feature is the only thing to sell, but the argument is unsound. Managers like Eddie Hyman of the Brooklyn Strand, the Circle, Indianapolis; Sid Grauman and others sell a complete entertainment and know that they pick some ticket sales from features other than the longest film offering.

If they can do it, others can. If they do it, others should. Grauman is not building million-dollar houses because the theatres he already has are losing money. He makes money by selling the idea that at the Grauman theatres you see a complete and well varied program. Sometimes people go in spite of the star feature.

At the Strand Theatre, Brooklyn, a large percentage of the patrons care less about the feature than the general program. For this reason you never see a Hyman advertisement confined to the film feature. Unless he has an extra-length film he gives at least a third of his space to the specialty program and shorter length films. Sometimes he gives more to the specials.

So much stress is laid upon the features by the salesmen that they have sold the managers the idea that the star film alone counts. The exchanges handling the short lengths are in the minority, and they cannot offset this propaganda, yet a large class of patrons go more to see the news reel or the comedies than most managers realize, and they have to take these on faith, since they are not advertised.

The wise manager will sell not only all his show, but will sell his house—as the home of good entertainment—into the bargain. That is a headliner he has always with him, if he will only make it a headline.

Try it for a time. It pays others. It will pay you.

Refused a Contest Took Special Story

Now and then contests wear their welcome out and The Hottentot came into San Francisco just about the time the editors were threatening to close the Golden Gate on the next contest suggestor.

The Tivoli Theatre press agent wanted to run a contest for the best picture of racing scenes taken by amateur photographers, as a means of telling of the fine racing stuff in the First National Ince production, but the editors would have none of it.

Nothing daunted, the P. A. went home and wrote a feature story on action photography, illustrated with race pictures from the stills of the play.

The Bulletin not only played it up for a feature, but it sent out 4,000 marked copies to members of the Camera Club and various sports clubs, and the persistent press agent smiles once more.

A First National Release

DON'T FEEL SORRY FOR THIS POLICE PUP. HE IS STANDING IN NICE WARM COTTON SNOW.

He was the chief factor in one of those old-time lobby displays W. E. Drumbar and W. F. Brock got up for the Strand Theatre, Knoxville, on "Brawn of the North," and which helped to shoot the receipts to nearly double the usual takings. Mr. Drumbar is manager of theatres and Brock is the resident manager of The Strand. This looks like one of their old-time showings.

Painted Mirrors to Get Full Attention

Women are the deciding factor in ticket sales as a rule, and there is one point where you can always reach the women, and that is on the mirrors in the lobby. No woman can resist a glance at the mirror as she passes, and if you have your announcements put up there—still leaving an ample reflecting surface, you are bound to reach them.

For advance work on "The Sin Flood," F. K. O'Kelly, of the Strand Theatre, Altoona, Pa., cut the heads of six of the players from the Goldwyn lithographs and fastened them to the glass. Then he lettered in a sign with colored whiting, with a little glue to make it stick, and he had something every woman patron saw. Most of the men got the message, too, for there are a lot of men who wonder if their neckties are on straight, and it has been demonstrated in the New York subways that more men than women look into the mirrors on the gum-vending machines there.

If you have lobby mirrors and do not letter them up occasionally, you are losing the next best to your screen advertising, but reserve the idea for the extra big ones.

The photograph is rather a jumble, since the photographer could not cut out the reflection, but you can get the idea, and also a good suggestion of the Strand's stained glass front. Never mind the front, but get the idea and use it. It will put extra dollars into the box office.

A Goldwyn Release

PAINTED MIRRORS STILL HAVE A STRONG APPEAL TO WOMEN

H. K. O'Kelly, of the Strand Theatre, Altoona, cut the heads from a lithograph and pasted them to a lobby mirror, painting in the necessary lettering. The reflection of the front confuses the photograph, but you can get the idea.

Herschel Stuart Has a Lifelike Semon

One of the best ballyhoo doubles since Clive Hartt quit impersonating Chaplin is a double for Larry Semon dug out by Herschel Stuart, of the Missouri Theatre, St. Louis, for "The Counter Jumper."

Herschel sends in six pictures of the man, Larry Wagner, and they are ringers for the Vitagraph comedian. If you live near St. Louis perhaps Herschel will let you have his address. He's a wonder if his work is as good as his resemblance. With most impersonators the resemblance stops with the costume, but this man looks like Larry's twin.

Off and On

The woman sign painter stunt is still current. Recently "Mme. Frui, noted French artist," painted a sign for the Valentine Theater, Canton, Ohio, for Marion Davies in "When Knighthood Was in Flower," working as slowly as she could to make the stunt last. It still seems to get attention. Just what the Madame's name is when he puts on his trousers is not recorded, and it doesn't matter much anyway. A female impersonator does not need a very clean shave when working on top of a three-story building, if you get the idea.

Various Angles on Denver "Knighthood"

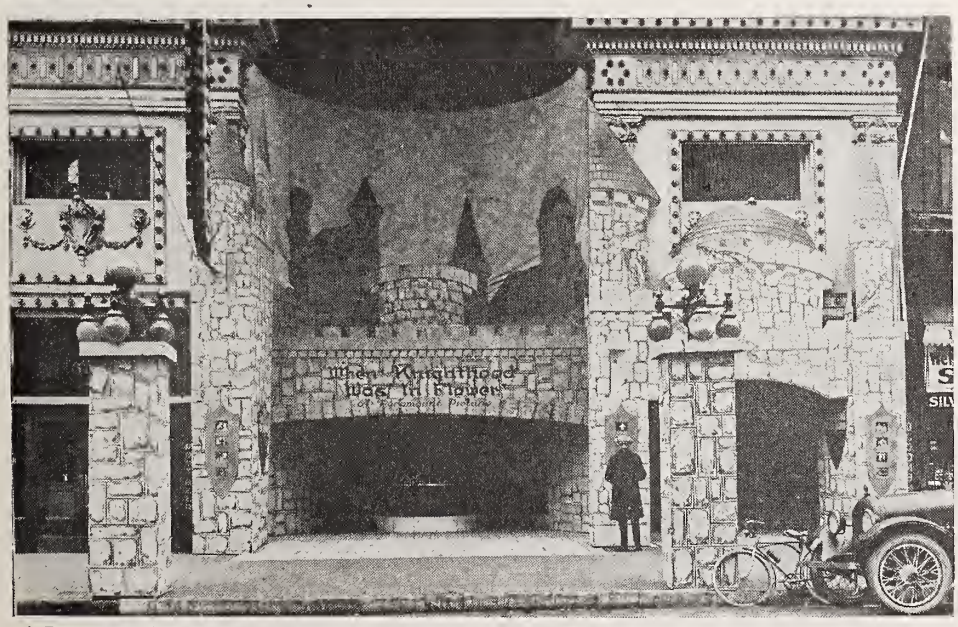
No one stunt was trusted to put over "When Knighthood Was in Flower" when it played the Princess Theatre, Denver. Manager Al G. Birch looked after the newspapers while Rick Ricketson went after windows and Homer Ellison stood around and thought of other things for them to do.

A castle front was made for the lobby, and the week before the large oil paintings were hung in the auditorium and foyer. Only straight publicity was used in the papers, but Birch managed to sell off a lot of this and worked it from the society angle.

Ricketson confined his window efforts to chain stores on the principle that the chain stores specialize in choice locations. He tied a tailor to the comparisons in dress, a drug concern to the cosmetics, which were used even in the Tudor times, and ten candy stores were tied to the Knighthood Kiss—"the kind that won a throne."

And when he had a little spare time Rick arranged a parade of bannered automobiles of a certain make, getting about a dozen nice looking cars for nothing more than a slide and an argument—chiefly argument.

Most restaurants and tea rooms were induced to tie in with some special Knighthood dish and a final touch was given by reserving all of the seats.



A Paramount Release

PUTTING UP A GOOD FRONT WAS JUST A BEGINNING

For "When Knighthood Was in Flower" at the Princess Theatre, Denver, this castle front was just the starter for an unusually elaborate campaign, with a raft of windows, an automobile parade and a lot of things like that.

No Klux Cross

Hornellsville, N. Y., was thrown into a ferment not long ago by the display of a fiery cross upon a hillside above the town. Hundreds rushed to the spot, hoping to horn in on a Ku Klux initiation, but instead they were merely advised that "The Eternal Flame" was to play the Majestic Theatre. This was something they had already been told, but it was more forcefully impressed upon their memories.

The cross was formed of railroad flares.

A First National Release

THREE KINDS OF ETERNAL FLAMES FROM MEMPHIS

This foyer display from Loew's Palace Theatre is based on a cutout, but it offers painted flames, chiffon flames and the burning candle. The urn does not show the ribbon flames, which were kept in motion by a concealed fan, but they had them.

Moon Has Copy for Laundry Enclosure

Russell Moon, New Haven Paramounteer, who takes pictures from the wrong side of his stunts sometimes, has a good idea for laundry enclosures. He worked it for the Broadway Theatre, Norwich, on "When Knighthood Was in Flower."

The original is a slip five and one half by eleven inches, carrying a two column press book cut and this essential copy:

"WHEN KNIGHTHOOD
WAS IN FLOWER"

The linens of Milady and Knight were made fresh and clean by beating upon the rocks at the edge of the stream. Aplenty soap was used and the smashing contact upon the smooth rocks at the water's edge removed the dirt and likewise soon frayed the garment. Today the linen of all is cleansed fit for a king by modern methods at the

TROY STEAM LAUNDRY

Your laundry returns crispy, clean and, could you but know it, much neater and fresher than ever was enjoyed by King Henry the Eighth or Princess Mary.

Hooked Comic Strip to "Dr. Jack" Date

So far as Birmingham, Ala., was concerned there was just one show in town the week "Dr. Jack" held forth at the Strand Theatre. All city records were broken and the other houses starved.

And it was done largely through a new style of hook-up devised by L. R. Towns, the manager of the Strand.

The Barney Google cartoon strip is the favorite with the readers in Birmingham, so Mr. Towne sold the News on the idea of putting over Barney and his decrepit racer through a popularity contest.

He exchanged slides for newspaper space, both reading the same. One was:

This Harold Lloyd is trying to beat my Sparky in a laughter handicap put on by the Birmingham News. Friends DO YOUR DUTY.

BARNEY GOOGLE.

The other was phrased:

To the Public: Barney Google has entered his Sparky in a handicap put on by the News. If he can beat "Dr. Jack" the brown derby is his.

HAROLD LLOYD.

Then the News sprang the contest idea. The number of votes was to decide the relative popularity, but the winners of the prizes were to be the writers of the best letters explaining why Lloyd or Barney should be given the award. The cash total was $25.

For this there were purchased several columns of front page publicity of the best sort. Barney won the award, but Mr. Towne did not worry. The decision was that Barney was best because he was there every day.

Biographical

Getting local self-made men to relate their early experiences is a new stunt on "Back Home and Broke."

It was pulled in Titusville, Pa., where J. Schweitzer, of the Orpheum, came on the stage each evening the week before the showing of the Meighan picture and called on well known citizens to tell where and how they got it.

By carefully picking his men the manager gave no offense, and a lot of business men were glad to get up and do a little modest bragging. If you use the stunt play safe and get permission first. Most men will fall for a tactful approach.

Ming Toy Brothers Told All About Her

Booking in a Chinese novelty act on his vaudeville bill the week before "East is West" was due at the Academy of Music, Newburgh, gave William Fleming a good ballyhoo.

The troupe wear native dress on the street to advertise their act, and he sent them out to sell red ink extras on the Constance Talmadge play. Each man carried on his back the request to "See our sister, Ming Toy, in 'East is West' at the Academy of Music next Monday, Tuesday and Wednesday."

It gave emphasis to the Oriental angle and also advertised the current show.

Hooks to Paper

Barnet Zuckerman, publicity man for the Regent Theatre, Brooklyn, writes that he put up business for "The Beautiful and Damned" by getting permission to snipe the posters put out by a daily paper which was running the story as a serial.

It is a clever hook-up and one not apt to suggest itself to the manager, but Zuckerman keeps both eyes open and he got a good stunt at small cost.

A Paramount Release

THIS IS NOT A PROLOGUE, BUT A LOBBY DISPLAY

How the Fausto Theatre, Havana, put over "Blood and Sand" with a miniature bull ring. It was built by the Caribbean Film Company, Paramount distributors, and presumably was so arranged that it could be loaned other important exhibitors.

Tar Soap Windows Help "East Is West"

Hooking to a tar soap has brought strong cooperation from druggists in most towns where "East Is West" has played. The hook up is worked through the jobbers and can be obtained with a minimum of effort on the part of the exhibitor.

The cut shows a drug store window in Austin, Texas, decorated with the material

A First National Release

A SOAP WINDOW

supplied by the soap manufacturers in screen and cutout, supplemented by stills supplied by the Queen Theatre.

Tank Drama

Sharon, Pa., is not exactly a tank town, but Sam Friedman, of the Luna Theatre, built a tank in his lobby for "Ebb Tide." A local diver gave exhibitions of how they dived for pearls in the ebb tide.

At least that is what John (formerly Max) Rosenfield, the Paramount golem expert, declares, though it is a bit cold for diving down in Pennsylvania just now. Max—that is, John—must have mislaid his calendar, for another story has them catching butterflies in Washington, Pa.

And there is a line on each Paramount story which begins: "The Division of Exploitation undertakes to furnish only veracious accounts of exploitation on Paramount Pictures!"

We expect any day to get a story from Max telling how they staged a bullfight on the ice to exploit "Blood and Sand" down in Mexico City or something like that.

Wanted New Ending

It's old stuff, but it works well for "The Sin Flood."

The Strand Theatre, Salina, Kansas offered prizes of ten and five dollars and tickets for the best new endings.

This is a better angle on "The Sin Flood" than it would be on most pictures since there is such an infinity of possible endings. It's not a story which must move to one definite and logical point. You can use your own judgment in figuring out how the people would act, once the crisis was passed. And in this leeway is found the great value of the stunt as applied to this particular story.

You cannot use fifteen dollars to greater advantage, and you can give the local paper a good reading stunt for which the editor should be willing to pay with space on other productions.

Assorted Lengths

Russell Moon, New Haven Paramounteer, adopted Fred V. Greene's inch-of-film idea for "When Knighthood Was in Flower" and added a foot length for window cards.

Russ is better on ideas than on grammar, for he announces that "there is 129,600 like inches" in the Marion Davies production at eleven cents an inch, making the total cost $1,500,000, which is what Russ gets for associating with John (formerly Max) Rosenfield, of the home office, who measures his golems with a magnifying glass. At eleven cents an inch the total is only $1,425,500. He is cheating $74,500, but a small sum like that is nothing to an exploiteer. One inch of film was set in a window on each card.

But somehow eleven cents an inch does not seem to be very impressive because there is such a vast difference between eleven cents and a million and a half dollars. We think this flivs a little.

A better stunt was the window card shown here, which displays a foot of film and gives the total cost instead of the price by the inch. This card is not cut, but a window could be hand cut into the cards and a piece of tissue pasted over the open-

$1,500,000
IS WHAT IT COST!
$230,000 Worth of Genuine Tapestries were used.
3000 Tudor Costumes at a Cost of $100,000.
Thousands of Actors! Hundreds of Horses!
Thrilling Rides, Duels, Tournaments and Court Scenes go to make up this Beautiful Story of Love.
HERE IS
1 foot of
"WHEN
A Paramount Picture
KNIGHTHOOD
WAS IN FLOWER"
SEE THE OTHER 10,799 FEET AT THE
PALACE
WEEK OF JAN. 21

A Paramount Release.

THE WINDOW CARD

ing, with a light behind it to show up the pictures. This would greatly increase the value of the card at very little additional cost.

Choicy

Putting on plenty of "dog" got a special hook-up page on "When Knighthood Was in Flower" in Portland, Me. The Jefferson Theatre sold off the page on the argument that since Knighthood was a dollar top only the topside merchants could come in. There were only six of these, but they were the most exclusive shops in town, and the very fact of their co-operation gave added dignity to the engagement and added class to the attraction.

Incidentally it gave the press agent a chance to sell off his page to some new names. In return the stores were permitted to give one free ticket to all purchasers of goods to the value of $10 or more. Special tickets were printed up, which were backstamped by the distributors.

Chinese Painting Has Very Tall Sky

Using a shadow box intended for figures for a painting of a Chinese river scene for "East is West" gave the Tivoli Theatre, Chattanooga, too much sky for the correct

A First National Release.

THE SHADOW BOX

artistic proportioning, but it shows what can be done.

This is supposed to be the Love Boat scene, and it was enough out of the ordinary to bring a better than usual business for the Constance Talmadge effort.

Nice Necks

"Ebb Tide" has nothing much to do with pearls, but Charles Eggers, of the Lyric Theatre, McKeesport, Pa., knew a man who had traveled in the South Seas and had some photographs of the pearl fisheries. And he knew the jeweler who handles imitation pearls.

He borrowed the photographs to loan the jeweler to make a window display, adding some stills of the picture.

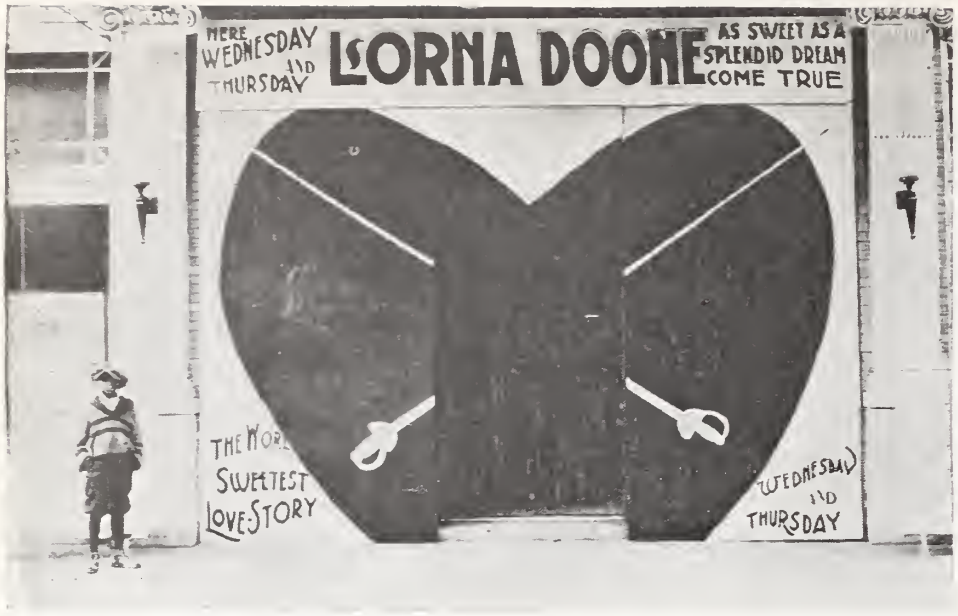
Having gone that far he went further. He bought one of the necklaces as a prize and started a "prettiest neck" contest in one of the newspapers, with the winner getting it in the neck on the stage of the Lyric.

Nothing germane to "Ebb Tide," but it was vital from the box office angle, and Eggers would tie a corn cure to a hero with wooden legs if it would sell tickets for him.

Easy Marks

F. K. Davis, of the Sterling Theatre, Greeley, Col., was right up to date with his exploitation on "Nobody's Money." He got hold of some marks and rubles in the smaller denominations—just a few thousand each.

These were enclosed with a card bearing only the title, "Nobody's Money," and given to department stores to be placed in bundles. Then Davis came out with the offer to accept the money at its exchange value in payment for tickets to see the picture. It got a big laugh, but most persons held on to the paper as curios.


HERE WEDNESDAY AND THURSDAY
LORNA DOONE
AS SWEET AS A SPLENDID DREAM COME TRUE
THE WORLD'S SWEETEST LOVE STORY
WEDNESDAY AND THURSDAY

A First National Release

A FALSE FRONT FOR "LORNA DOONE" FROM BAMBERGER

This was used on the Empress Theatre, Owensboro, Ky., the front being compo board, which can be used for many repaintings. The title was lettered on the sword-pierced heart, but this does not show in the photograph. The entrance is rather small.

Soap Windows Had Cash Contest, Too

Eight Jacksonville druggists ran the tar soap windows when the manufacturers gave $50 for a prize contest on why the essayists liked that particular brand of soap.

The soap stunt was, of course, tied to East Is West, playing the Imperial Theatre. A. B. Hill gave the druggists plenty of support on his screen in return for the newspaper advertising some of them used.

Backing this up, he made a falsework of compoboard to partly box in the sidewalk between the curb and the marquise roof, with sides down to the building line, all lettered in pstudo Chinese characters. A banner also stretched across the sidewalk under the marquise and the inner side of the falsework was painted with green and red dragons and other D. T. inducers. The lights were dyed pink for lobby and under the marquise, and streamers of red and green bunting were used in a sort of curtain effect.

A canopy of the same quite tones were used on the marquise roof.

Taken by and large most of the white population knew of the coming of Constance Talmadge in the play and a large proportion availed themselves of the information and enjoyed the performance.

Built Up Business in An Emergency

Because a sleet storm killed all the power wires in Greenwood, S. C., one evening, the Liberty Theatre had to close, along with a lot of other enterprises. Learning that it would be several days before the wires could be repaired and the current started, W. A. Byers, the manager, got busy.

He had Kick In booked for Thursday and Friday, and he knew he could get real money with that if he only could show it. The storm put the electric plant out of business Tuesday evening. Wednesday morning, in spite of bad roads, Mr. Byers drove 28 miles to borrow a small power plant used on a farm. Twenty-four batteries came with the outfit and Wednesday evening was spent charging the batteries.

Hand Press Worked

Meanwhile, since there were no newspapers and the power presses could not be operated, Mr. Byers got out some throwaways printed on a hand press. These announced that Kick In would be shown. Hand painted one sheets, posted along the business streets, supplemented the bills.

Four shows were given to big business on Thursday. Friday morning the overtaxed generator of the telephone company broke down and Mr. Byers loaned the plant to them, understanding that the light current would be on by the time the matinee opened. Current did not go on until six o'clock, and he lost the two matinee shows, but he made the telephone company his friends for life, and when it finally did come out the newspaper played up the public spirited act on the front page, bringing more than passing credit.

In spite of the lost matinees, the business was a fifth above the average.

Once Upon a Time—

Once upon a time there was a chap named George Rea, who ran a picture theatre in Hillsboro, Ohio.

Then he moved to Washington Court House, which is so close to Hillsboro that it looks with fine contempt upon the last named town.

And once upon a time, not so very long ago, Rea wanted to put out a double deck co-operative page for "When Knighthood Was in Flower," and he sold the merchants, but the editor was haughty and remarked that in Washington Court House they did not sully their fair pages with double trucks, as even a man from Hillsboro should understand.

And George came right back with the repartee that he was not from Hillsboro but Winchester, and he had been around the world four times and Washington Court House was the only hick burg he ever saw too dead to grab off two whole pages of advertising on one contract.

And afterward the editor admitted that it was a fine looking double truck and expressed the hope that George would do it some more quite frequently.

Moral: The quick answer turneth away the turndown.

After you have laid out your program of special music for Easter week, get busy on a flower matinee for Memorial Day. Keep looking ahead.

Border for Reid

For some reason the Palace Theatre, Hamilton, O., could not put Wallace Reid over with the same degree of success he met in most cities. Fred S. Meyer, one of the most astute managers in the game, did the best he could with but indifferent success.

But with the news of Reid's death Mr. Meyer pulled another attraction to set in "Thirty Days," though he had no time for a campaign. The screen was used and the daily paper carried a 175 by three with a mourning border 36 points wide enclosing a picture of the dead actor and this simple copy: "The late and beloved Wallace Reid in his latest and last production, the only one never presented in Hamilton, 'Thirty Days.' Cast includes Wanda Hawley." All but two of the existing records, both for numbers and cash, were exceeded and as Mr. Meyer puts it, it just shows that a fellow has to die to be appreciated.

ALL THE THRILLS, BEAUTY AND EXCITEMENT OF A LIFE-TIME IN
TO HAVE AND TO HOLD
BERT LYTELL, BETTY COMPSON, THEODORE KOSLOFF. COLONIAL NOW PLAYING

A Paramount Release

MAKING A "PRODUCTION" OF A STREET PERAMBULATOR

By the use of a little profile stuff and some paint Charles F. McManus, of the Colonial Theatre, Tacoma, dressed up an advertising truck for "To Have and To Hold" until it looked very different from the usual street stunt and yet cost little more.

Jackie Coogan Club a Permanent Hook-up

One of the best and most original schemes for the promotion of the popularity of young Mr. J. Coogan has been devised by J. P. Adler, of the Adler Theatre, Marshfield, Wis. It is a distinctly good idea and one which others will do well to copy, even where the popularity of the little star is such that a hook-up might be supposed unnecessary.

When Jackie came along in "Oliver Twist" Mr. Adler made a deal with one of the large stores for the formation of a Jackie Coogan Club. It was framed to let it appear that the idea had originated with the store and had been put over by them with no small effort.

The store had "hard" cards printed up with the certificate of membership on the face and a permanent store advertisement on the back. Care should be taken with the framing of the advertisement that it may be of lasting value. That is, it should refer to the store in general; perhaps as the best source of children's ware, and not advertise a bargain of the moment, for the stunt is a permanent one and not merely a one-time idea.

These membership cards are issued to any boy or girl under twelve who applies at a designated counter accompanied by a mother or father to vouch for parental consent. Of course the card counter is so placed that the parents (and in a majority of instances the parent is the mother) must pass an attractive display of bargains for children and adults.

The child's card is filled out with the name and address written in ink, and the name of the parent is taken off on a store sheet, along with the address, to supply a mailing list.

The card is good for a half-price admission to the special matinees to be arranged on all Coogan presentations at the Adler. This commits the management to a special matinee on every Coogan play, but no manager will object to this, since the advertising value of the child matinee is too well known to require argument here.

The stunt not only sold off Jackie to big business, but it will keep the youngsters constantly on the watch for his new productions. They discuss them with their parents and sell off the adults on the idea of seeing all the Coogan pictures.

The advantage to the store is the permanent advertisement. The advantage to the house is the attraction of the children and the advertising the store must do each time to keep in on the stunt; for, of course, lost cards will be reissued.

It looks as though Mr. Adler has hit upon a real dollar-drawing idea. If you wish a six months' limit may be placed on the cards.

Mr. Adler also sold the schools on "Oliver Twist" so well that the superintendent personally supervised the distribution of half-price tickets to all classes on the contention that "Oliver Twist" was a story all children should be familiar with.

CAN YOU IMAGINE A TRUCK DRIVER WITH A SWANSON FEZ?

These hats were distributed by Herschel Stuart, of the Missouri Theatre, St. Louis, at a midnight matinee, but they can be used for any festival occasion or laid off to beefsteak dinners, church fairs, carnivals and the like.

Gilded Pills

Exploitation in Japan develops some interesting angles. Yammoto Kato, who runs the Dai-Ichi Asahikan Theatre, Kwansai, Honsu, made a permanent hook-up when he advertised that the current methods of English study were antiquated. "Come to our cinema house and learn to read the titles," he pleads in fluent ideagraph. "It is easier and more interesting. John (formerly Max) Rosenfield suggests that this might be worked in our own cities where there is a sizable foreign population. It's not a bad idea. He used it on "Don't Tell Everything," which is just getting into the Japanese provinces.

Building Up

Instead of a prologue on "The Hottentot" the Capitol Theatre, Detroit, used the treadmill race, with just the upper parts of the horses showing. At a proper point in the race episode the film was cut, the screen taken up and a flash of the running horses shown. Then the screen was dropped and the picture ran on.

The entire thing lasted less than a minute, but it gave a novel twist to the presentation that was not without its exploitation angle—which is something most prologues lack.

The house used cutouts for three sides of the marquise and tied a phonograph store to a joint display for this Ince production and "East is West."

A First National Release

ONE OF THE BEST LOBBY DISPLAYS FOR "EAST IS WEST"

This is from J. B. Carroll, of the Imperial Theatre, Asheville, N. C., and is the first to use the translucent paper screens which used to constitute the siding of the Japanese homes and which takes the light nicely. That is real gravel on the floor.

Starting Early

Although release dates have not yet been assigned for "The Covered Wagon," George E. Carpenter, of the Paramount-Empress, Salt Lake City, has already obtained a window showing of the stills.

A clothing store was planning a reduction sale, which was to be widely advertised. Carpenter heard of it, and suggested to the store manager that stills of "The Covered Wagon," which was produced in Utah by a Utah man—James Cruze—would help pull the passer-by.

Nearly a dozen large stills were obtained and placed right in the front of the window, with a properly worded card, and the pleased clothing merchant found that they really pulled people up to the window.

Meanwhile Carpenter and Kenneth Renaud, Paramounteer, have been working the newspapers on the made-in-Utah angle, and have gained considerable free publicity, which is not less valuable because it is clearly news and not immediate press stuff, all of the stories stating clearly that the opening has not yet been decided upon.

Keep out a regular line of posted paper no matter what you do in the way of exploitation. Nothing reaches better than pictorial sheets.

A First National Release

TWO HEADS ARE BETTER THAN ONE, BUT SIXTEEN!

The Lyric Theatre, Redfield, S. D., put all of its advertising appropriation into posters for "Strongheart," and had sixteen pictures of the dog star for its lobby display, keeping down the expense and running up the receipts. Nothing could be better.

McCuan's Appeal Hits All Families

It has been some time since L. W. McCuan, of the Kozy Theatre, Dresden, Tenn., has sent in an idea, and he just saves himself from a nasty letter by kicking in with another good one.

Mr. McCuan has set apart Wednesdays as Family Nights, when the whole darned family is urged to attend in a body and the kids of school age ride in free if with their parents and they have a ticket.

Not Kid Matinees

The tickets are hard stock, nicely printed, and are dated so that they must be used on the day indicated. The Wednesday shows are not in any way related to the kid matinees. The attractions are such as will interest the older persons, but they are selected to appeal to the children as well; "Thunderclap" and "The Last Trail" being representative bookings.

Father figures that it will cost nothing for the children if he and Ma go with them, so he spends two quarters to save the pass, and the whole family gets the idea of going on other nights. It's a business builder as well as a moral effect stunt, and better from the business angle because it is habit forming.

Hooked In to Week Instead of Picture

Finding a local Apple Week of greater interest than a feature, Frank Steffy, of the Coliseum Theatre, Seattle, hooked in to the week to put over Barthelmess in Fury.

He nominated his best looking usherette the Apple Girl and sent her out to give the Mayor an apple, shooting some three hundred feet of news picture of the event.

He also tied the evening paper to a pie baking contest—apple pie, of course—with $25 split seven ways, and after the contest the pies went to poor families and institutions.

He also borrowed a window from an automobile concern to plug the apples, using 20,000 fruit in various ways through the week.

In all the stunts the Coliseum Apple Girl appeared in all news photographs, and there was always some reference to the First National picture. That was because Steffy stands well with the newspapers.

A Big Week

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., based his display on One Week of Love on the fact that a week had seven days. Seven large hearts were made of compo board and each was lettered with one day of the week. Then the seven were arranged to form the figure seven in front of the lobby with the text reading:

One Week

of

L

O

V

E

This was done by nailing them to two pieces of batten. The days of the week, spelled out in full, were at the top of the heart and the announcement at the bottom. One of the lobby stills are pasted on the center of each card. It is inexpensive and attracts because of its simplicity.

Sixteen Foot Head for The Masquarader

A sign said to be sixteen feet high, but which seems to come closer to ten or twelve feet, was used for a street display on The Masquerader in Ogden, Utah, where it was used by the Orpheum Theatre. Press agents are notoriously poor judges of distance and that sixteen needs a little editing.

A First National Release

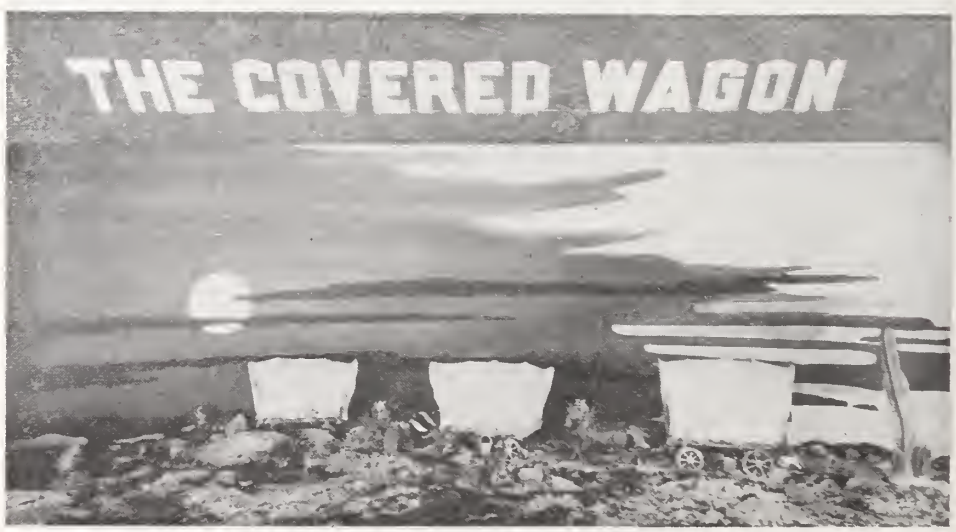
POST WITH THE BIG HEAD

Joseph Goss got permission from the municipal authorities to take up sidewalk space for the attractor. It caused no little comment and helped make business for Guy Bates Post.

Fought Own Feature

When Amike Vogel, the Paramounteer who tries to spend his Sundays in Pittsburgh, was called to Johnstown, Pa., to help the Nemo Theatre put over "The Valley of Silent Men" he found that he was expected to help crab "When Knighthood Was in Flower," at the other house.

He did not break the record, but he gave the Nemo a record second only to the Davies' production, and did it mostly with a dog-team, bannered. He took advantage of a snowstorm which had just hit that section to sell the Alaskan idea.



A Paramount Release

PRE-EXPLOITATION FOR "THE COVERED WAGON" IN NEW YORK

This is the way H. H. Buxbaum, Branch Manager of the Paramount, New York Exchange is advertising the coming big picture. It will serve to give an idea for a window or lobby miniature. Use small potted cacti, rocks, moss anad a backing.

This Omaha Artist Beats Staff Men

It's a shame to have to reduce this illustration on Robin Hood from the Strand Theatre, Omaha, for it is going to suffer somewhat in the process but it is 120 lines across six and it will simply have to come down. It is the advertisement of the Strand Theatre, Omaha, and the work was done by Gordon Bennett, the staff artist, who has proven in the past that he can get good results with poor printing week after week. Bennett knows what so few realize; that it is how the picture will look in the paper which counts in drawing up newspaper ads, and he plans his efforts to suit his medium. He knows that he cannot get strong black unless he makes his lines too heavy, so he lays out his idea to work with soft tones. In this scene he gives most of the color to the figure of Robin Hood, who stands against a somewhat vague background of forest, while on the other side of the panel is a castle across the valley. It is all beautifully done, and without the letter press would be well worth framing for figure and perspective work alike are of high class and the design shows poetical invention. It is so inviting an appeal that it will probably draw to the theatre many persons who could not be reached by the jazziest talk about Doug and the millions spent on the production. It creates the suggestion of artistic value and it carries this even into the modified old English lettering; one of the few instances where this style of letter is permissible in an advertisement. It fits in with the whole and the lettering is kept so large that there is not the slightest difficulty in reading it. Mr. Bennett has done some remarkable work in the past, notably with Lorna Doone, but we think that this is far and away the best he has done, and our hat is off to a man who can get magazine results in newspaper work. Bennett is in a class absolutely by himself and he has produced a result that overlays anything the home office has done on this picture. And with it all he has not forgotten that the first mission of a theatre advertisement is to sell tickets. That's the surprising thing about Bennett. He is a real artist and he is also a real advertiser. This is a combination rarely met with.

—P. T. A.—

Village Blacksmith Had Christmas Tree

This is the Christmas advertisement from the Terminal Theatre, Newark, N. J. A bit late perhaps, but still suggestive of an idea, though it is too late to turn the good old chestnut tree by the village smithy to Christmas uses. The display is well laid, but with a better than usual cast it would appear that more might have been gotten out of the vignettes. It might have been a little more work to have added the name of the player, as well as the character, but the combination would have been worth the trouble in the additional pull the names would have given. An all-star cast sounds all right if you can name no well-known players, but the "Blacksmith" offers some real names; and the display would have pulled rather better had these names been employed in the display advertising as well as in the news story. It is a mistake to argue that the public will get the names from the story which accompanies the advertisement, on the same or a nearby page. If you have something of value to sell put it into the advertisement. Do not trust the patron—perhaps only half sold—to turn to another column for more details. Offer all you have to sell in your own market-place. Then if you can get more space in the theatre department for a repetition of the facts, all the better. You then get two chances at the same person. He may read one and not the other, but, whichever he reads, he gets all of the argument and not merely a portion of the wares. We do not know that we like the adaptation of the United Candy Stores' slogan to the house, with "Happiness in every show." This sounds more like the utilization of a line because

A Fox Release.

FROM THE TERMINAL, NEWARK

it was handy than an expression of belief. Don't tie to the other man. Get something that offers personality; that can be accepted as your own creed and not the adopted formula of some one else. The use of the line might do for once, when the slogan first becomes a current phase, but it should not be continued, and this slogan was originated considerably more than a year ago.

—P. T. A.—

Misleading

Howard James, of the Union Theatre, Voluntown, Conn., is a real hustler in a small town. He sends in a house program that is better in its features than the product of the usual small-town printer. It is well set and better printed, and—write it large—there is one small-town printer who realizes that black type is not always the most conspicuous. He uses a light face for titles, and gets a much better effect than you can find in most city programs, where the printers seem to feel that "display" means the blackest in the case and not merely a disposal of type to get emphasis. But we call upon James to tell just what he means when he writes of "Man-Woman-Marriage" in this strain: "You'll see thousands of women ride barebacked into battle, clad only as the Amazons of old." And down below he adds: "Be on hand this night. Our capacity is limited." We think that Howard is trying to cheat the local baldheaded row by not being more definite and explaining that the horses, and not the riders, are barebacked, and that the fashion plates for Amazons call for skirts. His copy suggests something that would make a De Mille Babylonian episode resemble a fashion show of togas. But it probably made business for the limited capacity.

—P. T. A.—

Takes What He Wants from the Plan Books

W. M. Reed, of the Columbia Theatre, Junction City, Kan., sends in a rather deep display on "East Is West," which is interesting chiefly in showing what can be done with plan book cuts if you do not find anything that will meet your needs in the cuts as they are arranged. Mr. Reed does not throw away the book because he can find nothing that is just what he wants. He goes through it a second time and figures what he can use out of what he is offered. These two cuts are not all there were to the cuts as displayed in the book, but they are all that Mr. Reed wanted, and he knows that he can cut away the excess of cut and get what he does want. Frankly, we think he has a better display than the original would have yielded on this, for he gets room for more talk, and talks in type. No matter how popular Miss Talmadge may be with your patrons there is so much to be said about this production that you need to tell even the fans. They may be most ardent

Starts TODAY
Strand
DIRECTION of A. H. BLANK
Shows at 11-1-3-5-7-9
The Greatest Picture of all Time
DOUGLAS FAIRBANKS
in
ROBIN HOOD
A Film of Colossal Scope—Replete With Electrifying Thrills—Most Massive, Most Beautiful and Most Bewildering Production Ever Staged. There are Moments When You Will Gasp—Moments When You Will Hold Your Sides and Roar—Moments When You Will Jump to Your Feet in Astonishment!
A masterpiece that every man woman and child will enjoy
PRICES FOR ROBIN HOOD
NIGHTS AND HOLIDAY MATINEE
BALCONY 50¢ MAIN FLOOR 75¢ BOXES $1
WEEK DAY MATINEE UNTIL 6 O'CLOCK
ALL SEATS 50¢ EXCEPT BOXES 75¢
TOMORROW AND EVERY WEEK DAY—
BARGAIN HOUR 11 TO 12 O'CLOCK 35¢

A United Artists Release

GORDON BENNETT'S REMARKABLY FINE "ROBIN HOOD" AD.

in their appreciation of her work, and yet if you tell even a fan that this is a better than usual picture you stand a better chance of a sale, and at the same time you stand a better chance of selling the idea to the non-fan, who may have a greater interest in the stage play and be led through this interest to the picture. But, even leaving the non-fan out of the question, it pays to tell the regulars that the story is better than usual—when it is. They will come prepared to like it, and their enjoyment will be heightened. The printed word has a powerful influence, and if you do not abuse it you can make praise work for you even in your own advertising space, where you are least likely to be believed. This applies to all good stories, and not merely to Miss Talmadge in "East Is West." Tell them it is good and they will know that it is good. Some of the early Valentino pictures are winning greater approval now than they did when they were first released. Since then he proved in two or three plays that he really was good, and now the reissued plays are being received with greater re-

Matinee 2:45 Feature starts 2:45
COLUMBIA
Evening 6:45, 8:45 feature starts 7:15, 9:15
NOW---
and Thursday
Delightful, poignant, winking, wooing, smiling, sobbing little Ming Toy—
The most distinguished work of Miss Talmadge's entire career—and a radiant romance, suffused with Oriental spell.
CONSTANCE TALMADGE
—IN—
EAST is WEST
The Celebrated Stage Play Produced in Splendor Almost Unbelievable.
Several million have laughed and cried over this love tale of little Ming Toy "99 per cent American Girl," who proves to be not of Chinese blood after all, but an American girl with real American ideas. A tale rich in infectious humor and telling a romance with an appeal to those of 60 as well as 16.
Prices for this attraction only. Matinee 10-25c Evening 10-40c including tax.
Harold Lloyd Comedy "TWO SCRAMBLED" Pathe Review.

A First National Release.

TRIMMED PLAN BOOK CUTS

spect. This is a little point in psychology not many managers work on. They do not seem to realize that even in their advertising they can guide public opinion if they do not make their statements so emphatic as to challenge the reader. If "several millions have laughed at, cried over, this love tale of little Ming Toy" the average patron is not going to go out and say that several million persons are dead wrong. He is more apt to accept their decision and like the story more than if he had not been told of their opinion. Of course, the abuse of the idea is as fatal as no praise at all, but a little practice will soon give the right touch.

—*P. T. A.*—

Canopy Caught 'Em

The canopy over the sidewalk, which was a lobby suggestion for "Nice People," and was not wholly new even then, served well for "The Strangers' Banquet" at the Allen Theatre, Toronto. As this was the first time a police permit had been obtained for a canopy in front of a theatre, it got unusual attention and carried the idea of class and high society.

Thirty 24-sheets and 20,000 paper napkins also helped to sell the idea, along with doubled newspaper spaces.

—*P. T. A.*—

Even Pete Smith Is Poor in Pittsburgh

Pete Smith is about as good a press agent as we boost of, but not even the energetic Peter could do much in Pittsburgh when he went down there to roadshow Robin Hood. If Pete cannot do it, we don't know that anyone can, but the best Peter sends in from the smoke is small town stuff, though much better than the Pittsburgh average. We have stopped talking about Pittsburgh lately. Just as Sivitz got them so they could use type, he went west on a vacation and the new man is using hand lettering, and there is only one house getting a decent display now. It is not the Pitt, where the Fairbanks attraction opened. This is a very poor drawing, with a right arm that might have been drawn in by a schoolboy. All Pete can hope to do is to tell them that Doug is coming. He is doing this better with other devices

The Mightiest Achievement of the Cinema!
DOUGLAS FAIRBANKS IN ROBIN HOOD
Premiere Performance NEXT MON. NITE
Seats on Sale Tomorrow
With the Presentation That for Months Has Created a Sensation at the Lyric Theater, New York.
PITT THEATRE

A United Artists Release

POOR FROM PITTSBURGH

than through the newspaper work. The Pittsburgh papers never heard of good printing, or else they do not give a particular whoop. Pete sends in a number of displays, and they are all poor. Some are worse than this.

—*P. T. A.*—

White Space Is Good Seller of The Flirt

We like very much this five eighths from the Pantheon Theatre, Toledo. It invites the eye, and after it has gotten attention through its looks it proceeds to sell through brief copy. It is not alone the white space and open display which makes this sightly. There is more to it than that. It plays up the title without opposition from a mess of heavy type. "The Flirt" is the first thing you see, and then the eye drops to the house signature, and the message is completed. "The Flirt" is at the Pantheon. In case you know nothing about the play the smaller lines, very clearly and interestingly set out, will tell you that she was a liar, hypocrite, tyrant and cheat, but beautiful, kissable, adorable and bewitching. That should give you a desire to look her over; but, in case it does not, there is the further information that it is one of Booth Tarkington's best, and "one of the most sensational tales of the past twelve months." All of this is backed up by some snappy sketches, quite in the character of the story, to complete the suggestion of a good offering. The space is rather large for a city paper, but it is not wasted when it is employed to such good advantage. Note how the artist holds the space to the reverse signature with a linear border; not too heavy to detract from the sketches and type, and yet not so light as to permit the eye to wander out of the

She was a LIAR (and beautiful)
She was a HYPOCRITE (and kissable)
She was a TYRANT (and adorable)
She was a CHEAT (and bewitching)
"The FLIRT"
BOOTH TARKINGTON'S MASTERPIECE
It's quite one of the most sensational tales of the past twelve months.
Enacted by a Remarkable All Star Cast
Pantheon
Week Starting Tomorrow
Matinees 20c
Eves. & Sun. 35c

A Universal Release.

A SIGHTLY DISPLAY

space; and note that there is a minimum of attractor material and a maximum of display. While you are about it you might note that, while the artist is above the average in merit, he does not think he is a whale at hand lettering, and stands aside for the printer on that which the printer can do best. That is the most remarkable point in this space. The artist stops as soon as he has done all he can. He does not undo his work by going further and insisting upon lettering in the entire layout.

—*P. T. A.*—

Cocktail Girl Is Chief Sales Factor

The girl in the glass is made the chief sales point in the display of the California Theatre, Los Angeles, for The Stranger's Banquet. She takes up so much room that there is less space than usual left for the talk. The chat plugged in is strong and convincing, but it is evident that Roy Miller felt that the picture would be better than con-

A Goldwyn Release

ANOTHER FROM MILLER

versation on this release. We think it is open to question. There is much to be said about the story and the cast, and the cast is shoved down into the corner below the Goldlyn line, too small to be of much use. Possibly this was done to tickle Nielan and impress the neighbors in his home town. It is the least successful of the recent California displays from an advertising point of view, and it is not particularly bad at that. Not bad; merely not as good as the others.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

BOHEMIAN GIRL. (6,462 feet). Star, Gladys Cooper; produced by Harley Knowles. The success of this picture rests with the orchestra. Well acted, great photography, popular story. This picture ran seven days; three daily, six Saturday shows. A showman's proposition. A big chance of boosting your orchestra. Attendance was capacity. City of 45,000, draw from business and leisure classes. Jack Prendergast, Palladium Theatre, Lancaster, England.

CARDIGAN. (7,000 feet). Featured cast. Here is a picture which every school child, and most adults as well, should see. Advertised with posters. Attendance was good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

SIGN OF THE ROSE. (6,200 feet). Star, George Beban. An exceedingly good picture which drew splendid good business for entire week. Many complimentary remarks made, and no kicks. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

TIMOTHY'S QUEST. (6,377 feet). Author, Kate Douglas Wiggin. A picture that pleased the women one hundred per cent and the men about fifty. Personally, I think it a good picture. There isn't much action and the story is a little thing, but the picture can be bought right and you can do a little business on it. Your draw will be principally on account of the author, Kate Douglas Wiggin; she's the only one I said a thing about. Advertised with mailing list. Attendance good. Patronage, health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Associated Exhibitors

BILL OF DIVORCEMENT. (5,815 feet). Star, Constance Binney. A very pleasing drama with a good story. Business very good. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

CONQUERING THE WOMAN. (5,731 feet). Star, Florence Vidor. Just a fair program picture. Advertised as usual. Attendance good. Town of 7,000, draw general class. Admission, 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

GRANDMA'S BOY. (4,377 feet). Star, Harold Lloyd. Cost money, but sure is a money getter. Don't be afraid to play, and I would say, jack the price. Advertised extra, heralds. Attendance was large. Town of 2,500, draw average small town fans. Admission, 17-28. Stanley G. Allen, Allen Theatre, Chatham, New York.

GRANDMA'S BOY. (4,377 feet). Star, Harold Lloyd. A comedy knockout, and also a financial "knockout" to the exhibitor when the prices charged are considered. I'll do anything once, so I mortgaged the box office and the cashier, at the completion of the exhibit, turned over the gross receipts to the distributors. Had to play it at an increased price because capacity, at the rental, wouldn't have let me break even. Patrons roared their heads off at the increased price, so must let Mr. Lloyd's work severely alone at any such price hereafter. Advice to exhibitors, taken from my experience, play the picture; but figure just what your capacity is at regular prices; boost very little or you'll have what I had to contend with; made a lot of enemies for the theatre. If you want to play the picture for fun, give them their rental and let your audiences laugh, but when you count up, you'll sob! Summed up: a great comedy at a still greater price. 'Tis said in a year Harold Lloyd will be worth two millions—I believe it, and I helped! Advertised with mailing list, billboards, programs, novelties, etc. Patronage, health seekers and tourists. Attendance fairly good, not what it should have been, or anywhere near it when the rental is considered. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WOMAN, WAKE UP. (6,000 feet). Star, Florence Vidor. Anyone who is not satisfied with this feature cannot be satisfied. Many favorable comments from those who saw it. Doubled usual advertising. Attendance was fair. Town of 2,500, draw farmers and retired farmers. Admission, 10-20 and 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

F. B. O.

COLLEEN OF THE PINES. (4,738 feet). Star, Jane Novak. A pretty fair Northern picture. Just average program picture. Did fair business. Advertised ordinary way. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

EDEN AND RETURN. (4,600 feet). Star, Doris May. Light comedy. You see a great deal of the star in this picture. This pleases them. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

GOOD MEN AND TRUE. (5,000 feet). Star, Harry Carey. Good. Everyone liked it. Especially good small town stuff. Ordinary advertising. Good attendance. Town of 2,500, draw usual small town people. Admission, 17-28. Stanley G. Allen, Allen Theatre, Chatham, New York.

GOOD MEN AND TRUE. (5,000 feet). Star, Harry Carey. The best Carey has ever done. Regular advertising, good attendance. City of 14,000, draw working class. Admission, 10-25. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

KICK-BACK. (5,000 feet). Star, Harry Carey. Regulation Western, with a good climax that saves it. Regular newspaper advertising. Attendance fair. Draw all classes. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

IF I WERE QUEEN. (5,953 feet). Star, Ethel Clayton. Not a big picture, but a very good one that will please the big majority of your patrons. Richly staged and well acted. Where mythical kingdoms, such as "Graustark," are popular this will prove more than acceptable. My advertising was a modest campaign as it was run Christmas Day. Attendance was good. City of 14,000, draw merchants, workers, their wives. Normal admission, 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

First National

ALIAS JULIUS CAESAR. (6,130 feet). Star, Charles Ray. A good picture and brought many laughs, but did not pull at the box office. Lost money on this one. Advertised with lobby and in newspapers. Poor attendance. Draw mixed type. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. They don't make them any better. A good comedy and good entertainment and very pleasing. Advertised extensively with billboards, window cards and in lobby. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

BOB HAMPTON OF PLACER. (7,268 feet). Star cast. An A-1 production. Pleased all here. Good screning of Custer's last fight. Used regular advertising. Good attendance. Town of 350, draw town and country class. Admission 10-22. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

BRAWN OF THE NORTH. (7,050 feet). Features dog "Strongheart." Good audience picture and made money for us. Ran it four days instead of the usual two. Usual newspaper advertising gave good attendance. City of 50,000, draw average type crowd. Admission 10-20-30. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

BRAWN OF THE NORTH. (7,050 feet). Features dog "Strongheart." A splendid example of a dog's intelligence—he really should have written the story, too, but the dog only did what he was told and our audiences are raving about Strongheart. Laying aside faulty story (the audiences don't care), it is at least equal to "The Silent Call." Used mailing list of 2,400, two and a half pages advertising, lobby. Attendance was extra good. Town of 2,850, draw railroad, transients, tourists, farmers. Admission regular 10-25, 15-35 special. S. H. Blair, Majestic Theatre, Belleville, Kansas.

CROSSROADS OF NEW YORK. (6,292 feet). With James Kirkwood. Not up to expectations. However, a good release and will get over; but do not promise too much. Advertised as usual. Attendance good. Town of 7,000, draw general class. Admission 10-25-35. John W. Creamer, Strand Theatre, Chillicothe, Missouri.

CUP OF LIFE. (4,432 feet). Star cast, with Hobart Bosworth. Splendid in every way. Lots of nice compliments. A picture that is entirely different from the rest. It held the audience in suspense. The drawing power of this picture meant nothing, but if you have it bought, play it. Advertised with ones, three photos, slide. Attendance was poor. Town of 4,800, draw neighborhood type. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. A highly pleasing picture which enjoyed highly pleased good business. No mistake will be made by booking this one. Advertised with extra newspaper, bill-

board, street car and lobby. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. Contains good moral. Well acted and produced. Better than the average "First National" features. Contains excellent advertising possibilities. Good enough for any size theatre. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. I booked this picture at the same price I paid for "Smilin' Through." Of course it has been exploited to a fare-you-well and the "bigger and better" stuff has been spilled all over the newspapers; but as compared to "Smilin' Through" the opinion, in this town at least, is that there's no comparison. The patronage proved it. I put this on for two days because, to do justice to the picture, I didn't want to railroad it through the projectors, and played it but one performance a night, giving the patrons some choice filler in addition. But I played to but half a house in the two shows (matinee and night) the second day and on the first day matinee and night together just about filled this small house. It's well produced, finely acted, costumed and all that; but the verdict here is that the story isn't there. It's too thin to spread over nearly eight reels. Anyway, I did a fine "flop" as a whole on the picture financially. If this picture is bought and circumstances are so that you can buy it right, do so. Permit me to add that in my opinion it isn't worth within forty per cent of what "Smilin' Through" cost me. That picture held up pretty well the second day. "Eternal Flame" died. Everything considered, it's the price for this picture that counts; you'll escape severe criticism at regular prices, but when you increase your prices—as I had to do—they hollered plenty. Advertised with everything you can think of. Patronage, health seekers and tourists. Attendance poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. Very good. Used extra newspaper advertising. Patronage, better class. Attendance good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

HER SOCIAL VALUE. (5,000 feet). Star, Katherine MacDonald. A splendid picture. Pleased a hundred per cent. The star carried her part off well, but the hero in this picture did not please so well. Film was in excellent condition and the photoplay was good. Used nothing special in my advertising. Attendance fair. Town of about 1,000, drew general class. Admission, regular 10-30, special 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

LIGHT IN THE DARK. (7,500 feet). Star, Hope Hampton, with E. K. Lincoln and Lon Chaney. Very ordinary picture. I suppose a lot of you will have to play it, as we did. Not worth the price paid for it. Attendance was only fair. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

LIGHT IN THE DARK. (7,500 feet). Star, Hope Hampton, with E. K. Lincoln and Lon Chaney. A picture that should interest all parts of your audience. Advertised in three newspapers, with heralds, window cards. Patronage, small town. Attendance fair. David Chait, Palace Theatre, Flemington, New Jersey.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. A well liked picture here that did a very fair business. Star a good actor. Regular advertising. Patronage, health seekers and tourists. Attendance fairly good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MY BOY. (4,967 feet). Star, Jackie Coogan. A knockout. Lots of comments, no kicks. Patrons well pleased. Advertised with ones, heralds, newspaper. Patronage, small town. Attendance good. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

ONE CLEAR CALL. (7,450 feet). Star, Milton Sills. Very good picture. Pleased all. Advertised regular way. Attendance fair. Town of 1,800, draw mixed type. Admission twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

OLIVER TWIST. (7,600 feet). Star, Jackie Coogan. Badly over-rated kid picture. Good thing to use if you want quiet business so you can go fishing. Got plenty of complaints on this one. Watch the price. Not worth to me near what they want for it. I got stnug. Advertised extraordinarily big. Attendance was fair. Town of 5,000, draw best in town. William C. McIntire, Rose Theatre, Burlington, North Carolina.

POLLY OF THE FOLLIES. (6,137 feet). Star, Constance Talmadge. Pleased ninety per cent. Very good story. Sure to please. Attendance here very good. Small town, general type to draw from. Admission ten cents. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

RIVER'S END. Star, Lewis Stone. Got a new print of this and it sure was a winner. Time doesn't affect such a picture. Had extremely bad weather. Used regular advertising. Attendance fair. Town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

Between Ourselves

A get-together place where we can talk things over

Some fellows have complained that they have held off from pictures because Straight From the Shoulder reports scared them, only to play the pictures finally and discover they made money.

Some others have felt a little bit sore because somebody knocked a picture that was generally good.

This is no lecture, but it's only fair to say that if the reports are taken the right way maybe the folks who held off would have played the film instead; and the other folks would see why their "good stuff" was slammed.

Take into account the star—does the star mean anything to you? Notice the size of town and the kind of people the theatre pulls from. If a picture went well in a high class house it may not be as big for working classes or oil field patronage.

When a man with neighborhood draw says he raised prices on a picture, you may get stung doing the same thing if you appeal to mining town people.

Every report is sincere, and every added tip that is likely to help you is included. If you step heavy on the old common sense pedal you'll say with a host of others that Straight From the Shoulder is the one dependable guide to picture booking.

VAN.

Fox

ARABIA (Tom Mix in Arabia). (4,418 feet). Why don't the producer and star see the "handwriting on the wall?" A few more like this and Tom Mix will be a "has been" here. Advertised usual way. Attendance good. Town of 7,000, draw general type. Admission 10-25-35. John W. Creamer, Strand Theatre, Chillicothe, Missouri.

BOSS OF CAMP FOUR. Star, Charles "Buck" Jones. A good Western program offering, but nothing to brag about. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

CALIFORNIA ROMANCE. (5,802 feet). Star, John Gilbert. A good program picture. Not much praise, but no kicks registered. Will get by if properly advertised. Fair attendance. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

BROADWAY PEACOCK. (4,380 feet). Star, Pearl White. This will do if you have enough to carry it over, such as good comedy. Pearl really is, as the patrons state, out of place in features. They're too slow for her daring. Regular advertising, good attendance. Town of 282, draw small town and country. Admission 10-15-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

DO AND DARE. (4,744 feet). Star, Tom Mix. Mix has made better pictures; however, this one pulled good business and seemed to please most of my patrons. Mix is the only Fox Star who pulls any extra business here. Regular advertising gave good attendance. Town of 2,000, draw general class. Admission 10-25. J. C. Rowton, Orpheum Theatre, Quinton, Oklahoma.

FAST MAIL. (6,000 feet). Star, Charles "Buck" Jones. To me, paper very much misleading. Story not at all like the old play. Many rough house fights and much uncalled for choking stuff. It might make a Saturday program for a roughneck crowd, but generally not a pleasing picture for refined audience. Town in which, counting the white folks, too, we have about eight thousand. Admission 5 to 20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

FOOL THERE WAS. (7,000 feet). Stars, Lewis Stone, Estelle Taylor. This is fine. Everyone pleased. No apology to make on this one. Advertising slants, Kipling, poem, story. Attendance good. Town of 5,000, draw all nationalities. Admission 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

FOOL THERE WAS. (7,000 feet). Stars, Lewis Stone, Estelle Taylor. We played the first release from Fox when he made this picture several years ago with Theda Bara and my patrons said that there was no comparison, that the one with Theda was a regular show and that this one was fair only. I did not think that it was as good as when it was released with Bara. Advertised with twenty-fours, sixes, lobby. Draw all classes, had good attendance. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FOOTFALLS. (8,068 feet). With special cast. A clean and very interesting picture, but not a very strong drawing card; but if well advertised it will get by. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

HONOR FIRST. (5,000 feet). Star, John Gilbert. Some liked this picture while others did not. Should be well advertised in order to get by. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

JUST TONY. (5,233 feet). Star, Tom Mix, featuring horse "Tony." A very novel picture in which the Mix pony figures very

prominently, which incidentally pleased a hundred per cent. Usual advertising got good attendance. Patrons are health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MIXED FACES. (4,400 feet). Star, William Russell. A fair program picture that will please quite a lot. Star plays a dual role. Used slides, posters, photos and newspapers on this, drawing fair attendance. Town of 7,000, general type. Admission 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

LIGHTS OF NEW YORK. Star cast. Lights of New York failed to shine in Shawnee. Not a special by any means. Ordinary program picture. I raised prices on this and almost got run out of town. Advertised special to mixed patronage and had poor attendance. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

RAGGED HEIRESS. (4,888 feet). Star, Shirley Mason. Mason won't draw for me. No pep to the stories they have put her in Advertised as usual. Attendance was fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontorio, Canada.

SHACKLES OF GOLD. (5,957 .feet). Star, William Farnum. An over-acted melodrama, if such a thing is possible. The serious parts do not convince. Farnum is too big, physically, for the parts he takes; and he seems to be losing his popularity. Does not go with the women patrons here. The story is better than most he has had lately. Attendance good enough. City of 15,000, draw general type. Admission ten to thirty cents. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Good program picture. Nothing to brag about. Advertised with posters, newspaper. Patronage of average class. Attendance fair to good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

WEST OF CHICAGO. (4,694 feet). Star, Charles "Buck" Jones. A very good program picture. Will go good where Jones has a following. If he keeps up his good work he will become popular here. Draw mixed class, fair attendance. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

WEST OF CHICAGO. (4,694 feet). Star, Jones. Very good Western with planey of action. Jones is a winner. Advertised regular way. Attendance good. Thomas J. Romine, Isis Theatre, Roseville, Illinois.

WITHOUT FEAR. (4,406 feet). Star, Pearl White. Just a mediocre production. Somehow dear Pearl fails to draw 'em in on feature stuff. A drama is too slow for her. Advertised regular way, fair attendance. Town of 282, draw small town and country. Admission 10-20-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

YELLOW STAIN. (5,506 feet). Star, John Gilbert. The picture does not end right and some were pleased, some displeased; but if properly advertised the picture will get by. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

Goldwyn

FROM THE GROUND UP. (5,000 feet). Star, Tom Moore. One of Tom's best that pleased one hundred per cent. Plenty of action and overflowing with Irish humor. Any little town audience will like this one, the big ones, too. Tom Moore popular here and pictures like this increase his following. Advertised with ones, threes, screen slide ads. Attendance fair. Town of around a thousand. Draw general type. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

HEAD OVER HEELS. (4,500 feet). Star, Mabel Normand. About like all Normand comedies. If your patrons like her style of pictures this one will please them as well as any of them. Personally, liked it fine. No kicks. Advertised as usual, had free street show competition so attendance was poor. Small town. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

HIS BACK AGAINST THE WALL. (4,690 feet). Star, Raymond Hatton. A little five reel comedy drama that is "different." Pleased over eighty per cent. Absolutely clean; and the photoplay and condition of film was up to Goldwyn's usual standard. You can always depend on a Goldwyn print being in good condition from the New Orleans exchange. Any of the boys can play this picture on a week day program and satisfy the patrons. Nothing extra used in advertising it, drawing fair attendance. Town of about a thousand, pull general type. Admission, regular 10-20, special 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

NIGHT ROSE. (6,000 feet). Cast includes Lon Chaney. Good crook picture, lots of action, plenty of talent, and the ballroom scenes are sumptuous. The only fault that I could see was lack of comedy relief. Town of 500 souls and two revivalists, draw farmers and miscellaneous type. Admission 10-25. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

POOR RELATION. (4,609 feet). Star, Will Rogers. Rogers always good here. Has fine part in this one. Got lots of laughs. Think it pleased a hundred per cent. Advertised it regular way, getting fair attendance. Town of about 3,000, regular small town. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

POVERTY OF RICHES. (7,000 feet). Star cast. A-1. Can't go wrong on this one. Fit to run in the best theatres. Use pictures like this and the patrons will enjoy your show. Advertised with slide, posters, handbills. A. E. Rogers, Temple Theatre, Dexter, New York.

REMEMBRANCE. (5,650 feet). Star cast. An ordinary program picture. The only thing special that I could see about it was the price. Claude Gillingwater a good actor, but don't promise your patrons too much. These father and mother pictures are things of the past. Paid the price on this and it fell flat second day, ashamed to face my patrons. Attendance poor. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. A very good picture. John Barrymore is a great actor. Pleased high class patronage. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

THEODORA. (10,000 feet). Star cast. This was a great picture for its kind. Liked by seventy-five per cent, especially Italians thought it wonderful. Good acting and some wonderful scenes with a lot of deep stuff which some did not appreciate. Used extra advertising, ones, threes, sixes, photos. Had full house. Mining town, draw mixed types. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

Van Hears from Vann

P. L. Vann, of the Greenville Opera House, Greenville, Alabama, comes in with a letter that means a lot because it shows that the efforts of exhibitors to give their brothers real help have been appreciated, and because it reflects the real Give-and-Take spirit of this department.

"I have found Straight From the Shoulder reports such a help in booking the best pictures," says Mr. Vann, "and they have been so true, I cannot help but feel it my duty to help those who have been so much help to me."

"Let's keep them going, and keep them true to their name, 'Straight From the Shoulder' reports."

Hodkinson

EAST LYNNE. (6,000 feet). Star, Mabel Ballin. A good picture of its kind, but believe few small town crowds like this kind. Came as a substitute for "Keeping Up With Lizzie." My people came prepared to laugh, and I received several caustic comments after I handed them this hoary old melodramatic tragedy instead. Attendance was average. Town of 300, draw farmers. Admission 15-25. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

HEADLESS HORSEMAN. (6,000) feet). Star, Will Rogers. This picture pleased my people. Drew well from the schools. Rogers makes a hit with everyone. J. N. Phillips, Ideal Theatre, Table Rock, Nebraska.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. Nothing great about it; just a good program picture. Town of 3,000, draw poor class mostly. Admission 10-20. Chas. Martin, Family Theatre, Mt. Morris, New York.

Metro

SEEIN'S BELIEVING. (4,500 feet). Star, Viola Dana. A well done and thoroughly pleasing comedy that gave universal satisfaction. The best we have had this star in recently. Larry Semon's "The Agent," which we ran in connection, added strength to the bill. Ran Pathe News also. Made a program that pleased. Advertising slant, advertise star in lively comedy. Attendance was fair. City of 14,000, draw clerks, merchants, farmers. Admission 10-25. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

PEACOCK ALLEY. (7,500 feet). Star, Mae Murray. One of the best pictures I've ever shown for the classes but won't draw the country people here. Advertised with extra heralds and newspaper. Attendance fair. Town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

QUNICY ADAMS SAWYER. (7,500 feet). All star cast. Picture started very ordinary on Monday, but picked up gradually throughout the week, each day getting bigger. Used big newspaper and outside ballyhoos. Attendance turned out good. City of 40,000, draw high class patronage. Admission 15-40. R. L. Wood, Eastland Theatre, Portsmouth, Ohio.

RIGHT THAT FAILED. (6,000 feet). Star, Bert Lytell. A good, pleasing comedy drama that was well liked here. Better than most Lytell subjects that we have had of late. Nothing big or flashy, but a good program picture. Advertising slants, star and supporting cast. Attendance fair. City of 14,000, draw merchants, farmers, workers. Average admission 10-25. E. W. Collins, Grand and Liberty Theatres, Janesboro, Arkansas.

TRIFLING WOMEN. (9,000 feet). Star cast. A very good picture. I feel I had it hung onto me a little in the price, but that is my fault. Barbara La Mar very pretty and

the leading man very good. They should not sell it as a special simply because Rex Ingram directed it—he could make bones also. Town of 8,000. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Paramount

ALIAS JULIUS CAESAR. (6,131 feet). Star, Charles Ray. Contains many clever situations and laughs. It pleased our patrons. Advertised usual way, attendance good. Town of 7,000, draw general class. Admission 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

BEYOND THE ROCKS. (6,740 feet). Stars, Gloria Swanson, Randolph Valentino. Fine picture for me. Two stars that will not fail to draw them in. Advertised as usual. Had extra good business on it, attendance being fine. Draw high class patrons. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. A wonderful picture. It was liked by all. Played two nights. Have not heard any one say they did not like it. Advertised with newspaper, slides, ones. Town of 540, draw small town and rural, with attendance fine, best in some time. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. Broke box office records for us. Not a great picture, but a big one that makes them talk. Well done in every particular and will back up any advertising campaign. We invested rather heavily in publicity on it but it paid good dividends. Exploit star, author, production, cast. Attendance here big. City of 14,000, draw clerks, merchants, farmers. Admission averages 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

BOOMERANG BILL. Star, Lionel Barrymore. A splendid sermon and a well made picture. Advertised with posters. Rural patronage, poor attendance. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

BONDED WOMAN. (7,718 feet). Star, Betty Compson. Highly interesting program picture with many excellent scenes on board ship and in islands. Advertised with slide and paper. Patronage small town. Attendance good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BURNING SANDS. (6,909 feet). Stars, Milton Sills, Wanda Hawley. Fair, nothing to rave over. Sills was good. Wanda was miscast. Scenery was good. Some liked it, while others said they were disappointed. If you book it for an ordinary program picture you will get by with it. David Hess, Iris Theatre, Monte Vista, Colorado.

CITY OF SILENT MEN. (six parts). Star, Thomas Meighan. Very good show. Well liked by all, and satisfied in every way. Advertised with newspapers and posters. Attendance good. City of 16,000, mixed class. Admission changes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

CLARENCE. (6,146 feet). All star cast. One of the most intelligent American home life stories ever presented, and the cast is perfect. Advertising of all kinds used. Attendance very good. Town of 6,000, draw general class. Admission 10-25. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

CRADLE. (4,698 feet). Star, Ethel Clayton. Old, worn-out theme of "A little child shall lead them." Action too slow. Star tries hard to put the story over, but fails. Advertised with slide, photos, posters, newspapers. Attendance good. Town of 7,000, draw general class. Admission 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

DEEP WATERS. (5,035 feet). Very good program picture. Advertising as usual. Attendance fair. Town of 1,100, draw railroad men and miners. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

DICTATOR. (5,221 feet). Star, Wallace Reid. Best Reid in the past season. High class farce comedy done intelligently. A very mixed audience enjoyed it immensely. Advertised with heralds, lithos, news, cards, lobby. Attendance good. J. J. Wood, Redding Theatre, Redding, California.

EXPERIENCE. (7,000 feet). Star, Richard Barthelmess. Picture was liked well by all who saw it. Send us some more like it. Advertised with threes, six, ones, slide, two sets photos. Town of 3,000, average attendance of mixed class. Wade Moore, Nusho Theatre, Anadara, Oklahoma.

EXPERIENCE. (7,000 feet). Star, Richard Barthlemess. A picture every young man should be made to see. It carries a sermon no preacher could preach. In my estimation one of the best pictures of the year. Book it and boost it, the picture is all there. It pleased a hundred per cent. Advertised with posters, mail, photos, slide. Attendance good. Town of 4,200, draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

GOLEM. (6,000 feet). All star cast. If you are looking for a big bunch of "cheese," book this. They won't even advertise it like they do their good pictures, and I can't blame them. Advertised regular way. Attendance poor. Town of 800 white, 1,200 colored, draw all types. Admission 10-20. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

GREAT MOMENT. (6,372 feet). Star, Gloria Swanson. Wonderful picture. More of this kind will help the movie game. Advertised with six, threes, ones, photos. Resort patronage, good attendance. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

GREEN TEMPTATION. (5,000 feet). Star, Betty Compson. Good picture; but do not go too strong. Pleased about seventy per cent. Advertised with ones, threes, photos, slides, heralds. Attendance was fair, admission being 10-30. Town of 792, draw mixed class. L. Shaw Goolsby, Royal Theatre, Marvell, Arkansas.

HER HUSBAND'S TRADEMARK. (5,101 feet). Star, Gloria Swanson. Fair picture with lots of action. Advertised with two ones, 11x14s. Attendance good. City of 14,000, draw from working class. Admission 10-25. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

IMPOSSIBLE MRS. BELLEW. (7,156 feet). Star, Gloria Swanson. Gave good satisfaction. Some said it was the best they had seen Swanson in. Advertised with six, three, ones, newspaper, cards. Attendance good. Small town, draw neighborhood type. Admission 10-25. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

IMPOSSIBLE MRS. BELLEW. (7,156 feet). Star, Gloria Swanson. Good story value, some heart appeal. Excellent cast, smart gowns and styles worn by star. Lavish settings. Well directed. Business good. Very satisfactory. Charles H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

ON THE HIGH SEAS. Fair picture. Lots of action and sea stuff. Advertising: window cards and newspapers. Patronage: all classes. Attendance: fair. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

ONE GLORIOUS DAY. Here is your distinctly original picture with some marvelous photography—the kind that, when asked how it is done, you reply, "Oh, it's some double exposure." The picture touches on a tremendously big subject that goes over the heads of most people and they only see the entertaining action. Personally, I liked it very much. Patronage: general. Attendance: good. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

OUR LEADING CITIZEN. Very good picture. We got a new print on it and the people were very well satisfied. Advertising: ones, threes, sixes, photos. Patronage: small town. Attendance: good. F. M. Knight, Opera House, Blenheim, Ontario, Canada.

OUR LEADING CITIZEN. Star: Thos. Meighan. They liked this one here. It's a clever story in the usual George Ade vein. Meighan has a good following and deserves it. This picture will please ninety per cent. Advertising angles: star and author. City of 14,000, drawing from clerks, merchants, farmers. Admission: average 10-25. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE OUTCAST. Very good picture, but about two reels too long. Attendance: good. Robt. Marsden, Jr., Noble Theatre, Marshfield, Oregon.

OVER THE BORDER. Good picture. Pleased all who saw it. Patronage: regular. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

SHEIK. Excellent. The only trouble I had was a poor print. Had it been a good one I would have gotten the biggest business of the year. Advertising: usual.. Patronage: all kinds. Attendance: good first night, but poor second night. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

SPANISH JADE. Star: David Powell. It was unfortunate that we had this on a Saturday, when our crowds are not so representative of the more discriminating classes. It is a very pretty story and capitally done and splendidly acted. The exteriors are especially beautiful and rather unusual. Pleased our Saturday crowd about eighty per cent. Advertising angles; boost its rare poetic beauty. City of 14,000, drawing merchants, workers and wives. Admission: normally 10-25. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Positively the greatest hit in the last twelve months. Used everything in advertising, had wonderful attendance. City of 32,000. Admission, 30 cents. H. W. Perry, Ogden Theatre, Ogden, Utah.

POWER WITHIN. (6,000 feet). Featured cast. This is a picture with a moral and will go good in a church community.

For Lent

Mr. Tockey, of the Dixie Theatre, Wynona, Oklahoma, reports a picture you may have forgotten—FROM THE MANGER TO THE CROSS (former Kalem production, handled by Vitagraph). "Had lots of church people in the house who never came before. Had one preacher, seventy-three years old, who had never been in a picture show before. He came both nights and said he wished I would show it again."

Advertised with posters and slides. Draw better class and had good attendance. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Playgoers

TRACKS. (5,456 feet). Star, Noble Johnson. Did not please as we expected. Advertised regular way to get fair attendance. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

Selznick

COUNTRY COUSIN. Star, Elaine Hammerstein. A good picture, although it contained too many close-ups of the star, which become monotonous. Used slide, ones. Town of 1,700, mining town draw. Attendance, fair. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

EVIDENCE. (4,622 feet). Star, Elaine Hammerstein. A fair program picture, a little better than the average. The star draws fairly well. Usual advertising brought good attendance. Town of 1,100, pull from railroad and miners. Admission, 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

United Artists

FAIR LADY. (7,000 feet). All-star. A mighty fine picture that pleased a hundred per cent. Decidedly different for a Rex Beach picture. Cast includes Betty Blythe, Wyndham Standing and others fairly well known. We recommend this one highly. Advertise author and cast. Attendance was average. City of 14,000, draw merchants, farmers, etc. Admission 10-25. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

NUT. (6,000 feet). Star, Douglas Fairbanks. A little old, but our audience enjoyed this feature very much. A corking good comedy feature. Pleased ninety-nine and forty-four one-hundredths. Advertised with posters and slides. Town of 4,500, draw better class. Attendance fair. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Universal

BROAD DAYLIGHT. (4,691 feet). Star, Jack Mulhall. Very entertaining picture. Story written by two newspaper men who gained a wide knowledge of "crooks" as news writers before they became screen writers. With Neely Edwards Comedy—good entertainment. Used a three, two ones and photos. Town of 650, draw town and country mixed class. Admission, 10-22-25. Elmer E. Stearns, "Dewtell" Theatre, South Dayton, New York.

About your show
It's time to blow.
If S. R. O.,
You ought to crow.
If poor or slow,
The boys should know.
THE BLANK BELOW
WILL TELL THEM SO.

CONFIDENCE. (4,787 feet). Star, Herbert Rawlinson. As good (in comedy-drama line) as Wallace Reid or Bryant Washburn ever did. All who attended were well pleased. I want more as good as this one. Attendance, totaled 142 people. Town of 2,500, draw from farmers and retired farmers. Admission 10-20 and 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

DANGEROUS LITTLE DEMON. (4,571 feet). Star, Marie Prevost. An extra good little program picture. Too bad Universal let her go as her pictures seem to have more class and draw better here than the pictures of their other female stars. Attendance was good. Town of about 2,000, regular small town, county seat and surroundings. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

DELICIOUS LITTLE DEVIL. (6,000 ft.). Stars, Mae Murray, Rodolph Valentino. For us this was a hit. Adverse comments in these columns caused us to step lightly on the advertising and to play it in our second house. It is good enough for any house. Both Murray and Valentino are outstanding and their friends will like it. If you book it, do not fear to boost it. Advertising slants, play on the stars. Attendance good. Town of 14,000, draw merchants, farmers, etc. Admission, 10-25. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

FOOLISH WIVES. (10,000 feet). Von Stroheim production. Played this two days to big business, and it pleased most of them; had no kicks. The secret of our success, though, was the fact that we did not raise our admission too high; charged 10-30. You can show it at a price like this and clean up if you don't have to pay a big rental for the film. Advertising slants, play on it being the First Million Dollar Picture. Attendance good. Town of 7,125, draw miners and railroad men. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

THE JILT. (5,000 feet). Star, Marguerite de la Motte. One of Universal's little Specials that went over in nice style and seemed to please. Story logical and well worked out and picture is worthy, in my opinion, for any program. City of 15,000, draw general patronage. Admission, 20-30. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THE JILT. (5,000 feet). Star, Marguerite de la Motte. For my house an ordinary picture with no pep or action. Photography and sets very good. Used no special advertising to secure good attendance. Town of 1,200, drawing residential type. Admission, 10-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

SCRAPPER. Star, Herbert Rawlinson. A good comedy drama. Will go over extra good if your patronage is Irish. An awfully good fight in it too. Frankie Lee and Gertrude Olmstead are very good. Used photos, ones and newspaper to bring fair attendance. Town of 600. Admission, 10-25. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

STORM. (7,400 feet). Stars, Peters, Moore, Valli. A fine picture from every angle. Possibly one better picture has ever been played here—"'Way Down East." Some said this one was the best they ever saw, however. Advertised with newspaper, mailing list, one sheets, for good attendance in regular small town of 5,000. P. L. Vann, Opera House, Greenville, Alabama.

STORM. (7,400 feet). Stars, Peters, Moore, Valli. A real Special that pleased practically all of them. No matter what type of patrons you cater to this will suit all kinds. Wonderful scenery, excellent acting, good direction and interesting story. We boosted the forest fire and scattered small advertisements through newspaper quoting reviewers' opinions. Our attendance was good. Typical small town of 3,000 without foreigners. Admission, 15-20. A. La Valla, Community Theatre, Bethel, Connecticut.

SURE SHOT MORGAN. (8,000 feet). Star, Harry Carey. Just an ordinary picture for us, neither displeasing nor especially pleasing. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

WISE KID. (4,606 feet). Star, Gladys Walton. A nice little program picture, with fair attendance. Town of about 2,000, draw small town, county seat and surrounding country. Admission, 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

WOLF LAW. (4,463 feet). Star, Frank Mayo. Gave good satisfaction. Mayo a great favorite with my patrons. Used three, one, cards, newspaper, to pull good attendance. Small town, draw neighborhood class. Admission, 10-25. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star**..... **Producer**.....

Your own report.....

.....

.....

Advertising Slants .....**Attendance** .....

Size of Town.....**Type you draw from**.....

Name ..... **Theatre**..... ..... **State**.....

Vitagraph

ANGEL OF CROOKED STREET. (5,270 feet). Star, Alice Calhoun. A good, clean picture; worth any exhibitor's attention. Can play the best of houses. Good sharp photography. Story of the underworld. Used six, three, ones, slide, lobby, to get fair attendance. Big city, draw all classes and get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GIRL'S DESIRE. (4,950 feet). Star, Alice Calhoun. Nothing extra. Tried to make a comedy drama out of it. Two ones and 11x14's brought fair attendance. City of 14,000, draw working people. Admission, 10-25. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

GYPSY PASSION. (5,601 feet). All star cast. Did not draw. Very good of the kind but we don't care for the kind. Used lobby, newspaper, billboard, handbills, to get fair attendance. City of 19,000, draw mixed class. Admission, 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

LITTLE WILDCAT. (5,000 feet). Star, Alice Calhoun. Very good. Something different: summer picture that will stand boosting. Used lobby, newspaper, billboards, with good attendance. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

MORAL FIBER. (6,000 feet). Very favorably commented on and drew well. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Comedies

AMONG THOSE PRESENT (Assoc. Exhib.). (3,000 feet). Star, Harold Lloyd. Score another "knockout" for the vamping Harold. Crowded them in for two nights. This is the second three-reeler we've run and they are still clamoring for more. Used extra advertising on this; attendance was excellent. R. K. Russell, Lyric Theatre, Cushing, Iowa.

CHUMS (Universal). Star, Baby Peggy. "Fine in every way and every day they like her better and better." The dog is sure a wonder. Ran this with Fox's "Very Truly Yours," and attendance was excellent. R. K. Russell, Lyric Theatre, Cushing, Iowa.

ENTERTAINING THE BOSS (F. B. O.) Mr. and Mrs Carter De Haven. At last the De Havens are making good, clean comedies. This one very good. Advertising three, one, lobby. Attendance fair. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MY WIFE'S RELATIONS (First Natl.). Buster Keaton. My patrons couldn't see this one at all. I fail to see where the Keaton comedies are worth the price asked for my house. R. J. Relf, Star Theatre, Decorah, Iowa.

ONE TERRIBLE DAY (Pathe). Our Gang comedy. Have shown only one of these but will say it's the best I have ever run. An exhibitor can't do without these and get his due. Admission 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

'TIS THE BULL (Educational). Christie Comedy. A good laugh producer, saved our show because feature was very poor. Better class comes. Attendance was poor. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

TOONERVILLE POLICY (Educatl.). Dan Mason. Last of these on booking. I am tickled to death. Did not take at all here. Admission 10-22. W. F. Pe[illegible] tennial Theatre, Lowell, Wisco[illegible]

You'll Agree

Walter Odom, Sr., Dixie Theatre, Durant, Mississippi, says much that you can't dispute when he writes:

"Brother exhibitors, wake up! Straight From the Shoulder pages are given us to tell our story, whether good or bad, for in these pages there is a trust to every exhibitor.

"The first thing I do when MOVING PICTURE WORLD arrives is turn to these pages, and read—and read!

"These pages are bringing us closer together, making us feel more acquainted. The thing we must do is keep it going strong."

Short Subjects

AESOP'S FABLES (Pathe). The best of all the novelty short subjects on the market. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

FOX NEWS. Have used two other news reels beside this one long enough to judge which is the best; find that Fox News goes over better. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

RUSTLERS OF THE REDWOODS (Univ.). Roy Stewart. Story fair, but one scene in this one kills it—engines crashing together have been shown in features, reviews and weeklies. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TWINKLE, TWINKLE, LITTLE STAR (Savini). A wonderful "kid" picture, juvenile performers. Gave children special egg matinee; very successful—twelve dozen. Everyone enjoyed it. Patronage, everyone. Attendance was naturally fine. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Serials

ADVENTURES OF ROBINSON CRUSOE (Univ.). Chapter eleven as good as the rest of the serial. Used ones and slides on it. Town of 2,800, draw working class for this. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

IN DAYS OF BUFFALO BILL (Univ.). On episode fifteen and still going over the top. It's a money getter. Don't overlook this one. Harding & Nisbett, Plaza Theatre, Little Rock, Arkansas.

TIMBER QUEEN (Pathe). Star, Ruth Roland. On episode eleven. A serial that will check up with Ruth's best work. Star very popular here and story interesting, with enough thrills to satisfy most of them. A picture that will bring them back. Draw mostly factory people, attendance good. Town of 1,800. Admission regularly 10-25, special up to fifty. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Special Subjects

ARE YOU FIT TO MARRY? (War Camp Pictures). All star. Nothing to it for me. Supposed to be a Social Hygiene picture. Has very little instruction to it from an educational standpoint. Used as advertising slants, Ed Baldwin. Advertised with tack cards, heralds, two lobby frames and a Ford [illegible] and the attendance was extra good. R. [illegible]iams, Lyric Theatre, Oxford, Missis-

State Rights

GOD'S GOLD (Canyon). (5,000 feet). Star, Neal Hart. An old picture but it would have gone over good had the exchange sent a good print. Good story, well acted; popular star. Above average program Westerns. Advertised usual ways. Attendance good. Town of 1,800, draw principally from factory workers. Admission 10-25. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

HATE TRAIL (Standard). (4,588 feet). Star, George Chesborough. This would have proven a very satisfactory picture with factory people had the print been good. Advertised regular way. Attendance fair. Town of 1,800, draw factory type mostly. Admission 10-25. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

I AM THE LAW (Affil. Distrib.) (6,800 feet). Star, Alice Lake. Good audience picture. Bought it right. Made money on same. Advertising angles, K. K. K. scare cards. Attendance good two days. Town of 3,000, drawing oil field patronage. C. A. Runyon, Runyon Theatre, Barnsdall, Oklahoma.

PARISH PRIEST (Garfield). Star, William Desmond. After advertising this picture heavily and drawing in a big crowd we had "the pleasure?" of presenting to them a print with poor titleing and photography. This was a big picture at one time but when we got it the films were only five strung along on six reels. Some of our patrons who saw it in our neighboring town said some of it had been cut out. We booked the film of the exhibitors' film exchange in Malwaukee. I wish some one had said to me, "Fellow exhibitor, beware." Kenneth Thompson, M. W. A. Theatre, Hancock. Wisconsin.

RAGS TO RICHES (Warner Bros.). (6,000 feet). Star, Wesley Barry. The kind of a picture my patrons enjoy. Very highly praised by all as they came out. Makes a fellow feel good to get lots of compliments as I did on this. Advertised with ones, threes, sixes, heralds, window cards, etc. Attendance good. Town of 2,150, draw all classes. Admission 10-20. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

RICH MEN'S WIVES (Lichtman). (6,500 feet). Star, House Peters. Went over very well in very bad weather. Everybody thought the picture was great and we think we could have run it longer. Advertised with newspapers, extra space. Attendance good. City of 40,000, high class trade. Admission 15-40. R. L. Wood, Eastland, Theatre, Portsmouth, Ohio.

SCHOOL DAYS (Warner Bros.). (7,000 feet). Star, Wesley Barry. Exactly the same as the other fellows said in Straight From the Shoulder—the picture is good and pleased everyone who was lucky enough to see it. Absolutely clean and so interesting that my audience complained about it being too short. Seven reels seemed like two. If you haven't played it, go after it and tie up with the schools. Advertised with ones, threes, slide, caps, window sheets. Attendance good. Town of about 1,000, draw general class. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

SURE FIRE FLINT (C. C. Burr). (6,000 feet). Star, Johnny Hines. Picture jammed full of action. Pleased patrons and made us money. Advertised usual way. Patronage was family type. Attendance good. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

TEN NIGHTS IN A BAR ROOM (Arrow). (8,000 feet). Star, John Lowell. A wonderful production. Exploit and advertise and the results will be entirely satisfactory. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Suzanna"

ack Sennett's Latest Effort Is Very Attractive Production.

Reviewed by W. E. Keefe

Mack Sennett has produced an excellent dience picture in "Suzanna" which Allied oducers and Distributors will handle. It a sure fire comedy drama with a smack O'Henry's great construction of a sob th a laugh immediately following.

t is very picturesque, with the players aparing in the costumes of old Mexico, ere the scenes are laid. Incidentally abel Normand never before appeared so autiful nor gave us such splendid drattic work. Her work probably surpasses ything she has ever done. Her transition d moods are exquisitely well done. As daughter of an old family servant who reality is an heiress and falls in love with hero, Mabel Normand gives us someng new and splendid in screen acting. zanna is rich with love interest and the y the love story is linked up with the gs makes the picture one that will make big hit, especially with women.

The story is closely knit and built up logily and in natural sequence. It holds the erest from start to finish. "Suzanna" is pically Sennett, with the big dramatic oments built up in a really big way only terminate in a big laugh. One of the scenes is where Walter McGrail kidps Miss Normand just as he is about to rry Dolores, and weds the former inead at the same place where the former edding was to have been held.

No expense has seemingly been spared in oducing beautiful and picturesque backound.

When viewed at the theatre "Suzanna" s very enthusiastically received. The cture moves a little slowly at about the ntre but afterwards it gets to going again all six and holds the interest to the ish.

The acting is well done. Walter Mcail as Ramon is splendid. George Nich's portrayal of Don Fernando is faultless. rl Stockdale as Ruiz is perfectly cast ile the work of Winifred Bryson stands t distinctly. Director G. Richard Jones s handled the production well. Each sittion has been well developed and the ayers show the work of excellent direcon.

Cast

zanna.....Mabel Normand
n Fernando.....George Nichols
mon his son.....Walter McGrail
na Isabella, his wife.....Evelyn Sherman
ncho, the toreador.....Leon Bary
n Diego.....Eric Mayne
olores his daughter.....Winifred Bryson
iz.....Carl Stockdale
varez, the attorney.....Lon Poff
guel his son.....George Cooper
dian Minnie.....Herself

Based on novel by Linton Wells.
Directed by F. Richard Jones.
Supervised by Mack Sennett
Length, Eight Reels.

Story

The hopes of Fernando and Diego two stillian nobles owning adoining ranches in d California are centered upon a consolidaon of the two estates through the marriage Ramon, Don Fernando's son, to Dolores, e daughter of Diego. Dolores has been at arding school, from which she has been expelled because of a clandestine love affair with Pancho, a toreador, who follows her home hoping to win, through her, the Diego estate. Meanwhile Suzanna, supposed daughter of a peon on Fernando's estate, has been sent away because of Ramon's growing love for her, and becomes Dolores' maid. During an altercation between the two girls Suzanna's supposed father reveals that she is really Don Diego's daughter, Dolores being his child, placed in the cradle of the Diego heir. Because of her love for Ramon and her desire not to upset the plans of the two old men, Suzanna is silent, but Ramon, finding love too strong, deserts Dolores on his wedding day to pursue Suzanna, when explanations clear the way to their happy union and the marriage of Dolores to her toreador.

IN THIS ISSUE

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Suzanna (Allied Producers & Distributors).

"The Buster"

Dustin Farnum in Fox Western With Usual Romance, Thrills and Comedy

Reviewed by Mary Kelly

Dustin Farnum as a woman-tamer, camp party chaperon and bully beater has a role that keeps him constantly on the scene in this Fox Western. He is the chief feature of interest and those who like him will enjoy his more than usual share of heroics. The story is a typical mixture of romance and villainy. There is fully an average amount of action and enough conflict between the various characters to furnish the required dramatic interest.

Doris Pawn plays the unconquerable heroine. She is a good type to play opposite Farnum and displays enough fire and energy to make her role convincing. She impersonates a pampered young lady from the city who tames a wild horse but fails to completely manage her cowboy guardian.

The final thrill reverses the usual order of dramas. This time it is the girl who does the rescuing. She tosses the hero a rope at the critical moment as a fall backward into the canyon threatens him. Gilbert Holmes helps to supply the comedy interest. The picture should be well received where Westerns of the conventional type are popular.

Cast

Bill Coryell.....Dustin Farnum
Charlotte Rowland.....Doris Pawn
Swing.....Francis McDonald
Light Laurie.....Gilbert Holmes
Yvonne.....Lucille Hutton

Story by William Patterson White
Scenario by Jack Strumwasser
Directed by Colin Campbell
Length, 4,587 Feet.

Story

In attempting to tame Charlotte Rowland, a city girl, a young ranchman plans a fake kidnapping party from which he is to rescue her. A bully interferes, incites her against the rancher, but proves his rascality in time for the girl to save herself and later the rancher.

"The Bolted Door"

Universal Presents Frank Mayo in a Well-Knit Story

Reviewed by T. S. daPonte

"The Bolted Door" stands out above the average picture principally because of the strong continuity of the story. It is exceptionally well put together.

Frank Mayo gives, as usual, an exemplary portrayal, and his adaptability to almost any part is well exemplified by the manner in which he handles his role. He shows himself as much at home in a dress suit and on the ballroom floor as he is in grimy overalls, working in a machine shop over a locomotive, which role also enters into his part in the picture.

A fight between Mayo and Nigel Barrie, the "heavy," gives the principal touch of strenuous action to the picture, and it is a realistic "battle."

There are diversified scenes in the picture, switching from "sets" in a millionaire's home, with all the splendor of society entertainments in such surroundings, to the workshop of a locomotive works, where Mayo plays the part of one of the chiefs, who, however, is not afraid of such labor as is done by the lowliest mechanics. These contrasting sorts of scenes will give the picture an appeal for patrons who have the "society bee" as well as those who like to see their "heroes" as members of "the great unwashed."

Cast

Brooke Garriott.....Frank Mayo
Oliver Judson.....Charles A. Stevenson
Natalie Judson.....Phyllis Haver
Rene De Land.....Nigel Barrie
Natalie's chum.....Kathleen Kirkham
Attorney Bronson.....Frank Whitson
Attorney Rowe.....Anderson Smith
Butler.....Calvert Carter

Director, William Worthington.
Author, George Gibbs.
Scenario, George Randolph Chester.
Cameraman, Benjamin Kline.
Length, 4,126 Feet.

Story

Oliver Judson leaves his fortune to Natalie Judson, his niece, and Brooke Garriott on condition that they marry within six months. In order to gain the fortune Natalie agrees to the terms of the will, but stipulates that she and her husband must separate immediately after the ceremony. Finally, when she compares him with her "society" friends she comes to realize his real worth, and love follows.

"Stormswept"

Wallace and Noah Beery Co-featured in F. B. O. Drama of the Sea

Reviewed by Mary Kelly

Wallace and Noah Beery are seen in the chief roles in this sea drama which unfolds a serious theme in a comparatively unvaried rugged atmosphere. The storm scenes and the fight between the two men give the picture a certain force. It will be more apt to appeal to men than to women.

Action has been more or less suppressed at the start, so that the interest is not immediately aroused. Wallace Beery is presented in a series of moody studies, conceived to arouse sympathy for the character of the hero. The part does not seem suited to him. Because of his personality and his long association with the heaviest of villainous roles, this performance is not fully convincing. A few of the romantic touches are

almost ludicrous. This is not a personal fault, but due to unfortunate casting and directing.

The story belongs to the Enoch Arden class and shows the sufferings of a man deserted by his wife. The suspense could have been increased by a more thorough dramatic construction. As it is, the incidents seem unrelated and the purpose of the story, at times, indefinite. Noah Beery gives the most interesting performance, this perhaps because he is appropriately cast. Virginia Browne Faire is pretty and pleasing in a small role.

Cast

William McCabe.....Wallace Beery
Shark Moran.....Noah Beery
Ann Reynolds.....Virginia Browne Faire
Helda McCabe.....Arline Pretty
Snape .....Jack Carlyle

Story by H. H. Van Loan.
Scenario by Winifred Dunn
Direction by Robert Thornby.
Length, 5,000 feet.

Story

William McCabe saves the life of "Shark" Moran and Moran takes him on board his ship, a relief vessel. McCabe hints at an unhappy past and in time tells an Enoch Arden tale of his wife's faithlessness. He falls in love with Ann Reynolds, daughter of the captain of the supply vessel. The sudden appearance of his wife, and Moran's infatuation with her bring affairs to a climax between the two men, but their friendship survives and McCabe gets the girl he loves.

"Success"

Metro's Murray Garsson Special Is a Huge Box Office Bet With Surefire Angles.

Reviewed by Roger Ferri

The public that this production is destined to please to the superlative degree is the same public that furnishes the foundation on with "Success," Murray Garsson's independent special which Metro will distrib, has been constructed. It's a huge, spectacular, human-interest structure, built on a solid foundation that will carry any house through a week or more of financial profit. Here's a production that is greater in human—genuine interest—than "Humoresque"; a production of the theatre—of its folks, of life behind the scenes, life at home, of life itself. You've been raving for mother pictures. Here's an artistically clever production that dwells on the masculine head of the family. It is a masterpiece in its line. Ralph Ince never did anything quite so human. This picture has a soul—a soul that will spell big money for the wise exhibitors.

Give the industry more pictures like "Success" and Lent and Christmas week will mean nothing in the show business. Here's a picture every reformer, every clergyman, every man, and woman—everybody—should see. This writer can't say too much for this production. It represents our model of picture the showmen and the public want. There is nothing superfluous. Everything is logical. It's a sweet story, a story of temperaments, a story of daddy who erred in his youth, only to lose wife, daughter—everything—and suddenly finding himself at the threshold of happiness only to find that his past was a drawback.

And climax! Nothing we have seen in a D. W. Griffith production stirred us so strongly, so effectively as the climax in "Success," genially worked up with a punch that hits straight between the eyes. The characters are humanly interesting. You recognize each and every one. They typify characters that are common. Their behavior is logic—but the story, ah, that's the big drag that will drag them into your theatre and hold them in their seats satisfied they have got their money's worth.

Our regret is that we can not go into details concerning the many, many features embodied in this production that make it as big as anything this writer has ever seen. As a production it is flawless.

Insofar as cast is concerned one couldn't ask more of "Success." In the first place it is chockful of names—with everybody acting realistically and delivering their bit satisfactorily and in artistic fashion. Brandon Tynan's role of the great Shakespearian thespian will live long in the memory, for it is his greatest role. His every move is that of the finished artist. Mary Astor as Rose Randolph is superb as is also Naomi Childers as Jane Randolph. The rest of the cast gives excellent support.

The Cast

Barry Carleton.....Brandon Tynan
Jane Randolph.....Naomi Childers
Rose Randolph.....Mary Astor
Sam Lewis.....Dore Davidson
Willis Porter.....Lionel Adams
Gilbert Garden.....Stanley Ridges
Henry Briggs.....Robert Lee Keiling
Ruth.....Helen Hart
Dick Walker.....Billy Qnirk
Joe.....Guy Pendelton
Kirkwell.....John Woodford

Adapted from the stage play by Adelaide Leitzbach and Theodore A. Leibler, Jr.
Prodnced by Murray Garsson
Directed by Ralph Ince.
Length abont 7,000 feet.

Story:

The wife of Barry Carleton, a great Shakespearean actor, leaves him their little daughter, because of his drunkenness and neglect. Years later he is penniless and friendless. Applying for a job he discovers that the "angel" of the show is attempting to win his daughter's love by giving her a leading role. Without revealing his identity he cleverly saves his daughter and also her sweetheart who is about to follow a course that would lead to ruin. Then explanations are made and it develops that the old actor has made a great sacrfice and a reconcillaton occurs.

"A Clouded Name"

Playgoers Picture Features Pretty Norma Shearer in Average Production.

Reviewed by Mary Kelly

Somewhat lacking in action, this picture will appeal primarily to those who are sentimentally inclined. The story progresses slowly with very little suspense. The picture's most attractive feature is Norma Shearer who imbues familiar situations with considerable interest. She is appealing enough to make one forget at times the obvious trend of the story.

Primarily it is the story of a mystery surrounding the names of three persons. The charactes do not all seem convincing, especially those of the villain and the hermit. These, like most of the situations, are so similar to what has been seen in other screen productions, that they do not seem entirely realistic.

The part of the child as played by Yvonne Logan will be appealing to many. Those who are partial to idealistic themes, showing the wisdom of a small child in bringing about an adjustment between older persons will find an especial enjoyment in this picture. The climax, in which the child aids in a timely rescue is a striking example of this idea. The settings are pleasing and the photography is good.

Cast

Marjorie Dare.....Norma Shearer
Jim Ailen.....Gladden James
Smiles.....Yvonne Logan
Stewart Leighton.....Richard Neill
Sam Slocnm.....Charles Miller
Hen Tangleface.....Fred Eckhart

Story by Tom Bret.
Scenario and Direction by Austin O. Hnhn.
Photography by Jean Logan.
Length, 4,885 feet.

Story

A strange double tragedy casts a cloud of disgrace on the names of the hero and heroine. He tries to avoid her, but she is a young lady not afraid to go after what she wants, and in fleeing from his fair pursuant the hero finds a clue to the mystery, which is finally cleared up to the satisfaction of all save the villain.

"Othello"

Howells and Export and Import Offer Fine Foreign-Made Version of Famous Tragedy

Reviewed by C. S. Sewell

Shakespeare's immortal tragedy, "Othello," famed as a play and a grand opera, has been transferred to the screen and is being presented in this country and Canada by Export and Import Film Company and David P. Howells. It is a foreign-made film, the work of the distinguished director, Dimitri Buchowetski, and is presented by a fine cast headed by Emil Jannings, who received unusual praise for his work in "Deception."

It is a well-made and decidedly artistic production; the original story appears to have been faithfully followed, and no attempt made to change it so as to provide a happy ending. The many who are familiar with "Othello" know it as a story of strong drama and a remarkably clever study of human nature, particularly in the character of the arch-plotter Iago, who uses the other characters, including even his own wife, as pawns in his scheme of revenge. All of this is strikingly brought out with the result that the picture holds the interest intnsely throughout.

The picture, ending as it does with the taking by Othello of Desdemona's life and then his own, will naturally not appeal to spectators who demand a happy ending. The poignant tragedy of Othello's love, the artistry of the production, fine quality of the direction and excellent work of the cast will, however, if properly exploited attract discriminating patrons, lovers of Shakespeare, and many who possibly do not as a rule attend a moving picture theatre.

Emil Jannings in the title role gives a magnificent performance, bringing out the pathos and tragedy of the dark-skinned Moor's romance with the fair Desdemona, and only his huge physical stature identifies him as the Henry VIII of "Deception." Werner Kraus, another distinguished German actor, gives an unusual interpretation of the villainous and scheming Iago, maknng it a character of both lightness and depth, power, and intense cunning under a mask of jollity and at times almost buffoonry. Ica Lenkeffy makes a beautiful Desdemona, and the remainder of the cast give good accounts of themselves, though the actor who portrayed Cassio was rather effeminate in appearance.

Cast

Othello.....Emil Janninge
Iago .....Werner Kraus
Rodrigo .....Ferdinand Ailen
Brabantio .....Frederick Knhns
Montano .....Magnns Stitter
Desdemona .....Ica Lenkeffy
Emilia .....Lya de Putti

Based on Play by Wiliam Shakespeare.
Edited by Don Bartlett.
Directed by Dimitri Buchowetski.
Length, About 6,300 feet.

Story

Othello, the famous Moor general, returns to Venice from a successful campaign, is received with acclaim and marries the beautiful Desdemona. Her father, a Venetian senator, opposes the match between his fair daughter and the dark skinned Moor. Iago, chagrined because Othello has not appointed him as his chief lieutenant, sees in this a chance for revenge. Gaining Othello's confidence, and using the other characters as pawns he succeeds in bringing disgrace to Cassio and making Othello jealous of him and doubtful of Desdemona's love to such an extent that Othello finally kills her and when he discovers Iago's perfidy, he takes his own life.

ATTENTION!

An entire page of Consensus of Published Reviews will be found on Opposite Page

CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

The Altar Stairs

(Frank Mayo—Universal—4,641 feet)

M. P. W.—This picture's appeal will be con-ed more or less to Frank Mayo fans.

T. R.—Frank Mayo appears to good advan-ge in a fairly intense melodrama.

N.—It's an "up and at 'em" type of story lculated to please anyone in search of ad-nture. It never lags and the interest is al-ys sustained.

F. D.—A good action entertainment that ffers a bit from implausibility, but a good ny will like it.

E. H.—It is fairly interesting, has good at-osphere, plenty of action and excellent otography.

Breaking Home Ties

(Featured Cast—Associated Exhibitors—5,622 feet)

M. P. W.—Should prove an unusually big ccess with Hebrew spectators. Its reception th other types of audiences will largely de-nd on whether they like pictures of this ture.

N.—It is a well made picture of its type d should please the audiences for which it particularly designed.

T. R.—Another heart interest offering of e "Humoresque" type; should be a popular traction and will appeal to the average cture-goer.

T. R.—Because of its human interest the cture will no doubt make its mark wher-er shown, but should be of particular ap-al in localities where there is a large Jew-h population.

E. H.—A story of Hebrew life and cus-ms, containing sufficient heart interest to t it over.

The Blind Bargain

(Lon Chaney—Goldwyn—4,473 feet)

M. P. W.—Lon Chaney's marvelous acting is ature of Goldwyn's thrilling but gruesome elodrama.

N.—Wild melodrama which can hardly be assified as being up to the usual Goldwyn andard.

T. R.—We would not pronounce it interest-g as drama, though there is no hesitation recommending it as entertaining movie re.

F. D.—Deals with recently discussed theory rejuvenation; not a pleasant theme but ay appeal to some.

E. H.—It should attract unusual attention cause of its difference from the ordinary n of pictures.

A California Romance

(John Gilbert—Fox—3,892 feet)

M. P. W.—A mixture of melodrama and bur-sque with no great attempt at consistency.

N.—Mediocre—not only in story value but the technicalities of production.

T. R.—May please in places where the audi-ice is not overly critical, but for the most art the picture is only fair.

E. H.—We can't say so much for this one. is trite in story and development and lacks unch.

F. D.—A poor picture that is not well made nd contains unoriginal and uninteresting tuations.

Captain Fly-by-Night

(Johnnie Walker—F. B. O.—4,940 feet)

M. P. W.—The success of a production such s this is more than usually problematical, ecause the picture will appeal to a certain ype of patrons rather than generally.

F. D.—Another old California romance with action, thrills and a live star that will please many.

N.—Has a definite audience appeal—because of its romance, setting and action.

T. R.—A highly colored romance that should appeal to the schoolgirl type chiefly.

E. H.—Book it. It will please old and young.

The Forgotten Law

(Milton Sills—Metro)

M. P. W.—Has much to commend it and undoubtedly will meet with favor with most audiences.

N.—Comes under the heading of "better pictures."

T. R.—Likely to win a high degree of favor with movie fans in general and prove a lucrative box office card.

E. H.—Well produced and a decidedly novel theme.

F. D.—Highly improbable story makes for ordinary entertainment.

Quincy Adams Sawyer

(Featured Cast—Metro—7,500 feet)

M. P. W.—Extraordinary cast and combination of showmanship elements makes this Metro feature an unusual box-office attraction.

T. R.—As a whole the picture holds every needed requirement that goes to make up a thoroughly good box-office attraction.

E. H.—Will likely prove one of the most popular photoplays of the year.

N.—Will surely find a place in the category of better things. Thoroughly enjoyable.

F. D.—A mighty fine picture with a tremendous cast.

Singed Wings

(Bebe Daniels—Conrad Nagel—Paramount—7,788 feet)

M. P. W.—We believe that while theatres with high-class clienteles will find it profitable, it is far too flossy for some people.

T. R.—The curious mingling of fantasy and melodrama in this picture is so deftly and gracefully accomplished that it registers as most unusual and interesting entertainment.

N.—It is a weird tale, carrying no interest because of its fantastic plot and the strange marionettes which roam through it. The entertainment values are almost nil.

E. H.—Realism and fantasy are mingled deftly in the telling of the story. The box-office value of the picture is dependent largely upon the character of the clientele.

F. D.—Fantastic picture, but it isn't likely the majority will take it seriously enough to make it good entertainment.

The Town That Forgot God

(Featured Cast—Fox—10,461 feet)

M. P. W.—Strong heart interest and tremendous flood scenes in Fox picture introducing wonderful boy actor.

N.—It is a picture that will command reverence, gratify admirers of thoroughly clean, enlightening entertainment and satisfy followers of worth-while motion pictures.

T. R.—It will most likely attain its greatest success in comparatively small cities where the patronage is possibly less sophisticated than in New York.

E. H.—A trite story, with an intermingling of poverty, abused children, done in the usual melodramatic style. The flood is very well done and is the best thing in it.

F. D.—Human interest theme is overcrowded with sentiment and sobs; flood provides first rate thrill but feature does not offer especially cheerful entertainment.

The Super-Sex

(Featured Cast—American Releasing—5,749 feet)

M. P. W.—The picture holds fine entertainment for discriminating patrons, especially if some cutting is done so as to speed up the action.

T. R.—The story will no doubt appeal to people of all ages and classes and therefore should prove to be a good box-office attraction in any locality.

N.—It will serve its little hour and bring a breath of romance at the end of the day. Which is certainly something in its favor.

F. D.—Lack of humorous incident and slow-moving story keeps it from being good comedy number.

While Justice Waits

(Dustin Farnum—Fox—4,762 feet)

M. P. W.—Relies more upon the appeal of the story and suspense than upon mere physical action, the conflict being somewhat more repressed than usual.

T. R.—Fulfills the demands of the regulation western melodrama.

N.—The plot has been enlivened occasionally with a few twists which make it average entertainment. The fault with the story is its familiarity.

E. H.—Not up to the usual standard of Fox production in story interest. It is old-fashioned and lacks originality in development.

F. D.—Old-fashioned drama that builds to fairly effective climax though always obvious in its development.

Anna Ascends

(Alice Brady—Paramount—5,900 feet)

M. P. W.—In addition to an attractive cast and an ingenious plot, this production possesses that rare essential—appeal. "Anna Ascends" strikes a peculiarly human note. There are many reasons for recommending it, but this perhaps is the most important.

N.—Will not be catalogued as a masterpiece.

T. R.—It is a romantic story that should satisfy in practically any house.

F. D.—Alice Brady's best in a long time. First rate entertainment.

Barbed Wire

(Jack Hoxie—Aywon—5,000 feet)

M. P. W.—A thrilling drama of the old West, with Jack Hoxie as the star, making the most of his ability to ride and fight.

N.—It is just a rambling "wild west" story with enough two-fisted heroes and villains to receive the sanction of the ordinary western fan.

T. R.—The interest is well sustained, and the action is fast.

E. H.—Probably western drama lovers and followers of Jack Hoxie will find "Barbed Wire" more or less attractive.

Bulldog Drummond

(Evelyn Greeley—Carlyle Blackwell—Hodkinson—5,000 feet)

M. P. W.—If your audiences like action, thrills and excitement and are not squeamish over the devices employed by the conspirators, they will like this picture.

F. D.—Plenty of excitement and mystery if they don't mind them running wild.

T. R.—Here is a melodrama that is chock full of lively action and thrills galore. It is a picture that should appeal in any locality.

N.—The picture furnishes good atmosphere and is satisfying as a whole.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Live News

Kathleen Martyn, former Ziegfeld Follies girl, and now a member of the All Star comedies' troupe with C. C. Burr, has finished "Beware of the Dog," with Ray McKee and Charlie Murray. This is Miss Martyn's first picture for Mastodon Films, Inc.

"The Average Woman," a Saturday Evening Post story by Dorothy de Jaegers, and "Rich Meu's Sons," a story by Gerald Duffy, author of "Sure Fire Flint," which C. C. Burr produced with Johnny Hines not so long ago, have been bought by C. C. Burr, president of Mastodon Films, Inc., as his leaders for the next series of feature productions.

"Luck," Johnny Hines' latest feature comedy, is finished. Ralph Spence has completed the titling and Johnny has supervised the editing. A New York premiere is now being arranged.

Another C. C. Burr feature ready for a New York premiere is "You Are Guilty," featuring James Kirkwood and Doris Kenyon. Others in the cast are Robert Edeson, Edmund Breese, Mary Carr, Carleton Brickert, William Riley Hatch and the five year old "find," Russell Griffen.

Gregory La Cava, director in charge of all the C. C. Burr All-Star comedies, has started on a new picture now that he has completed "Beware of the Dog," with Kathleen Martyn, Ray McKee and Charlie Murray.

Lester F. Scott, general sales representative for C. C. Burr, president of Mastodon Films, Inc., has returned to New York from the Middle West, following a business trip through that section of the country. Mr. Scott will leave for the Southern territory to close contracts on the latest Burr features, "You Are Guilty," "The Last Hour" and "Luck."

C. C. Burr will most probably produce at least eight big features for the independent market this coming season. His last program consisted of six features. It is due to the success of these that he will increase his program.

"The Last Hour," C. C. Burr's feature with Milton Sills and Carmel Myers heading the cast, is proving popular all over the country, as telegrams and letters received at the Mastodon offices attest. Ed. Fay of Fay's Theatre, Providence, R. I., wired in that he considered "The Last Hour" the season's best independent picture.

The many rumors of Marie Prevost's engagement to Kenneth Harlan, which were started when they jointly played the leading roles in the Warner Brothers screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned," were laid to rest forever. Miss Prevost squashed the report by stating that she never had nor has she any intentions of ever marrying any man. But then, you never can tell!

The members of the "Main Street" cast recently made their first visit to the far-famed Gopher Prairie which has been built at the Waner Brothers studios in Los Angeles. Harry Myers, who plays the part of the druggist, Dave Dyer, breezed into his store and walked behind the counter. In his best pre-Volstead manner he said: "What'll you have, gents?" And the reply was unanimous in favor of chocolate sundaes. Whereupon, Otis Harlan, who is in charge of the Farmer's Bank, approached Director Harry Beaumont and said: "Every person in this outfit has a complete stock in their place of business, but I don't find any money in the bank."

"I should say not," returned Beaumont. "If we put money in there what would we use to pay your salary?"

Al Lichtman "Surprise Banquet" Honor Guest

WHEN Al Lichtman, the popular president of Al Lichtman Corporation, distributors of Preferred Pictures Corporation product, departed aboard the S.S. Berengaria for England on Tuesday, February 20, he knew he carried to Europe with him the very sincerest and best wishes of the motion picture industry in general. He knew, too, that his voyage had the blessing of his legion of friends, his business associates and who not, for they congregated at the Crystal Room of the Ritz-Carlton Hotel in New York on Thursday evening, February 15, and accorded to him a testimonial that will not soon be forgotten. It was a classic in its line, with everybody in attendance a true pal of the guest of honor, who has accomplished wonders at the helm of his organization. They sang the praises of Al Lichtman and they cheered his efforts to the sky. Some told of the Al Lichtman of other days. Others told of the Al Lichtman of today. But it was the very same Al Lichtman who sat at the head of an L-shaped table and smilingly and modestly credited his own success to the co-operation and efforts of those with whom he is associated in Al Lichtman Corporation.

There was a note of sincerity that left no doubt as to the honest intentions of Al Lichtman franchise holders and his other friends to let him know in no uncertain terms that they were sorry he was going—but inasmuch as his future required such a trip, inasmuch as his hard labors of the past few months demanded a rest the sort this trip would give him, they all wished him bon voyage. He was warned the fluctuation of the German mark—and one gentleman ventured the statement that while there were a "lot of marks in Germany, they didn't mean a thing." And Al promised to remember that. They told Al just what they thought of him. Some resorted to humor, others dwelling on the testimonials in a serious vein—but all were along the same line, congratulatory to the guest of the night. He was voted a prince among good fellows, a business man of keen ability and a shrewd showman who worked not only for his own good, but for the good of the industry in general.

It was a night of nights—for Al. The boys came from everywhere. They all forgot their business cares and worries—long enough to hop a rattler and come to New York to show Al Lichtman just what they thought of him and to demonstrate the esteem in which they held him. And the feeling was genuine. It was the greatest gathering of "regular fellows" this writer ever has had the pleasure of attending. It was straight from the shoulder. The franchise holders told him just what Preferred Pictures had or had not done. But none complained.

But Al Lichtman was the big attraction. And he was a winner. He scored triumphantly. He dedicated his organization to the exhibitor and to the exchangemen through whom he releases his pictures. He spoke for Ben Schulberg, head of Preferred Pictures, who is on the Coast straining every effort to make pictures that Al Lichtman can merchandise. He told the franchise holders that his organization would do its utmost to get out the brand of pictures that exhibitors have been clamoring for. He congratulated the franchise holders on their splendid work on his current releases, giving to them no end of credit for the success of Preferred Pictures to date. A wonderfully modest chap this gentleman, Al Litchman.

He didn't mince words. He thanked his hosts for the banquet. He was as pleased and as tickled as a child on Christmas morn. He was introduced amid a loud round of applause that was quieted only at the request of the speaker himself. Al won't forget that demonstration—and neither will those who participated in it.

Harry Reichenbach, the high-powered exploiteer, was the toastmaster. Harry never was better. He proved a sensation in the words of the theatre and his every introductory speech was a sizzler from every angle. He spiced his remarks with humor—humor that started things going in grand fashion. Harry couldn't have done better work. He was the life of the party—and such a wonderful party it was, too.

Everybody had a good time. Among those who talked were Jack Bachmann, treasurer of the Al Lichtman Corporation; Joseph Dannenberg, of Film Daily; Robert E. Welsh, of Moving Picture World; Morrie Ryskind, A. H. Giannini, president of the Bank of Italy of California; Phil Gleichmann, who came all the way from Detroit; Harry Charnas, of Cleveland; Ben Amsterdam, of Philadelphia; Sam Zierler, of Commonwealth Pictures Corporation, New York; Bill Johnston, of Motion Picture News; Dr. Hugo Reisenfeld, Moe Mark, of the Mark Strand theatres; George Blaisdell, of Exhibitors Trade Review, and many others.—ROGER FERRI.

Theatre Reports

BOSTON — (Special) — "The Last Hour," with an all-star cast, cleverly exploited, opened to one of the biggest Mondays the Bowdoin Square Theatre has had in many years. This production is scoring big in New England theatres, the splendid box office reports coming as big surprises.

BALTIMORE — (Special)—Warner Brothers' "Heroes of the Street" opened to promisingly unusual business at the Wizard Theatre. The house management, while playing up Wealey Barry, did not forget Marie Prevost in its billing, the stunt proving a double draw.

BALTIMORE—(Special)—"Down to the Sea in Ships," the Elmer Clifton production, is the billing at the Century. The picture, which has come here widely heralded, opened to remarkable business, the presentation by Tom Soriero being one of the classics of the local season.

PITTSBURGH — (Special)—At the Sheridan Square, which books Keith vaudeville twice weekly policy, featured Phil Goldstone's latest melodrama, "Only a Shop Girl."

CLEVELAND — (Special) — "Shadows" is making an unexpectedly great showing in the neighborhood houses which are now generally showing the Al Lichtman feature in which Lon Chaney is being starred.

JERSEY CITY—(Special)—"None So Blind," Arrow's Burton King production, is playing five houses in this city day and date. The picture was well received at the opening.

BOSTON — (Special)—"Notoriety," the Will Nigh production which Weber & North are releasing in the independent market, is playing to satisfactory business in New England houses, according to the consensus of exhibitor's reports.

CHICAGO—(Special)—Following its successful showings at Loop houses the Lon Chaney picture, "Shadows," a Preferred Picture, is scoring creditably in the neighborhood houses in this territory, the returns at ninety per cent of the little houses that have shown this picure being particularly big.

TOLEDO — (Special)—What turned out to be the most pretentious and cleverest shown picture in Toledo was recorded at the Temple Theatre where "The Hero," with Barbara La Marr is being shown this week. This production will break the house record, judging from observations of the local representative of Moving Picture World. The opening, despite the bad weather, was entirely unlooked for with the newspapers contributing praiseworthy notices that helped the draw considerably on the second day. The exceptional draw continued all week.

NEW YORK CITY—(Special)—The Cohen circuit of theatres have booked "None So Blind," the Arrow-Burton King special, for a week, every house booking the feature.

INDIANAPOLIS — (Special)"Herb" Lester F. Scott, sales representative for C. C. Burr, is now touring the South, visiting the independent exchanges. Several important contracts on "Secrets of Paris" being closed. Mr. Scott will return to the home office in New York.

Flora Finch is still in the hospital as a result of the fall she sustained before Christmas. As soon as she is able, she will return to the group of featured players who compose the casts of C. C. Burr's All-Star comedies.

John Barrymore Added to Warner Staff of Distinguished Stars for 1923 Films

Following closely upon the heels of the announcement of a few weeks ago that Warner Brothers had succeeded, after others had coaxed unsuccessfully for ten years, in bringing into the film fold the foremost American stage producer, David Belasco, comes now the news that John Barrymore, most active and most famous member of the family of great artists bearing his name, has been engaged by the Warner company and will devote much of his time for the next year to his appearances before the camera. This news was exclusively hinted at in Moving Picture World last week.

Mr. Barrymore sailed last Saturday on the Majestic for Europe, where he will join his wife, Michael Strange, playwright and poet. But on Friday, unknown to even his closest associates of the theatre in New York, he was closeted for several hours with Harry M. Warner, president of the Warner organization, and before he left he had signed a contract calling for his services in at least two important film plays which the Warners will present this season.

To the present generation of theatre-goers the fact that Mr. Barrymore probably will appear in the principal role of "Deburau," the Sacha Guitry drama which Mr. Belasco produced so successfully here two years ago, will seem extremely important and interesting. And to those who sit back and recall that in "the good old days" the drama was something to get excited about, the news that Mr. Barrymore has been chosen to act Brummell in Clyde Fitch's memorable play of thirty years ago, "Beau Brummell," will come as a distinctly pleasant and promising bit of news.

At the Warner offices it was learned that as quickly as Mr. Barrymore returns from abroad he will set about looking over the stage costumes of "Deburau," which Mr. Belasco has promised to place at the producers' disposal. It is considered likely that the "properties" and costumes of the Guitry play will be transferred directly to the Warner sudios. And it is already arranged that Mr. Belasco shall place his personal approval upon the production before it is released. He also, it is learned, will have much to do with the selection of casts and the arrangements of scenario.

"We are indeed highly pleased in being able to secure the services of so distinguished an actor as Mr. Barrymore," Mr. Warner said. "We believe that the public is desirous of seeing real artists in the better class of motion pictures, and we propose to continue with our original policy of giving to the public the very highest quality of entertainment which it lies within our power to make.

"We are sparing no expense in engaging the best stage and cinema artists, and we have expended quite a vast amount of money in this latest contract with Mr. Barrymore. We do not care to state specifically he amount involved, but the people who know the Barrymores and their histories on the American stage will be able to judge for themselves."

Ascher-Grand in Producing Venture

Boston Exchangemen, Now on Coast, Well Financed, Is Report

LOS ANGELES—(Special)—Harry Ascher, of American Feature Films Corporation and Al Lichtman Exchange, and Sam Grand, of the Federated Film Exchange, both of Boston, have arrived here and will be interested actively in a producing venture in which New England money will be interested. Nothing of an official nature nor anything concerning the definite plans of the two have been made known. The two are at the head of their own enterprises that are financed by Boston capitalists, interested extensively in picture distribution and theatre-operating enterprises.

This information is not at all surprising to those close to Sam Grand, who was one of the most interested parties in Federated Film Exchanges, Inc., of America. Grand has been indirectly interested in independent production for some time. He is now standing guarantor for several independent producers, giving enough advance to allow the latter to make pictures. This advance is made in conjunction with a similar arrangement with other local distributors such as Ben Amsterdam in Philadelphia and Joe Friedman, of Chicago.

Grand is still active in handling the affairs of the Federated group, which is said to have lost considerable money through that venture. The exchanges involved are said to have dumped an amount running close to a million on the Federated proposition. These have during the past year made an effort to get back some of their money through the release of short subjects. Just how much of the money lost in the original venture, if any at all, has been returned through this effort has not been made known. However, Sam Grand, one of the heaviest losers, has been very active in the matter, as have also Ben Amsterdam, Joe Friedman, Harry Friedman and others.

Harry Ascher's organization in New England handles the distribution of the Universal, Al Lichtman Corporation and independent productions. He is interested by powerful interests, his exchange having developed into one of the best and best paying propositions in the business. Those who are said to be interested in the reported production project linking the names of Grand and Ascher are said to have been similarly interested in production in the past.

Reports gathered here have it that they propose organizing a production combination that will turn out independent productions at regular intervals and that already Mr. Grand is able to guarantee proper physical distribution in about 75 per cent. of the country through independent exchanges.

Exploitation on "Little Church" Covers An Entire State

PROVIDENCE, R. I.—(Special).—With the booking of the Warner Brothers' classic of the screen, "Little Church Around the Corner," Manager Reid of the Strand Theatre, Providence, R. I., launched one of the biggest newspaper and exploitation campaigns in the history of the city.

Fifty of the best twenty-four sheet boards in the city were secured. Manager Reid also utilized the local dailies by running for a number of days pictures of the prominent members of the cast in character poses clear across the page. Mercantile co-operative cut-out cards were placed in leading store windows, door knob hangers, regulation window cards, and heralds were distributed throughout the city.

Campaigns of a similar nature are being planned by scores of other theatres that have booked the feature, according to reports received at the Warner offices. It is declared by exhibitors who have seen the production that the theme and general excellence of the feature, in addition to the large cast of prominent screen players, is worthy of the highest commendation.

"Rags to Riches" Sets New Mark

The engagement of the Warner Brothers classic of the screen, "Rags to Riches," a Harry Rapf production featuring Wesley Barry, at the leading theatres throughout the country is shattering many box-office records, according to telegrams received by Harry M. Warner.

Two particular instances are cited in telegrams from the Ritz and Park theatres in Detroit. Charles Komer, manager of the Ritz, wired: "'Rags to Riches' just completed phenomenal engagement shattering all former house records. Must congratulate Warner Brothers for giving us pictures of this calibre."

Foreign Sale

Foreign rights are selling quickly on the C. B. C. Film Sales Corporation series of Box Office Winners, and almost all the foreign territories have already been disposed of. Another sale was made this week, when English rights were taken over of "Only a Shopgirl" by the Walturdaw Company, Ltd., of London.

PRES. COMMONWEALTH FILM CORP.

"IT'S ONE OF THE BEST"
THE PASSIONATE FRIENDS
H.G.WELLS GREAT LITERARY SENSATION

Omaha Hears Independents Have Signed Larry Semon

OMAHA—(Special)—Reports current in film circles here that are usually well advised have it that the A. Blank Enterprises already have closed for the distribution of the 1923-24 product of Warner Brothers. The Warner output for next season, according to reports received here from New York, will include 26 productions. These will include the David Belasco product and others. According to this same report, the Warners, in addition to John Barrymore, are believed to have signed a David Belasco star. Several others now associated with national production companies are also said to have been engaged.

One report heard in local film circles is that Larry Semon, one of the best Vitagraph stars, has been engaged by Warner Brothers to play the titular role in "Little Johnny Jones," based on the George M. Cohan production of the stage. It has been generally believed here that the Warners had intended starring Wesley Barry in this production. Wesley Barry will be starred in "George Washington, Jr.," another G. M. Cohan special which the Warners will screen.

Another important report that bears out the contentions of independents relative to their meteoric progress comes in the form of a persistent rumor, also concerning Warner Brothers. This report has it that negotiations under way for several months have virtually been successfully terminated and involve the services of Lenore Ulric, who will play the leading role in David Belasco's "The Gold Diggers," which will be one of the De Luxe releases of Warner Brothers next season.

Exhibitors in this territory are looking forward to an unusually brilliant season in 1923-24. The current season has been an exceptionally good one, financially and artistically. Never in the history of independents here has the market been so chockful of classy independent pictures. Most of the higher class independent pictures are making money, too, and the demand, according to exchangemen, is greater than the supply.

Business in general has been very satisfactory here, everything considered. This territory was hard hit by the depression of the past few years, and, in fact, many of the exchangemen who are doing a big business are dumping their profits into the hands of creditors. Generally, however, the situation insofar as independents are concerned, is improving satisfactorily to everybody concerned. One thing the local independent has learned this season has been that only with big productions—productions that can be sold in competition with the national distributors' product—can they do a paying business with exhibitors, who are shopping for their pictures and not buying carelessly.

Just what the status of "dope" pictures here will be has not been yet definitely ascertained. Several exchangemen who have been approached by representatives of concerns handling these pictures have sought to "feel out" the public and authorities, but so far they have learned nothing that warrants them even taking a chance. However, most of the exchangemen and exhibitors are "sitting tight." Several exchanges, though, have secured options on such pictures merely as a protective measure against their acquisition by the opposition.

Prints and advertising matter on "Notoriety," Crescent's new special release, will soon be in. The greatest array of novelties ever gotten up on a feature will be had to help exploit the picture. Will Nigh, who produced "School Days" and "Why Girls Leave Home," is certainly entitled to a lot of credit in following up these two big money makers with another real attraction. It contains an all-star cast including the following: Mary Alden, Maurine Powers, Rod La Roque, Mona Lisa, J. Barney Sherry, Richard Travers, John Galsworthy, Andrew Randolph, Ida Waterman and George Hackathorne.

Crescent Film Exchange has consummated a deal with William Steiner for his new series of six Neal Hart Productions, consisting of the following subjects:

The Secret of the Pueblo; In the Devil's Bowl; Salty Saunders; The Fighting Strain; Below the Rio Grande; and The Forbidden Range. The deal was closed immediately following the screening of the first release, "The Secret of the Pueblo."

While screening a picture at the Fontenelle Exchange last Tuesday, "Bill" Winthrob was slightly burned about the hands when one of the reels of film caught fire. The reel was entirely destroyed but no other damage was done to speak of. The sprinkler system worked perfectly, and probably averted what might have been a much more disastrous fire. Mr. Winthrob was working on one of the other machines when the accident occurred.

The Crescent Film Company has just contracted for a set of one reel cartoon comedies, reputed to be the most entertaining series and laugh producers ever put into pictures. This series is called "Felix the Cat," by Pat Sullivan, the eminent cartoonist.

SEE ME ABOUT
THE
PASSIONATE
FRIENDS
H.G.WELLS GREAT LITERARY
SENSATION
A BOX OFFICE KNOCKOUT

Grauman Signs Nigh's "Notoriety"

Will Nigh's first production for L. Lawrence Weber and Bobby North of "Notoriety" has succeeded in winning a booking at Sid Grauman's Million Dollar Theatre of Los Angeles. A wire received from George Montgomery of the Supreme Film Co., local distributors of the society drama in the Los Angeles district, states that this is the first time that a state-right feature has been booked at the famous picture temple. To date Grauman's foremost theatre booked Paramount pictures exclusively.

The entrance of "Notoriety" into the country's most representative screen playhouse is an encouragement to independents as a whole. It is taken as a sign of the high standard of independent product, and leaves the door open for further independent productions of similar merit to make their way into that house in the future.

Grauman, known in the industry as a pioneer showman, booked "Notoriety" because of its box-office draw first, and its exploitation possibilities afterward. A believer in the maxim that half the success of a picture is in its presentation, Grauman accepted Will Nigh's special as an unusual medium for high class exploitation. The theme of the picture and its treatment is one especially suited to the elite patronage of the Million Dollar house.

An elaborate prologue is in preparation, on a scale as lavish and original as all of Grauman's presentation preludes to his shows. The timely interest of "Notoriety" in daily life will be featured.

Two Sales for "It Might Happen to You"

Following the announcement concerning the re-entrance of Weiss Brothers in the field of state right distribution, sales have been consummated via this channel for "It Might Happen to You." This five-part novelty comedy drama has been sold to Pearce Films, of New Orleans, for the territory of Louisiana and Mississippi and to the Standard Film Service of Baltimore, for the territory embraced by Washington, D. C., Maryland, Delaware and Virginia.

Arrow Closes Big Deal With Merit Changes

W. E. Shallenberger, president of Arrow Film Corporation, announces the consummation of negotiations with I. E. Chadwick of Merit Film Corporation whereby that organization acquired a large number of the Arrow productions for distribution in the upper part of New York State.

Productions in Deal

The productions included in this deal are "Man of the North," a Ben Wilson serial starring Ann Little; "The Fighting Skipper," a Forday serial starring Peggy O'Day with Jack Perrin and Francis Ford who is also the producer and director of the serial; "The Deceiver," a story of the far North with Carol Halloway; "Headin' North," a Western, starring Pete Morrison; "The Stranger in Canyon Valley," a Western, starring Edyth Sterling; four Neva Gerber productions produced by Ben Wilson; "Chain Lightning," a story of the race track starring Ann Little; "High Speed Lee," a drama of the Long Island smart set, produced by Atlantic Features, starring Reed Howes; "One Eighth Apache," "Back to Yellow Jacket," and "A Motion to Adjourn," three Peter B. Kyne productions, starring Roy Stewart and produced by Ben Wilson; "Man and Wife," an F. & M. production directed by John L. McCutcheon, with an all star cast including Robert Elliott, Norma Shearer, Maurice Costello, Gladys Leslie; "Night Life in Hollywood," an A. B. Maecher production, and "The Innocent Cheat," a Ben Wilson special co-starring Roy Stewart and Kathleen Kirkham.

Places Merit in Front Ranks

As has been said, this is one of the most important contracts closed for the upper New York territory in some time and definitely places the Merit Film Corporation in the fore front of the independent exchanges in that territory.

Work Finished on "The Call of Roaring Falls"

Work on "The Call of the Roaring Falls," has been started by the Capital City Players at that company's studios, Washington, D. C. The story was written for this independent organization by Miss Agnes Hay, whose scripts have been produced by Universal and other large organizations.

According to A. H. Fowle, president of the Capital City Players, the cast assembled for this production includes such players as J. Martin Drownee, P. Franklin Ward, Maybelle Wynne, Grace Danforth and So-Lot Dowanee, a full blooded Mohawk Indian. Leslie Kendall will direct this production.

"The Call of the Roaring Falls," is the first of this company's five reel productions, its releases heretofore having been confined to short subjects.

Look at This Cast:

Charles Richman
Robert Edeson
Mary Alden
Hedda Hopper
Elinor Fair
Vincent Coleman
Lyda Lalo

They're all in—

The picture extraordinary—

Written and Produced by

DANIEL CARSON GOODMAN

An intimate portrait of men and women of to-day—
Restless, reckless, discontented—craving sensations—
Men unrestrained, sleek, selfish, cruel, insatiable—
Women slack of mind, trim of body, neurotic, vigorous—
Youngsters old in experience, sophisticated—jazzmaniacs—
Worshippers of tinselled gods at perfumed altars—
Searchers for happiness with eyes that will not see—

THAT'S—

HAS THE WORLD GONE MAD!

Distributed Throughout the World By

EQUITY PICTURES CORPORATION

723 7th Ave., New York City

Big Opening Slated for New Arrow Film, "Lost in Big City"

W. E. Shallenberger, president of the Arrow Film Corporation, announces that the Blazed Trail special production, "Lost in a Big City," will receive its premier showing at the beautiful U. S. Theatre, Paterson, where it will play the entire week of February 6.

This production which was adapted to the screen by L. Case Russell from N. S. Wood's famous stage play of the same name, was directed by George Irving and stars John Lowell who is said to have duplicated his splendid work of "Ten Nights in a Barroom." Practically the entire cast that appeared in "Ten Nights in a Barroom" appears in "Lost in a Big City," with the addition of Ann Brody, Edward Phillips, Evangeline Russell and Whitney Haley. Other favorites who will be recognized are Edward Keller, Jimmie Phillips, Charles Beyer, Baby Ivy Ward, Leota Miller and Charles Mackey.

Manager Adams of the U. S. Theatre is planning an intensive exploitation and advertising campaign for this premier in which he will be assisted by representatives of the Exploitation Department of the Arrow Film Corporation.

It will be recalled that "Lost in a Big City" was given a pre-release showing for one day at The Glove Theatre, Gloversville, New York, where the picture was made and in this instance it not only shattered the box office record of that house for any single day's showing by several hundred dollars but received the unique tribute of the unanimous endorsement of the four trade paper representatives who journeyed up to Gloversville to attend the showing. These gentlemen were not only lavish in their praise of this latest Arrow special, but predicted that it would break the box office records established by Blazed Trail's big success of last year, "Then Nights in a Barroom."

It is announced that John Lowell, star and producer of the picture, and Baby Ivy Ward will appear in person at the U. S. Theatre during this showing.

Rapf Reveals Trend of Coast Production

The mediocre picture is a thing of the past and the general production activity on the West Coast indicates that a high standard is being set by the majority of producers, according to Harry Rapf, the producer of a number of Warner Brothers' classics of the screen, including "Brass," directed by Sidney Franklin and adapted from the novel by Charles G. Norris. Mr. Rapf arrived east last week with Sam Warner, production manager of the Warner Coast studios.

"There is no denying tbe fact that the majority of the producers on the coast are all striving to produce high class productions," said Mr. Rapf. "I bave always made it my business to see and watcb every picture that is produced, and never in my expericnce in the business have I seen anything finer tha nwhat is being attempted at the present time. It simply means that we are all geting away from the cheap prodnction.

"More pains are being taken in tbe making of a feature; the best actors and actresses are constantly in demand. We are finding it extremely difficult to engae the proper people for difficult to engage tbe proper people for our pictures. Any player of prominence is virtually at a premium. Good directors, and by good I mean men of vision, men who know their bnsiness, are scarce indeed.

"These facts indicate to what measures producers are being pusbed in order to properly film a picture. Nevertheless, the productions being made today will more than satisfy the craving for bigger and better pictures on the part of the public. And exhibitors throughout the country will testify that the calibre of the pictures they are booking are far superior to anything they have ever shown in the past.

"As far as the Warner Brothers are concerned the future production schedule is by far the most wonderful that bas been planned by any independent producing concern in the business. Two factors are involved in the production of the eighteen classics, namely, the acquisition of popular novels and stage plays, and engaging the best players and directors available. With these assets, coupled with a conscientious, painstaking effort on the part of every producing unit, the entire array of features will set a standard that will be bard to beat."

"Temporary Marriage" New Principal Film

Eastern Distribution Manager Irving Lesser of Principal Pictures Corporation has started in full motion the machinery that will exploit its latest release, "Temporary Marriage," the first picture Sacramento Pictures Corporation has contributed to the Principal lineup. William H. Jobelman, Vice-President and General Manager of Sacramento Pictures Corporation, in a telegram received by Mr. Lesser characterized the picture as "one of the greatest ever offered good substantial independent exchanges."

The cast is an all-star one with some splendid box office names. Principal Pictures Corporation will spare neither money, time nor effort in properly exploiting this special.

The all-star cast is headed by Kenneth Harlan, hero of many successful productions and today ranking among the most popular screen leading men. Others in the cast include Mildred Davis, who has married Harold Lloyd; Tully Marshall, concededly the greatest character actor in the picture business, Myrtle Steadman, Stuart Holmes and Maude George.

Trixie Friganza Feature Arrives

Announcement was made at the offices of Principal Pictures Corporation this week that the first print of the latest release of that concern, "Mind Over Motor," starring Trixie Friganza, one of the most noted artistes in this country, had been received. Eastern Distribution Manager Irving Lesser is now making arrangements for the screening of this production to the critics and exchangemen, many of whom have been in negotiation with him since annoucemet first was made of the acquisition of this special by Principal.

Arrangements have been made whereby virtually 80 per cent of the country's territorial rights have been disposed of. However, these buyers realizing the value of the star, who is one of the highest-salaried artists on the Keith circuit, have already inaugurated a campaign exploiting the picture.

Buys Five New Arrow Features

SEATTLE — (Staff Special)—Arrow Photoplays Company has purchased five "Big Boy" Williams feature releases for tbe Pacific Northwest. This is the first time these releases have entered tbis territory. Prints of the first picture are due some time in February.

L. N. Walton, Portland manager of Greater Features, Inc., exchanges, bas announced the arrival of a nine-pound son.

F. M. Brockell, general manager of distribution for First National, was in Seattle last week and inspected the local exchange.

Al Rosenberg of De Luxe Feature Film Company has purchased six specials from Charles C. Burr of Mastodon Films, Inc. The pictnres are "Sure Fire Flint," "Secrets of Paris," "The Last Hour," "Are You Guilty?" "Luck" and "Ob Ye Fools."

Al Rosenberg's exchange is also handling tbe output of Principal Pictures Corporation and Al Licbtman Corporation.

State Rights News from Kansas City

KANSAS CITY—(Special) — M. A. Kahn, manager of the Crescent Film Exchange, was in the office last week for the first time in two weeks. He left again last Monday night to rejoin the Warner Bros.' float, wbicb is still traveling around tbrough Kansas. Mr. Kahn reported the float was making a big hit in every town, and that practically all of the key towns had been closed on the Warner Bros. Classics. The towns closed in Kansas during the last trip are: Wichita, Augusta, Winfield, Arkansas City, Newton, Florence, Ottawa, Atchison, Manhattan, Emporia; and Webb City and Carthage, in Missouri.

P. W. Meyers is tbe new booker at the Standard Film Company. He bas never been in this territory before, but has had several years' experience in Dallas and Atlanta.

F. Bund, Jr., manager of tbe Kansas City branch of the U. S. Army Motion Picture Service, at 1114 Broadway, visited the Keystone Press office last week to order some beralds for some of the pictures tbe soldier boys in the camps are going to see.

Sam Werner, of United Film Exchange, will release the Hope Diamond Mystery serial about February 15. He has the Eastern Missouri and Southern Illinois rights on the picture.

"Main Street" Nearly Ready

"Main Street," the Warner Brothers seventh and last classic of tbe screen to be produced this season, is rapidly nearing the stages of completion under the direction of Harry Beaumont, according to Sam Warner, production manager of the coast studios.

Mr. Warner stated that the coast studios are being enlarged in order to accommodate a number of producing units for the coming series of eighteen productions. The stage will be fully 300 feet long, witb a depth of 120 feet, and containing sixty-four dressing rooms. The exterior of the building will have a frontage of 500 feet, and a portion of this space will be utilized by two projections rooms and four cutting rooms.

The property room, a number of other stages and the generating room will be in the rear of the building, the administrative offices of which are being sumptuously invested with all modern appliances. Construction of the new additions has been nnder way for a number of weeks, and Mr. Warner expects to bave everything in readiness by the early part of next montb, when production of the first of the new series of pictures will be started.

W. Ray Johnston, vice-president of the Arrow Film Corporation, made a flying trip to Pittsburgh the latter part of last week, and after visiting a number of the exchanges, reports that he finds that both the exchanges and exhibitors are doing a very nice business on Arrow pictures.

W. E. Shallenberger, president of the Arrow Film Corporation, is in receipt of advice from W. J. "Bill" Mahoney, the live-wire manager of the Rialto Theatre of Providence, that the big Arrow-Burton King special, "The Streets of New York," enjoyed one of the most successful engagements in that theatre in a long time.

His telegram follows:

"Just closed a week's engagement at the Rialto Theatre. Providence, of Burton King's production, "The Streets of New York," to the second biggest week the house has ever had. If it had not been the first week of Lent, I would no doubt have broken the house record. Wben you can stand them up Ash Wednesday this alone will tell you bow well the Providence theatre-goers like 'The Streets of New York.

W. J. MAHONEY."

Dearth of Stars and "Names" Real Problems for Independents

LOS ANGELES—(Special)—Contrary to general belief in some circles in picturedom, he fact remains that never before were real "box office stars" and "big names" so much demand among independent producers, who today are giving heretofore unheard of alaries for the services of such players. It is almost impossible to get "big stars," most f the latter now working on two pictures at one time, while three are known to be work-g on three.

Many of the producers turning out pictures for distribu-on through national releasing organizations are reaping a crative harvest "farming out" stars to independent pro-ucers, who seem to be starving for the want of big names. ealizing the necessity of big productions with equally rong individuals in the cast, independent producers are aring no cost, but this effort has required more than ordi-ary patience, for the stars in demand, realizing their need this time, are cleverly and in business-like fashion making emands for unusual salaries.

Claire Windsor, Lon Chaney, Milton Sills, Edith Roberts, Marie revost, Kenneth Harlan, Wallace and Noah Beery, Tully Marshall, arry Myers, Louise Fazenda, Otis Harlan, are a few who have en working overtime on independent productions. Such produc-g units as those maintained by Warner Brothers, B. P. Schulberg, om Forman, Phil Goldstone and others, producing regularly, in der to safeguard their interests and so that they are assured the rvices of established stars, have placed "good names" under con-act. When unable to utilize them, these stars, as in the case of the tional producers, they are "farmed out" to other producers.

The "farming out" process has proven a lucrative venture for those volved. Lon Chaney, Tully Marshall and others are "freelancing," gning for individual pictures. Chaney is said to be drawing down salary of $300 a day for his services, with scores rushing for him this price.

In fact, the demand for stars or anyone with a "name" is so great at many old-timers are returning back to the fold. Supporting st players, however, seem available in as large numbers as before, though those of distinctive "types" are being held under contracts d their services are available only through negotiations carried on ith their contract holders, the latter setting the salary figure and many cases demanding a bonus of "service charge."!

Principal Pictures Has Foreign Dept., Roth in Charge

Principal Pictures Corporation, through its officers, Sol Lesser, Irving Lesser and Michael Rosenberg, announced the establishment of a foreign sales department. This department which will be under the supervision of Eastern Manager Irving Lesser, will be in charge of Max Roth and will function from the New York offices on the tenth floor of the Loew State Theatre building in New York City.

According to the announcement made this week, the foreign department will negotiate for sales of foreign rights to independent productions distributed by Principal Pictures Corporation. Already this department has closed a number of important deals. One of the most important deals involved the British distribution of Principal pictures in England and provinces by S. L. Newman of London. Mr. Newman's concern already is handling the first two big Principal releases, "Environment" and "The World's a Stage."

This week Mr. Roth announced that he had closed with Luise R. Searenno and R. Gonzales Soto of Mexico City for the Mexican Rights to "Environment" starring Milton Sills and Alice Lake, and "The World's a Stage" with Dorothy Phillips.

Many Stars of Other Days Are Returning

The demand among independent producers for "names" is so great that many stars of former days who have been in retirement for some time have been encouraged to stage "comebacks." Others who have been seen in State rights pictures on and off are also having no trouble getting contracts. However, player agencies in New York are scouring around for "names" for insertion in "all-star casts" productions.

Francis X. Bushman and Beverly Bayne, once idols of the motion picture theatregoing public, are working in a picture that is said to be financially backed by the B. F. Keith interests. The Bushmans have been appearing in vaudeville for many years and are considered a standard act on the Keith and Orpheum circuits.

Tom Santschi, another star of other days, is having no trouble getting engagements. He has been appearing in Preferred Pictures that B. P. Schulberg has been making for Al Lichtman Corporation. Maurice Costello, the idol of years ago, also is back working regularly. Gladys Brockwell is starred in an anti-dope picture, "The Drug Traffic," which will be released next week. Alice Joyce, another favorite of bygone days, is reported about ready to make her re-appearance in pictures.

"Has the World Gone Mad?" in Big Foreign Deal

Word came from the office of Equity Pictures Corporation late is week that the first foreign deal had been consummated on their w Special production, "Has the World Gone Mad." By the osing of this contract, Equity has disposed of practically the entire outh American market—the only part left open being the northern rip of small countries including Colombia, Venezuela and the uianas.

The contract was closed between Louis Baum, vice-president of quity Pictures Corporation, and Jacob Glucksman after a screening the Equity projection room. The territories covered by this deal mprise the countries of Argentine, Uruguay, Paraguay, Chile, Peru, olivia and Ecuador. Mr. Glucksman expressed his absolute con-dence in the success of the picture in each of the above countries, ue to the fact that the production not alone deals with the trouble nd eccentricities of American life, but is applicable to the society fe of any country in the world today.

George Wiley Sells "Salome"

George H. Wiley, who is handling Malcolm Strauss' "Salome" in its distribution through independent exchanges, has just started out on a two weeks' trip in the interests of that spectacular production, which will take him to all the principal cities in the Middle West and South.

He is taking a print of Malcolm Strauss' "Salome" with him, and this will be the first opportunity afforded exchangemen in those territories to view the picture, enthusiastic comment on which has preceded it.

NO ONE CAN RESIST
TEMPTATION
C.B.C.'s SEASON'S SMASH

Russia Studios Getting Busy; Foreign Gossip

According to Charles Recht, a representative of the Russian Soviet Government in New York, the picture business in Russia is improving immensely in every way. The government has established a department supervising the motion picture industry in that country. Most of the pictures made in Russia, however, are not considered suitable for showing anywhere excepting in Russia, where the demand for home product is not so great, but where foreign pictures are practically extinct. Foreign experts in motion pictures have been bronght to Russia to take charge of production.

The enterprise undertaken by Frank V. Chamberlain, formerly of Famous Players, involving the production of pictures in China, is making rapid headway, according to latest reports. Many American and Chinese business men are involved in the venture, of which Chow Tsu Chi is the president. The company has been incorporated primarily for the purpose of developing the industry in China, where there are 5800 cities and a population of 433,000,000 people.

Sam Rothafel, managing director of tbe Capitol Theatre in New York City, is in Europe studying exhibition conditions in European countries.

Al Lichtman of Al Lichtman Corporation, sailed from New York last Saturday for England. From England he will go to the continental countries, where he will make distribution arrangements for Preferred Pictnres. He will be gone six weeks.

Granger in England has acquired the rights to another new German pictnre entitled "Dr. Mabuse." "Passion" and the Mae Marsh picture, "Paddy the Next Best Thing," are doing well in British kinemas.

No fewer than four legitimate theatres and halls in London are showing pictures. "Robin Hood" is at the London Pavilion; "The Virgin Queen," J. Stnart Blackton's latest picture, at the Empire; "Prisoner of Zenda," at the Palace, and "Paddy the Next Best Thing" at New Scala.

Something like 150 Italian-made pictures are in circulation in this country and being shown in Italian picture honses in leading cities of the East and Middlewest and in California.

Hamilton Theatrical Corporation, in which Adolph Zukor of Famous Players-Lasky Corporation is interested, has announced that it will not reissue any of the old Pola Negri films which it acquired in the big foreign deal of several years ago. Pola Negri is making pictures under the Famous Players banner, her first release being "Bella Donna."

Motion picture business in Austria has improved surprisingly well dnring the past few months, according to dispatches that have reached New York via Paris.

Independent distributors in Europe have taken np American exploitation ideas and are applying them to current runs. This is particularly noticeable in England, where Warner pictures and "What's Wrong With the Women?" are being given an exceptionally strong play.

Five American motion picture stars in New York this week declined tempting offers from Enropean producers, who are seemingly intent on getting all the good American material possible.

Rathner Appointed

Harry Rathner, special sales representative of Principal Pictures Corporation, while in Omaha this week closed a deal with Liberty Films, Inc., of that city, whereby that firm will handle the distribution of "Environment," starring Alice Lake and Milton Sills.

Smalley Added to "Temptation" Cast

Phillips Smalley's is the newest well known name to be added to the all star cast which has been lined up by the C. B. C. Film Sales Corporation for their third box office winner, "Temptation." It is announced that Smalley has been signed up for the "heavy" role, thus adding even greater prestige and box office value to the fine cast, which includes in addition Bryant Washburn, Eva Novak, Vernon Steele and June Elvidge. Phillips Smalley has a large following among film patrons, and has also made a success on the stage. Starting as one of the pioneers in the film business, he is one of the few men who have not only retained, but added to their popularity. He did much fine work in big superfeatures such as "Hypocrites," "Where Are My Children?", "Idle Wives" and others.

"Last Hour" Sets Many New Records

Reports from various exchanges to C. C. Burr, president of Mastodon Films, Inc., indicate that "The Last Hour," the Edward Sloman production released through Mastodon, is piling up unusual records in the way of bookings.

Only a short time ago Sam Moscow of Boston booked thirty-two first run theatres in New England immediately after a screening of the feature and now comes word from Mountain States Film Attractions of Denver, reporting bookings for many of the finest theatres in Colorado and New Mexico.

"The Last Hour" will soon be shown in such houses as the Princess, Queen, Denver; the Rialto, Colorado Springs; the Rialto, Pueblo; the Sterling, Greeley; the Curran, Boulder; the West, Trinidad; the Rialto, Sterling; the Cover, Morgan; the Coronado, Las Vegas, N. M., and the Princess, Roswell, N. M.

Many New England theatre owners have wired Mr. Burr attesting the fact that "The Last Hour" has more than pleased their patrons. For instance, Ed. Fay of Fay's Theatre, Providence, R. I., wires, "Have just seen and bought the 'Last Hour.' I honestly consider this the season's best independent." George W. Allen, Jr., of the Capitol Theatre, New Bedford, Mass., wired as follows, "'The Last Hour' opened to capacity and stood them up balance of the week. Sell Moscow more like this one."

From the Denver territory comes this word: "'The Last Hour' opened Thursday in Denver and notwithstanding the fact that we have had two heavy snowstorms during the last week, the picture pleased everyone and is doing considerable business."

Both the East and the West have taken to "The Last Hour," it seems. The feature is an adaptation of the story, "Blind Justice," by Frank R. Adams, and features Milton Sills and Carmel Myers.

"None So Blind" Scoring Big In Gotham Section

"None So Blind," Burton King's second Arrow release, received its premiere showing on Monday, when it opened day and date at Frank Hall's four New Jersey theatres, the State, Strand, Ritz and Twin-Capitol. Business at all openings, in spite of the bad weather break, was reported good on Tuesday morning. In addition to these showings it will, starting February 24, be shown at all the Sydney S. Cohen theatres in New York and the Fay Theatre in the Bronx.

Special exploitation on "The Drug Traffic," starring Gladys Brockwell, Barbara Tennent and others, has been started in the New York territory by Renowned Pictures Exchanges, which own that production in New York State. Paul Gray bas been signed to do the special exploitation.

I. E. Chadwick of Merit Pictures Exchanges of New York City and Buffalo has acquired considerable new product for his offices. Most of the pictures are Arrow specials.

Al Fineman of W-B Exchange of New York has started exploiting "The Little Chnrch Around the Corner," the latest Warner special, which will be shown at the Strand Theatre in New York the first of next month.

Capital Film Exchange of New York City has acquired the Greater New York and northern New Jersey rights to "Is Money Everything?" starring Miriam Cooper, Martha Mansfield and Norman Kerry.

Arrow Film Exchange in New York announced this week that the metropolitan premiere showing of John Lowell's next starring vehicle, "Lost in a Big City," will he staged at Adams Brothers' United States Theatre in Paterson, N. J., next Monday.

Melvin Hirsh, of Aywon Film Exchange announced that his exchange had pnrchased the metropolitan rights to "Love's Old Sweet Song" an Oscar Lund production.

W-B Exchange has purchased "The Tie That Binds," a special with Barbara Bedford, Robert Edeson and others for distribution in New York.

Paul J. Rainey's "The Heart of the Jungle" has been acquired by Merit Exchange of New York.

First Runs On "Only a Shop Girl"

"Only a Shop Girl," C. B. C.'s second big Box Office Winner, is proving a big hit in the San Francisco and Los Angeles territory, according to advices from Profress Features, the territorial holder there.

W. O. Edmunds of that company notifies that the feature is playing the best houses in that territory and that it has just been signed up for runs at Loew's State Theatre in Los Angeles, and Loew's Warfield in San Francisco.

Maryon Aye Is Put Under Contract

Maryon Aye, one of screenland's fairest feminine players, has affixed her name to a contract with Sol Lesser, president of Principal Pictures Corporation, whereby she will enact important roles in the forthcoming Sol Lesser productions, the first of which is George M. Cohan's famous stage play, "The Meanest Man in the World," starring Bert Lytell.

Miss Aye needs little introduction to the film world, having appeared in productions for Vitagraph, William Fox, Universal and many other large organizations. She made a series of eighteen Western productions for the Lesser organization in which she was starred, and she is at present working with Marshall Neilan on his production, "The Ingrate," at the Goldwyn West Coast studio.

Many Sales On New Drug Drama Film

Independent exhangemen throughout the country this week deluged the New York offices of Harvey Gates distributing his latest production, "The Drug Traffic," with Barbara Tennant, Gladys Brockwell and Bob Walker. The production, the first print of which will be delivered in New York the first of next week and Prince Ready for general exhibition on Feb. 28, has created considerable discussion in film circles.

The following sales were announced this week:

Renowned Pictnres Corporation for New York State, New York City and Northern New Jersey.

G. Meyers of Excel Amnsement Enterprises of Williamsport, Pa., for Delakware, Maryland, District of Colnmbia and Virginia.

H. Leiber of Indianapolis for Indiana.

Liberty Films, Inc., of Des Moines for Iowa.

Southern States Film Corporation of Atlanta for entire Sonth and Southwest.

Mountain States Film Corporation of Denver for the Rocky Monntain States.

Twentieth Centnry Film Corporation of Philadelphia for Eastern Pennsylvania and Southern New Jersey.

Arrow Makes Foreign Sales

David J. Mountan, Foreign Manager of Arrow Film Corporation, announces the sale of the following pictures to Universal Pictures Corporation for Brazil:

"The Streets of New York," starring Barbara Castleton and Edward Earle; "The Price of Yonth," with Neva Gerber: "God's Conntry and the Law," with Gladys Leslie; "Impulse," with Neva Gerber; "A Motion to Adjourn," with Marjorie Daw and Roy Stewart; "Bonnie May," with Bessie Love.

"The Innocent Cheat," with Kathleen Kirkham and Roy Stewart. "Night Life in Hollywood," an Arrow special; "The Hidden Light," with Dolores Cassinelli; "Penny of Top Hill Trail."

Mr. Mountan states that further developments of large magnitude are nearing completion and will be announced within the next few weeks.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Latest Tom Mix Film Announced

Alma Bennett, the young screen sctress who has developed into a popular player, is Tom Mix's new leading lady and will be seen in support of the Western star in "3 Jumps Ahead," which will be released by Fox Film Corporation in March.

Tom Mix performs one of the most hazardous feats ever attempted before the camera to provide a thrill in this picture. "Tony," the wonder horse of the screen, and Tom leap over a canyon twenty feet wide and ninety feet deep, in addition to other wild rides from steep mountain sides.

Others in the cast include Edward Piel, Joe Girard, Virginia True Boardman, Margaret Joslin, Frank Forde and Harry Todd.

Edwards Finishes "The Net"

The screen version of "The Net," made by Fox Film Corporation from Maravene Thompson's stage success of the same name, has been finished by Director Edwards. This picture has a dramatic plot that equals in intensity anything shown on the stage or screen during the past year—a year made memorable by "thrillers" of unusual cleverness and drawing power. The exterior "shots," which were filmed in Miami, Florida, reveal the scenic beauty of the famous resort and the splendor and gayety of its social life.

Big Bookings on "Tents of Allah"

"The Tents of Allah," the spectacular seven part feature which Associated Exhibitors has set for release March 4, already is being booked heavily for first runs by leading theatres of the country, according to W. B. Frank, general sales manager of Associated.

With Monte Blue and Mary Alden starred, and with such players as Mary Thurman, Frank Currier, Macey Harlam, Charles Lane, Sallie Crute and Martin Faust in the supporting cast, the personnel itself carries an appeal which is not being lost upon exhibitors.

"The Tents of Allah" is described as a great, colorful spectacle, in which the rich tropical atmosphere prevails throughout and in which there are exteriors and sets of remarkable beauty. The story and direction are by Charles A. Logue and the production is Edward A. MacManus's second for Associated Exhibitors.

Invite Writers to Barbecue at Banff

Northwest Canada will be the meeting place for a gathering of literary celebrities if the present plans of the Banff Carnival Committee, the Canadian-Pacific Railroad and Laurence Trimble, director of "Strongheart" pictures for First National, go through. This unusual gathering in a place so far removed from the customary congregation of literary lights is to be held for the winter sports carnival, buffalo barbecue and dog grand prize on February 24 to March 5.

Wires have already been sent to Hal G. Evarts, famous writer of dog stories; Bozeman Bulger, nation-wide known sports writer; Hugh Fullerton, sporting editor of the New York "Evening Mail"; Heywood Broun, feature writer and columnist of the New York "Morning World"; Jack Lait, Talbot Mundy, Jesse Butcher, of the New York "Times"; Damon Runyon, Roy Miller, Albert Payson Terhune, Joseph Jefferson O'Neill, the sporting editor of the New York "Morning Telegraph," and the editor of "Outing Magazine" and the editor of "Field and Stream."

Most of these men have been definitely associated with outdoor life by their own lives and through their writings, and all of them have been prominently before the American and Canadian public.

The wires sent them carried an invitation to make the trip from eastern to western Canada as the guests of the Canadian-Pacific Railroad, and to attend the winter carnival as the guests of the Banff Carnival Committee.

Laurence Trimble is making "White Fang," adapted from Jack London's story, in the Canadian Northwest, and has been appointed to an important post in connection with the winter sports carnival, and has posted five thousand dollars for the one-hundred-mile dog classic, which will be run over an all-visible five-mile course on Lake Winnwanka, March 3.

Laurence Trimble has entered his kennel of seventy huskies in the dog races, and it is expected that they will provide serious competition for the regulars who have been accustomed to carry off the prizes.

Endure Hardships to Get Scenes for Film

Marshall Neilan expects to finish photography on his own original story, "The Eternal Three," which he is making in association with Goldwyn at that company's studio, within three week's time. He is now making interiors at the studio.

Milton Moore and G. R. Perry have just returned to the studio from a 128-mile trip through Bryce Canyon, Utah, photographing snow scenes for "The Eternal Three." For three days they were in a terrific blizzard with the thermometer thirty degrees below zero.

The snow scenes are but a few of the great out-of-doors scenes which will be a feature of the scenic background of "The Eternal Three." Other exteriors were taken in the Grand Canyon of the Colorado.

Mr. Neilan will begin working on his film version of Thomas Hardy's novel, "Tess of the D'Urbervilles," as soon as he completes "The Eternal Three."

Sullivan Directing Big Ray Film

To direct the production of the most pretentious effort of his film career, "The Courtship of Miles Standish," Charles Ray selected Frederic Sullivan, who arranged, produced and staged the magnificent spectacle, "A Midsummer Night's Dream," in the Hollywood Bowl last autumn.

The man now wielding the megaphone in the picturization of the great drama of American colonial days is a nephew of England's most celebrated composer, Sir Arthur Sullivan, of Gilbert & Sullivan fame. For a few years he lived with the genius whose brain evolved "H. M. S. Pinafore," "The Mikado," "Isolanthe," and the others of a long line of inspired light operas.

Start Work on "Fog Bound"

The first scenes for Dorothy Dalton's latest Paramount picture, "Fog Bound," were filmed near Palm Beach, Fla., on Lincoln's Birthday, February 12. The company, which includes David Powell, Maurice Costello, Martha Mansfield, William David, Warren Cook and Jack Richardson, left last week for the South where all the exterior scenes for the picture will be made. In addition to scenes at Palm Beach, several will be filmed in the Everglades of Florida.

Irvin V. Willat is directing Miss Dalton in "Fog Bound" and his assistant is Otto Brower. Henry Cronjager, who photographed "Back Home and Broke," with Thomas Meighan, is the cameraman for this production. "Fog Bound" was adapted by Paul Dickey from a short story by Jack Bechdolt.

After two weeks in Florida the company will return to the Paramount Long Island studio for the completion of the picture.

First National Closes Foreign Deal

E. Bruce Johnson, foreign manager of Associated First National has just completed a deal whereby twelve of First Nationals big hits will be shown in South America. The deal was made by Jacob Glucksmann, acting for Max Glucksmann, of Buenos Aires.

The pictures to be distributed by Glucksmann are: "Smilin' Through," "Eternal Flame," "Voice from the Minaret," "East is West," "Polly of the Follies," "Primitive Lover," "Seventh Day," "Sonny," "Bond Boy," "Fury," "Red Hot Romance," and "The Cave Girl." Glucksmann will supply the territory of Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Equador.

Queer Duel Seen in Cosmopolitan Film

A pistol duel in which no shots are fired is one of the unusual and dramatic happenings in "The Enemies of Women," Cosmopolitan Productions' new super feature.

The principals in this strange duel in the picturization of Vicente Blasco Ibanez's great romance are Lionel Barrymore, who portrays the leading role of Prince Lubimoff, and William "Buster" Collier, Jr., who plays Gaston, soldier son of Alicia, Duchess de Delille, with whom Lubimoff is in love.

Churches Seeing Pictures to Entertain Pastors and Flocks

For those who are worrying about the trend of pictures, First National sends out the cheering information that its pictures are being requested by circles that were once thought to look on the movies as entertainment for the masses, but not for the classes. It is interesting, too, to note that with all the talk about the Church being opposed to pictures, churches are using pictures as entertainment for important gatherings.

Richard Barthelmess in "Tol'able David" was selected as the first film to be presented in the handsome new auditorium of the Central Presbyterian Church, of Montclair, N. J., early this month, and since this auditorium is equipped for pictures, it is reasonable to suppose that in building the auditorium the Central Presbyterian looked with favor on pictures and will show more of them.

Early in the year the committee in charge of entertainment of a gathering of ministers in Albany, N. Y., requested a print of Maurice Tourneur's "Lorna Doone" for showing to the ministers.

Sir Auckland Geddes, British Ambassador to the United States, thinks so much of screen entertainment that he has had a machine installed in the Embassy and regularly entertains his guests with pictures. Recently he showed "Oliver Twist," and "The Hottentot," and from reports a fine time "was had by all."

These, of course, are only a few instances where pictures that are getting, as the trade says, bigger and better, are getting into the "best circles."

In England, society is adding its applause to that of the masses who crowd the cinemas. The nobility is using pictures for private and charity entertainment. For the first time in the 1,000 years of its history, Arundel Castle, the Sussex seat of the Duke of Norfolk, was the scene about two weeks ago of a picture show. The Duchess, mother of the duke who is only fourteen years old, arranged two screen entertainments for her guests, who gathered for the festivities in connection with the coming-out party of her eldest daughter, Lady Rachel Fitzalan-Howard.

At the special request of the Duchess, British First National sent pictures to the castle. In the afternoon were shown Jackie Coogan in "Oliver Twist," and Charlie Chaplin in "Pay Day." In the evening the guests were entertained with "The Eternal Flame," in which Norma Talmadge is the star.

"Lorna Doone" was shown early in the winter in connection with the benefit for a Princess Mary charity and a showing of "East Is West" was given in aid of the Queen's Hospital for Children, which the Duke of York attended.

So First National cannot see why it is not a fact that the men producing pictures today are not giving the public in general bigger and better screen entertainment.

Goldwyn Activities Following Fast Upon Each Other's Heels

Day by day the number and scope of Goldwyn activities are increasing. Ever since Goldwyn arranged with A. L. Erlanger to make the screen version of Lew Wallace's "Ben Hur," new undertaking has followed fast upon the heels of new undertaking.

Coincident with the "Ben-Hur" contract, Goldwyn engaged June Mathis, one of the best known scenario writers in the industry, to write the "Ben-Hur" continuity and then placed her in charge of all editorial activities with the title of editorial director.

Erich von Stroheim, who was engaged as a Goldwyn director early in the winter, is about ready to begin his first picture, a film version of Frank Norris's realistic novel, "McTeague," which will be known as "Greedy Wives" in its film form. Goldwyn has bought for its second Von Stroheim picture the famous light opera, "The Merry Widow."

Immediately upon completing the screen version of "The Strangers' Banquet," Marshall Neilan began filming his own original story, "The Eternal Three." As soon as that is finished, a few weeks hence, Mr. Neilan will begin picturizing Thomas Hardy's novel, "Tess of the D'Urbervilles." Blanche Sweet has been engaged for the role of Tess and is now at the studios ready to begin work.

Hugo Ballin, who has just completed a new version of Thackeray's "Vanity Fair" for Goldwyn release, starring Mabel Ballin as Becky Sharp, has arranged to produce another picture for that firm at its studios in Culver City.

King Vidor has been engaged to direct for Goldwyn a screen version of Austin Strong's successful play, "Three Wise Fools," in which Claude Gillingwater and Eleanor Boardman will act the leading roles.

Then Clarence G. Badger, who was with Goldwyn for several seasons, directing all of its Will Rogers' pictures, was engaged to direct a film version of Edward E. Rose's mystery play, "The Rear Car," which will be known as "Red Lights." Marie Prevost, Raymond Griffith, Johnnie Walker, Alice Lake and Jean Hersholt have been engaged for leading roles in this picture.

Charles Brabin, one of the best known directors in the business, was recently placed under contract to direct Elinor Glyn's picture, "Six Days." His latest production was "Driven," recently seen on Broadway.

The screen rights to one of Joseph Hergesheimer's brief novels, "Wild Oranges," have been acquired by Goldwyn. It will be the basis of a big new production.

Edgar Wallace's new novel, "Captain of Souls," has been bought and will be made into a film melodrama.

An arrangement has been made with Jesse D. Hampton, who has obtained the screen rights to all of Rex Beach's writings, whereby he will produce at the Goldwyn studios, for distribution by that company, a new screen version of Rex Beach's Alaskan novel, "The Spoilers," under the direction of Lambert Hillyer.

An agreement has been made with Gilbert Gable by which he will produce for Goldwyn distribution a spectacular drama based upon Honore de Balzac's famous novel, "The Magic Skin."

A contract has been entered into with Frank B. Mills by which he will produce a picture, "What Shall It Profit," written by George D. Baker, for Goldwyn distribution.

Other announcements will soon be forthcoming from Goldwyn, among them the name of the director who is to produce "Ben-Hur" and the name of the actor who will portray the title role.

Plays to Whole Town

The Harold Lloyd-Associated Exhibitors' super-attraction, "Grandma's Boy," has made another killing. It played two days recently in Vineyard Haven, Mass. Now Vineyard Haven has a population of only 1282, but in these two days 1039 paid admission to laugh at The Boy, The Girl, and Grandma.

In other words, just 81 per cent of the Vineyard Haveners attended, in addition to the local newspaper men, who may have had complimentaries. The attendance was purely local, for Martha's Vineyard, the island on which Vineyard Haven is located, is ten miles off the mainland and hardly a winter resort.

John Gilbert in New Fox Film

"Truxton King," the latest John Gilbert picture produced by Fox Film Corporation, scheduled for February 18, gives the public an excellent opportunity to contrast the star's performance of the romantic role of Edmund Dantes in "Monte Cristo" with his acting of an up-to-date American thrown into the intrigues of a European principality and madly in love with a lady of the court. Through this romantic atmosphere John Gilbert's striking personality maintains the same magnetism and charm it displayed in the Dumas story.

"Romance Land" Is New Mix Film

"Romance Land" is the most novel picture in which Tom Mix, Fox star, has ever appeared. Although a cowboy hero, he goes through a series of adventures totally unlike anything he has done before. Among his unusual feats is to take part in a four-horse chariot race and win it—after giving an exhibition of skilful and daring driving that recalls the thrilling scenes once enacted in the Coliseum of Rome. The method used in weaving this scene into a story is not forced in the slightest degree. The other incidents which give the picture its title are equally well handled. It was released February 11

Finishing Talmadge Film

Director Frank Lloyd has returned from San Francisco to the United Studios in Hollywood, where he is completing the Joseph M. Schenck production "Within the Law," starring Norma Talmadge. Mr. Lloyd took his entire company to San Francisco to photograph many of the underworld scenes for this picture which will be released by First National.

Metro Film Highly Praised by Critics

Reginald Barker's production of "Hearts Aflame," opened at the Rialto Theatre February 4. This big photoplay is a Metro-Louis B. Mayer attraction.

"The Evening Post" says: "Interest in the film registered 100 per cent." The realism of the forest fire scenes is pointed out by "The Tribune" reviewer who writes: "A woman sitting in front of us turned around and said: 'I was caught in a forest fire once, and that is so real that it frightens me to look at it.'"

The critic for "The Evening Journal" says: "The forest fire, of course, is the climax of 'Hearts Aflame,' which was adapted from Harold Titus' novel, 'Timber,' but there are other sequences which set one's nerves a-tingling." Quinn Martin, in "The World" calls the forest fire one of the best.

"The Globe" credits the director with a large part in the success of this Louis B. Mayer production for Metro, saying: "There is no other director who can do so much with a storm or fire scene as Reginald Barker, and in his current effort he has excelled even himself."

"Reginald Barker," says "The Sun," "has turned out an unusually clever motion picture, one that adds to his reputation as a leading screen director * * *. The forest fire is a startling spectacle."

Old Songs Tied Up with Carewe Film

Old time popular songs are having their inning again with the showing of Edwin Carewe's picture, "Mighty Lak a Rose." Strains of "Mighty Lak a Rose" song are heard all through the picture and First National has interwoven in its elaborate music cue other songs that have been sung and whistled for years. Among these are "Silver Threads Among the Gold," "The Bowery," "Molly O," "Where Did You Get That Hat?" "Sidewalks of New York," "Comrades," "Rock-a-bye Baby," and many others.

The cue was arranged by James C. Bradford.

The whole idea of the Carewe production is based on the power of music as an influence for good. Therefore with the aid of the suggestions in the cue sheet, many exhibitors are using an "Old Song Number" as part of their program before flashing "Mighty Lak a Rose," on the screen.

Tie ups with music and department stores are said to be having a fine effect for exploitation.

Pola Negri to Star Again for Paramount

As a special reward for her success in "Bella Donna" Pola Negri is to be given the biggest picture ever made by Famous Players-Lasky Corporation, according to an announcement by Jesse L. Lasky, first vice president in charge of production.

The picture will be "Don Caesar de Bazan," and plans are already under way for its production, which will begin as soon as Miss Negri finishes her present picture, "The Cheat."

The success of "When Knighthood Was in Flower," "Robin Hood" and "The Four Horsemen of the Apocalypse" has indicated that the public is ready for the biggest dramatic pictures of which the screen is capable, Mr. Lasky said, and plans which he has inaugurated since his arrival in New York recently call for a production made on a scale never before attempted in the studio.

"Don Caesar de Bazan" was written in the middle of the last century by Adolphe d'Ennery, author of "The Two Orphans," in collaboration with P. S. T. Dumenier.

New Juvenile Star in "The Pilgrim"

Formerly known to fame by virtue of large shuffling feet, a trimmed mustache and a smileless countenance, Charlie Chaplin, whose next picture "The Pilgrim," is to be released by First National, is coming to have a new name as a maker of juvenile stars. This growing reputation and the release of "The Pilgrim" are simultaneous, for it is in this production that Chaplin introduces his latest "find," young Dean Franklin, or Dinky Dean, as he is popularly known.

Followers of the silent screen recall how little Jackie Coogan made a meteoric rise to fame by appearing in "The Kid." When on the completion of "The Kid," he was able, by virtue of the reputation acquired in that picture, to jump into a series of starring roles that have netted him a fortune, he established a record for juvenile affluence.

Read what the New York DAILY NEWS said about

EXTRA!

DRIVEN

"DRIVEN" REACHES HEIGHTS OF BEST AMERICAN FILMS

By P. W. GALLICO.

Title of picture, "DRIVEN."
Produced and directed by CHARLES BRABIN.
Released by UNIVERSAL.
Presented at the CRITERION THEATRE.

"Driven," to us, stands out as one of the best photoplays we have ever seen from an American producer. This is a tall statement, but we stick to it. It is powerfully dramatic, brilliantly acted and directed, and makes no concessions.

The producer set out to tell a story of the kind of people who inhabit the mountain regions of the South, and he did it unflinchingly. It is not a pretty picture, but it is an honest picture.

The story is so simple it can be told in a few words. A drab, miserable mother of a vicious mountain brood sells information which leads to its being wiped out in order to assure happiness to her youngest son.

We can recall, perhaps, only two other photoplays in which the inevitability of circumstances has been as powerfully rendered in a series of pictures as it is in "Driven." There is more real despair and heartbreak in this short film than in all the rest of the so-called "heart" and "mother" pictures put together.

Burr McIntosh

Acting honors belong to Emily Fitzroy, whose portrayal of the woman of the mountains whose family have crushed everything but life out of her is a marvelous bit of acting. Charles Emmet Mack is seen as her youngest son, who is different from the others. With Elinor Fair, he shares next honors in this remarkable picture. Miss Fair plays Essie, the girl, thrown in with the brutal family of Tollivers when one of them murders her father.

Elinor Fair and Charles Emmet Mack

George Bancroft and Burr McIntosh have the other two telling parts, Bancroft, as Lem the killer, who desires Essie, and McIntosh as Paw, the head of an unholy family of moonshiners.

We haven't the space to be as enthusiastic about this film as we would like to. We suggest that you see it.

The photography is excellent, because it does just what it should. It helps to tell the story. The love element between Tommy and Essie is handled as charmingly as we have ever seen it done. It is a picture of life. It is... oh, well, see for yourself.

A CHARLES BRABIN Production

UNIVERSAL JEWEL

Presented by Carl Laemmle

New Prints and Aids on Fox Masterpieces

Because of the perennial and ever-growing demand on the part of exhibitors, educational institutions and civic and social organizations for the list of dramatic masterpieces which have been produced by Fox Film Corporation during the past few years, announcement is made this week at the New York offices of a general preparation of new prints, posters and accessories for these pictures.

It is this intensely earnest manifestation of the public's appreciation of these features over a period of many months that brings the renovation of the films and the construction of the more efficient presentation plans.

The subjects included in the list are: "Evangeline," "A Tale of Two Cities," "Les Miserables," "Ali Baba and the Forty Thieves," "Treasure Island," "The Babes in the Woods," "Jack and the Beanstalk," "If I Were King" and 'Aladdin and His Wonderful Lamp."

In each instance special material has been selected for a pictorial one-sheet, designed to meet the needs and exigencies of both theatrical and non-theatrical exhibition. Comprehensive press sheets have been arranged for each picture. They contain news stories, exploitation and presentation ideas, advertisement lay-outs and many suggestions of benefit to the exhibitor.

On "If I Were King" an elaborate and beautiful 24-sheet has been devised that offers five different cut-out possibilities.

"The Flirt" Breaks Records in Pittsburgh

"The Flirt," the Hobart Henley production made for Universal-Jewel release, is just closing the last of its four weeks' run in the Cameo Theatre, Pittsburgh. It is said to have broken many records there. Though it originally was planned to run the picture only one week, the crowds which flocked to the Cameo were so great that the addition of an extra show late in the evening did not lessen the box office line.

The run was first extended to a second week, then to a third and finally to a fourth. Latest reports from Pittsburgh indicate that the attendance, not now as good as during the first week or so, still keeps the house filled. But for the obligatory presentation of another picture beginning next week "The Flirt" might continue in the Cameo for a longer run.

It is of particular note that during the first week's run of "The Flirt" in the Cameo it also was shown in the Alhambra Theatre in East Liberty, a suburb of Pittsburgh. There, too, the picture played to a land office business and was held over for a second week. This has happened only three times during the history of moving pictures in East Liberty. The other two holdovers were "Smilin' Through" and "Grandma's Boy."

"Adam's Rib" Shown; Evokes High Praise

Cecil B. DeMille's latest production for Paramount, "Adam's Rib," by Jeanie Macpherson, had its world premiere at Grauman's Rialto Theatre, Los Angeles, last Sunday, and registered the greatest triumph of the producer's career, according to the Los Angeles newspapers, all of which gave high praise to the picture.

Guy Price, in the Evening Herald, said: "For novel daring in the production of forest and cave-man sequences in the midst of a portrayal of twentieth century life it is doubtful if this picture has ever been equalled. Cecil B. DeMille deserves great commendation as a director. The excellence of the photography cannot be gainsaid. Milton Sills wins the unrestricted approval of all spectators, Elliott Dexter made the most of his part, Theodore Kosloff is a success and Anna Q. Nilsson and Pauline Garon are well suited to their roles."

Edwin Schallert, in the Times, said: "DeMille is more clever than usual in 'Adam's Rib.' It is just full of fascinating stuff."

The Express said: "'Adam's Rib' stirs up a Pandora's Box of sophistry and brilliant technic. It is a fascinating study in directorial psychology and cunning craftsmanship."

Plays Opposite Gibson

Laura LaPlante, who has been "in training" at Universal City for nearly two years, playing chapter films, western and comedy leads, is now playing her first feature leading role for Universal opposite Edward (Hoot) Gibson in "Katy Didd," a story written, scenarized and directed by Edward Sedgwick.

Carewe Film Plays to Big Business

"Mighty Lak' a Rose" directed by Edwin Carewe, the first Associated First National production, is said to have lived up to all its advance expectations made by the reviews of trade paper critics, in its opening run at the Garden Theatre, Paterson, N. J.

According to the letter received by Richard Rowland, general manager of First National from Jacob Fabian, whose chain of theatres includes the Garden, "Mighty Lak' a Rose" went into this 1,200 seat house absolutely "cold," against stiff opposition, against snow and sleet and despite these obstacles created a box-office record that has been surpassed by only one attraction in recent months.

The most commendable feature of the financial report, Mr. Fabian states, is that with the exception of Wednesday when a big storm took place, the box-office receipts showed a continual increase from the opening Monday through Saturday, demonstrating the powerful word of mouth advertising given this attraction by those who had seen it.

On this point Mr. Fabian writes: "Usually in one week stands in this house business drops down on Thursday and Friday over previous days, but the figures show that Thursday and Friday were, next to Saturday, the picture's best days."

Many Bookings for "Woman of Bronze"

The success of "Enter Madame" and "The Hands of Nara," the two most recent Metro releases, starring Clara Kimball Young, has brought about exceptionally heavy bookings for "The Woman of Bronze," the latest photoplay in which this popular star is soon to be seen. Although this picture is not yet ready for general release, bookings in unprecedented volume have been already recorded, and their number is growing readily, it is stated.

"Enter Madame," Miss Young's most recently completed motion picture released by Metro, ran for forty-five weeks on Broadway as a stage play. It is the work of Gilda Varesi and Dolly Byrne. As a photoplay for Miss Young it won widespread approval, it is said.

"The Hands of Nara," based on the novel by Richard Washburn Child, preceded "Enter Madame." It, too, has had a notable record. Its author is a distinguished American novelist; at the present time the American ambassador to Italy.

"Eili, Eili" Scores a Popular Triumph

"Breaking Home Ties," the feature based on "Eili, Eili," the song-prayer, has scored a notable success in New York and is still going strong, says Associated Exhibitors. Though it already has had runs in a large number of theatres, and has played second engagements in some, nearly sixty additional houses have contracted for showings in the near future, and other bookings are being made daily, it is stated.

The production offers unusual opportunities for exploitation features, it is said, and many clever ideas have been adapted in the arrangement of special displays and prologues.

The British Embassy Lauds First National

For the second time within a period of a few months a First National attraction has won the attention and praise of the British Embassy at Washington.

Only a short time ago Sir Auckland Geddes personally witnessed and endorsed Jackie Coogan's production of "Oliver Twist." More recently a special showing was arranged for the members of the embassy and a few invited guests for "The Hottentot." Following this showing, which was given before an audience of men versed in horsemanship, Hugh Tennant wrote the following endorsement for the British Ambassador:

"I am asked by the Ambassador to convey to you his warmest thanks for your kindness in entertaining the members of the staff of this Embassy. The Ambassador and all those present were delighted with 'The Hottentot' and all agreed that it was by far the best picture of horse racing that they had ever seen on the screen and, as you know, this Embassy contains some first-class horsemen."

Cruze Finds Girl to Lead in Big Film

James Cruze has found the very girl he wants to play the leading role in his big Paramount all-star production, "Hollywood," which he started at the Lasky Studio, Monday, February 12. The director declines to announce the young woman's name as yet and will not divluge anything concerning her beyond the fact that she is strikingly beautiful and never has appeared in pictures before.

For days Cruze prosecuted his search for the exact type he wanted in the department stores of Los Angeles. The telephone at the studio casting office as well as the one at Mr. Cruze's residence rang almost constantly with applications from girls who hoped to get this great opportunity for fame and fortune. The director made screen tests of a number of the applicants and interviewed hundreds of girls, and there is intense interest throughout the film capital in the announcement of his choice, which is expected in a few days.

Walter Woods has written the scenario from Frank Condon's novelette, "Hollywood, and the Only Girl," and will be the production editor. The story, according to Paramount's announcement, carried with it no propaganda, no expose of the secrets of picture-making. It is not a moving picture tour of Hollywood, but on the other hand is a real, fast-moving story, a human love romance of a girl who wants to get into the movies—and doesn't succeed.

Big Stars Engaged for "The Spoilers"

Four screen stars of international fame have been engaged for Jesse D. Hampton's new screen version of Rex Beach's great Alaskan novel, "The Spoilers," which he is making at the Goldwyn studios for distribution by the corporation.

Milton Sills has been engaged to play the part of Glenister. Anna Q. Nilsson will be the Cherry Malotte. Bryant Washburn, a star in his own right, is cast for Attorney Wheaton, and Wallace MacDonald, one of the most popular of the younger film stars, will have the role of the Bronco Kid.

Other big names will be added to this array of talent, making it a cast comparable to the very best that has ever appeared in a Goldwyn picture—and Goldwyn casts are noted the world over for their excellence.

Lambert Hillyer is ready to begin photography as soon as the "Western Street," the biggest ever constructed for a photoplay, now under way on the Goldwyn lot, is completed.

Palmer Corp. Enters Production Field

The Palmer Photoplay Corporation has entered the producing field. Camera work has begun upon "Out of the Night," the first of the series of big photodramatic features to be produced. "Out of the Night" was written by Mrs. Ethel Styles Middleton, of Pittsburgh, who trained herself in screen technique through the Palmer educational department. Joseph De Grasse has been entrusted with the direction. Lloyd Hughes has the leading role. Lucille Ricksen plays opposite him. George Hackathorne, Myrtle Stedman, Philo McCullough, Claire McDowell, Frankie Darrel and Muriel MacCormick make up the supporting cast.

"Our avowed policy of strict honesty and truth-telling begins with this announcement," said President Roy L. Manker. "We say, therefore, that we do not guarantee to turn out a 'world beater' in our first production. We have a splendid story that is the selection from a great process of elimination which brought forth from so-called 'outside' writers nearly a hundred photoplays so good, so original, and so effective from the motion picture standpoint that the final choice was a matter of extreme difficulty. Upon the foundation of this masterful story we shall build a production that has all the other advantages we can obtain for it in the entire industry.

"Our policy is nothing short of a declaration of independence that may be interpreted as predicating the beginning of a new era in motion picture making. We hope to prove that the talented, trained 'outside' author is capable of supplying a fresh, virile, inspiring screen literature, a literature peculiar to the motion picture. Moreover, we are creating the precedent of paying these hitherto unrecognized authors a royalty upon the profits of the pictures; one thousand dollars in advance and 5 per cent. for five years. Payment on the royalty basis insures a just and adequate compensation for the fruits of creative genius."

Read what the New York TIMES said about Extra!

DRIVEN

Driven," the motion picture of Southern mountaineer life which opened an engagement at the Criterion Theatre yesterday afternoon, is one of the most genuine films even shown on Briadway. Except for its ending, which is, in part, a concession to the popular taste for theatrical hokum, it is convincingly sincere. And, most important of all, it is intensely dramatic. It is dramatic because it is rooted in reality, in a true situation, and grows logically, inevitably, up from its solid ground.

And it is unusually well made. Charles J. Brabin, who broke away from the movie millyard to do something he wanted to do in motion picture creation, went down into the Southern mountains to make this film. He sought a natural setting, he took competent players with him, and he grasped the fundamentals of life in the mountains before he used the camera. Then he made the picture. He brought technical skill and an instinct for cinematographic expressiveness to his task, and the result is a story in living pictures, pictures that you can't get away from and are not likely to forget for a long time. There are scenes in "Driven" that reach the summit of cinematographic power. It is impossible to imagine how the things they say could be more effectively told.

As the mother in the mountains, Emily Fitzroy gives a thrilling performance. Her life is dead. She is broken. Her face is forever set in weariness—except when it blazes in resolution. And when it blazes, the spectator sits up in his seat. He feels the fire. The others in the cast are also good. Elinor Fair, as the girl, is appealing, and Charles Emmett Mack, though not altogether a happy selection for his rôle, still gives it the essential character it demands. He weakens it chiefly in the close-ups, of which might be fewer. Burr McIntosh, as the father and George Bancroft as Lem are true to their type and make themselves plain. Altogether, the acting is excellent.

A CHARLES BRABIN Production

UNIVERSAL JEWEL

Presented by Carl Laemmle

List First of Big Leah Baird Films

When the first of three big 1923 specials featuring Leah Baird is released by Associated Exhibitors, March 18, it will bear the name, "Is Divorce a Failure?" This picture, adapted from a well known play by Dorian Neve, bore the working title, "When Civilization Failed," during the process of production, but Miss Baird has decided upon the new name as expressing more definitely the question which is propounded in the unfoldment of the story.

"I am fully convinced from conversations with many prominent screen players that there is a growing tendency toward more serious thought, especially among our women stars," says Miss Baird. "Moreover, I have always been in sympathy with the high purposes of the Federation of Women's Clubs, and now that it is launching a nation-wide campaign for revising the country's marriage and divorce laws, I believe this new title will be accepted as most timely."

The plot concerns a woman who obtains a divorce decree in Reno, but regrets her action when the former husband and the man who has fascinated her are shown to her in vivid contrast. The comparative test is arranged by a lawyer who is friendly to both the ex-wife and the ex-husband. He contrives for all three persons to be passengers on the same steamship in a cruise in Southern waters, though in the beginning only the "third party" knows of the presence of the others.

Preparing for Next Big DeMille Picture

Clare Beranger, author and scenarist of the William DeMille productions for Paramount, is at present on her semi-annual trip to Los Angeles from New York and is in conference with Mr. DeMille. She brought her screen adaptation of "Only 38," by A. E. Thomas, suggested by the story by Walter Prichard Eaton, which will be Mr. DeMille's next production.

While in conference with Mr. DeMille, Miss Beranger is making plans for the story to follow "Only 38." Mr. DeMille and Miss Beranger are also editing and cutting "Grfumpy," the recently completed production, adapted from the stage play of Horace Hodges and T. W. Percyval. The cast of the coming DeMille production will be announced later.

To Start New Play

Agnes Ayres arrived in New York this week from the Coast to take a leading role with Antonio Moreno in "The Exciters," a Paramount picture which will be started next week at the company's Long Island studio under the direction of Richard Ordynski. John Colton, author of "Rain," is adapting the stage play to the screen.

Many Contracts for "Bill of Divorcement"

Jensen & von Herberg closed a contract this week with Associated Exhibitors for a week's run of the Associated feature, Constance Binney in "A Bill of Divorcement," in their big Liberty Theatre, Portland, Ore. Almost simultaneously, Skouras Bros. booked this attraction for their circuit of St. Louis theatres including the New Grand Central, Pageant, the Grand Florissant, the Shenandoah, the Lindell, the Manchester, the Lafayette, the Gravois, the Novelty and the Maffitt.

Another recent contract was closed by the Stanley Amusement Company, calling for a week's engagement in one of its big Market street houses in Philadelphia. Among many other bookings for runs of a week each are those of Jake Laurie's Modern and Beacon Theatres, Boston; Keith's, Portland, Me.; Ed Reed's Strand or Modern, Providence, R. I.; J. Dittmar's Rialto or his Majestic, Louisville, Ky.; I. Frankel's Palace, Cincinnati; I. Libson's Palace, Indianapolis, and C. E. Rogers's Grumps, Columbus, Ohio.

Among yet other contracts for important runs, according to a statement by Associated Exhibitors, are those of Proctor's Grand Theatres in Albany, Schenectady and Troy, N. Y., and J. M. Griswold's Savoy, Syracuse; I. Libson's Strand, Dayton, Ohio, and the Palace, New Orleans, on the Orpheum circuit.

"Dangerous Age" Picked as Model

The Palmer Photoplay Corporation out in Los Angeles are using John M. Stahl's production, "The Dangerous Age," produced by Louis B. Mayer and released by First National, as a model in screen story construction and have sent out letters to 10,000 photoplay students to see the picture and in towns where it has not been played to urge the exhibitors to show it.

The Palmer people declare that "The Dangerous Age" is an outstanding argument in favor of the original story for screen production and since this organization teaches scenario writing its students are naturally interested in a picture that was not based on a book or a play.

Thomas H. Ince, Rex Ingram, G. Gardner Sullivan, Rob Wagner, J. L. Frothingham, James R. Quirk and Allen Holubar are on the advisory council of the corporation.

E. Fred Franklin, of the photoplay organization, has sent the following letter to Mr. Stahl who selected and directed "The Dangerous Age":

"From our view point as unqualified champions of the original story for screen production, your picture 'The Dangerous Age' is a splendid piece of photodramtic art.

"So inspired are we by the exceptionally fine handling of an original story we are sending in a letter to approximately 10,000 students of the screen, many of whom are Palmer students our urgent request that they see the picture and request its showing where it has not already been booked."

Tie-up Results in Big "Nanook" Run

How the run of "Nanook of the North," at the Strand Theatre, Kansas, made a new and lively chapter in the history of that enterprising city, is told in public school records sent to Fathe. Under an arrangement between the Strand management and the High School Faculty and Grade Teachers' Clubs, practically every public school teacher in Emporia served as an advance ticket-seller for the "Nanook" engagement. Result: overflowing audiences. The proposition, posted on all school bulletin boards, read:

"The High School Faculty Club and the Grade Teachers' Club are needing money to fianance various projects. We have a very favorable contract with the Strand, provided we will get back of the canvass for the sale of tickets, and go after it. If we work, Mr. McClure will guarantee us a minimum of $100 for our share. He thinks it ought to be more. Our share to be divided between the two clubs in proportion to the amount of money turned in for the sale of tickets."

Following is from the school teachers' official endorsement of "Nanook": "Unlike anything you ever saw, taken in a country where no motion picture camera ever went before, a land where zero is warm most of the year, far to the north where the screech of locomotive is never heard, but where it is just one thrill after another. A human, gripping picture, replete with dramatic situations and surprises; a masterly presentation of life, love, and the unending struggle in the icy wastes of the actual Arctic."

"Supreme Passion" Listed for Release

Tom Moore's most celebrated poem, "Believe Me If All Those Endearing Young Charms," is the basis of the story told in "The Supreme Passion," a highly romantic drama which Playgoers Pictures has set for release February 25. The authors of this six-part feature are the well-known playwrights, Robert McLaughlin and Charles T. Dazey. The former has written such powerful dramas as "The Eternal Magdalen," "The House Without Children," and "Decameron Nights," while Mr. Dazey is the author of "In Old Kentucky" and many other stage and screen successes.

Among the featured players in "The Supreme Passion" is Alice Dixon, seen recently in support of Alice Brady in "Anna Ascends," and Thomas Meighan in "Back Home and Broke," and, before entering motion pictures, known all over the world as the Coco Cola Girl. The leading male role is played by Robert Adams, who introduced Booth Tarkington's delightful "Clarence" to theatre audiences in the West.

The story is of a girl who wants to make sure that the man she marries will love her, even after her beauty is faded and gone. The method she employs to determine whether she is loved for her physical or her spiritual beauty is clever and courageous.

Goldwyn to Handle Mills Picture

Goldwyn Pictures Corporation has just closed a deal with Frank B. Mills whereby he will produce for Goldwyn distribution a romantic photoplay called "What Shall It Profit?" It is an original story by George D. Baker.

The story tells of a prince of a mythical European kingdom who falls in love with an American girl in Paris, to which city he has fled when his father wanted to arrange a marriage with the princess of a neighboring kingdom. The prince is forced to return when war is declared and join his regiment. The king wins his war but loses his son, who is killed in action.

It will be seen that the story is of the romantic type of "The Prisoner of Zenda" and other tales of happenings in mythical countries which have come back into popular favor.

Dustin Farnum in "The Buster"

In "The Buster," a Fox picture starring Dustin Farnum, which will be released February 18, the author, William Patterson White, has taken one of the modern athletic young women of Eastern society and set her down in the rough-and-ready surroundings of the untrammeled West. Her readiness to show the foreman of the ranch where she is staying that she is able to take care of herself on all occasions fills the picture with breezy action. Doris Pawn plays the girl and Dustin Farnum is the ranch foreman.

Press Critics Laud New Metro Picture

"All the Brothers Were Valiant" was acclaimed with the highest praise by Washington's motion picture critics, says Metro. They were unanimous, it is stated, in their approval of this thrilling sea tale adapted from the story by Ben Ames Williams. The story, the acting and the direction of this production came in for unstinted commendation.

"The Washington Post" says: "It may be on account of the appropriate title, or the name of Lon Chaney on the billboard; or because of apt direction, or the humanness of the characters; or possibly because the world still loves romance and melodrama of the sea; or it may probably be an accumulation of all these causes that resulted in the Palace throwing open doors to capacity audiences last night and hanging out the 'S. R. O.' sign when the premiere of 'All the Brothers Were Valiant' opened and promised a week's full house run."

The reviewer for "The Washington Daily News" writes: "Of all the * * * salt water dramas we have visioned in the past couple of years, the best is 'All the Brothers Were Valiant.'" "The Washington Times" says: "A Metro stamp is upon the film, and it lives up to usual Metro standards."

This photoplay is taken from the novel of the same name by Ben Ames Williams. The scenario was written by Julian Josephson. Robert Kurrle photographed the picture.

Tourneur Finishes Work on Big Film

Maurice Tourneur has finished "shooting" the scenes for his new First National release, "The Isle of Lost Ships," adapted from Captain Marriott's celebrated novel of stirring sea life. All kinds of experts are being called in from the outside world these days to assist in the details of picture making.

During the filming of "The Isle of Lost Ships" Tourneur had the help of an admiral of the U. S. Navy and a former captain of submarines. The sea scenes were made off the Santa Barbara coast, to which old hulks of vessels were hauled from as far away as San Francisco, where Tourneur's scouts discovered an old ship graveyard. Thirty odd ships in all were salvaged for filming purposes.

Tourneur picked a strong cast for this picture. This cast includes Anna Q. Nilsson, Milton Sills, Frank Campeau, Walter Long, Bert Woodruff, Aggie Herring and Irene Hunt. Arthur L. Todd photographed the picture.

"Within the Law" to Be Big Picture

Reports from the coast indicated that Joseph M. Schenck intends to make "Within the Law" the most elaborately staged picture in which Norma Talmadge has ever starred. He has had a special art director design the sets he has had a captain of police assist Frank Lloyd in the details of the acting of the crook characters, he has engaged Willard Mack to keep production generally.

The cast in support of Miss Talmadge contains names that are known to all picture lovers. Among them are Jack Mulhall, Lew Cody, Eileen Percy, Joseph Kilgour, and Helen Ferguson.

"Within the Law" will contain, it is said, one of the most brilliant dinner-dances ever screened. The event takes place at a yacht club and for this was built a duplicate of one of the world famous New York yacht club dancing halls, containing accurate reproductions of dozens of trophies.

In these Director Lloyd will have 125 actors and actresses. All of the gowns of the women over sixty were especially made by Mr. Schenck's costuming department after London, Paris and New York models. The gown Miss Talmadge wears in these scenes is of jade green and was one of the many purchased by the star on her recent trip to Paris. Mr. Schenck watched every detail of the picture. He even had special cigarettes made for Jack Mulhall and on these were engraved Mulhall's screen name, Dick Giler.

The background for another big scene, the court room, was built from photographs and drawings of one of the courts of General Sessions in New York. Artists worked for days, it is reported, making exact duplicates of the painting of Justice and other famous paintings that hang in the court.

"Within the Law" will probably be released by First National some time in April or May.

Title Changes

C. C. Burr's latest All-Star comedy "The Nuisance," released through Hodkinson has been changed to "The Busybody." This was done to prevent confusing it with a comedy that was produced sometime ago under the same title.

Read what the New York Papers said about EXTRA!

DRIVEN

"A really splendid film. As artistic as anything yet produced on the screen. Whoever misses seeing this piece misses a film that he or she would have been glad to remember. It is gratifying to be able to recommend this picture as one of the finest we have ever seen!"

—N. Y. MORNING TELEGRAPH

"Among the very best, not only this season but all other seasons. In all respects it is a masterly work. Greatness is achieved. 'Driven' could be utilized to serve as a model for the great majority of cinema producers."

—N. Y. GLOBE

"Among the best cinemas produced here in a long time. An unusual picture. A powerful story. Many thrilling moments. True to life. It is well worth seeing."

—N. Y. EVENING TELEGRAM

"A photoplay having every element of an exceptional picture. A praiseworthy film."

—N. Y. EVENING MAIL

"One of the really fine things, dramatically, which have been shown on Broadway screens this year. It is natural and human and moving; it is acted with exceeding grace and faithfulness."

—NEW YORK WORLD

"Fascinating and real. Mr. Brabin has done it perfectly. It is well worth seeing."

—N. Y. TRIBUNE

A CHARLES BRABIN Production

UNIVERSAL JEWEL

Presented by Carl Laemmle

Issue Picture Editions of "Truxton King"

The first copies of the motion picture editions of both "Truxton King," by George Barr McCutcheon, and "The Custard Cup" will be received this week by the leading book stores in all the key cities.

Grossett & Dunlop, the publishers, arranged with the Fox Film Corporation for the special editions, which carry special pages showing scenes from the two named productions and also give credit to the producer on the jackets of the books.

Photos of Mary Carr, the mother of "The Custard Cup," and John Gilbert, the hero, of the romantic tale of McCutcheon's, are also used in the popular editions of these two stories.

Japan Buys 12 Big First National Films

U. Ono has bought from Associated First National twelve Mack Sennett comedies for distribution in Japan. The comedies are "Bright Eyes," "Gymnasium Jim," "Love and Doughnuts," "Be Reasonable," "By Heck," "Duck Hunters," "On Patrol," "Step Forward," "Ma and Pa," "Homemade Movies," "Bow Wow," and "When Summer Comes."

A. Holubar Finishes "Slander the Woman"

Allen Holubar has completed "Slander the Woman," which is set for April release by First National. Dorothy Phillips is the star of the pictures. The picture was made at the United Studios in Hollywood and in the Canadian Northwest. Supporting Miss Phillips are Lewis Dayton, George Siegman, obert Anderson, Mayme Kelso, Yuez Seabury and W. A. Orlamond. Byron Haskins did the camera work.

"Red Darkness" Is Gilbert's Next

Following "Truxton King," the romantic story of George Barr McCutcheon, which was released by Fox Film Corporation on February 18, John Gilbert will be seen in "Red Darkness," a story by George I. Wortz.

In the new Fox production Gilbert interestingly portrays the character of a "Raffles" disguised in the clothes of a wandering holy man.

"Red Darkness" was directed by Jerome Storm from a scenario by Joseph Franklin Poland. The supporting cast includes Billie Dove, D. R. Hatswell, George K. Arthur, Wilton Taylor, Ruth Boyd and Luras C. Luke.

Laura La Plante in Leading Roles

Universal announces the elevation of Laura La Plante to leading roles in Universal features. Her first leading woman work in Universal Attractions will be in support of Hoot Gibson in "Dead Game," a story written by Edward Sedgwick, who will also direct it.

Newspaper Praises Film in Editorial

The Denver Times has commented editorially and praisefully upon Douglas Fairbanks in "Robin Hood."

Mr. Fairbanks' latest United Artists' release was being shown at the Colorado Theatre, later being transferred to the American. Not only did this photoplay win extensive editorial comment in the Times, but it also drew flattering paragraphs from "Observer," who writes a column on the first page of the Denver Express under the title, "Getting Down to Brass Tacks."

"As an historical narrative, recreating the scenes and atmosphere of the Middle Ages and presenting to modern eyes a vivid and fascinating picture of the age of chivalry, 'Robin Hood' quite justifies, in our opinion, all the glowing comments made upon it by the dramatic critics of the East," wrote George Sanford Holmes in the Denver Times.

"What this world needs, among a lot of other things, is wholesome romance," said "Observer," in the Denver Express. "Then we would get away from the hollow flapperism seeking excitement in the artificial glare of sensationalism. I think I've found what I've been looking for in Douglas Fairbanks' 'Robin Hood.'"

Two Leading Women in "Bright Shawl"

Richard Barthelmess will have not one but two leading women in his picturization of Joseph Hergesheimer's novel, "The Bright Shawl" which he is now making under the direction of John Robertson for Associated First National release.

Mary Astor has been added to the cast and will find herself very much of a leading woman in the end for the picture closes on her in Barthelmess's arms while Dorothy Gish who has been vamping her way gaily through the earlier scenes will have "died."

Miss Gish admits it is the first time she has ever "died" in a picture. It is also her initial appearance as a "vamp."

Inspiration Pictures under whose guidance Barthelmess is starring has given "The Bright Shawl" an elaborate production scenically. Many of the big scenes were taken in Cuba where Hergesheimer planted his story.

It is gay with the life and color and love and intrigue of old Spain and will show Barthelmess in a much more romantic role than was the case in his recent photoplays.

Barthelmess has had a big success since becoming a star. His pictures "Tol'able David," "Sonny," "The Bond Boy," "Fury," have won the praise of exhibitors generally.

"The Bright Shawl" will be released by First National about April.

Negri's "Mad Love" Arouses Enthusiasm

Goldwyn's Pola Negri picture, "Mad Love," which will soon be released, recently had a studio showing at Culver City, just after Katharine Hilliker and H. H. Caldwell had completed the editing and titling of the film. Many of the famous men and women of the industry were present and expressed unbounded admiration for the art of the Polish star as exhibited in this great photoplay.

Many letters and telegrams were received by Abraham Lehr, vice president in charge of production at the studios, and by F. J. Godsol, president of Goldwyn Pictures Corporation, in New York, expressing the sender's enthusiasm for "Mad Love" and its star.

Rupert Hughes, who knows a great deal about motion pictures, both as author and director, and who has made some of the best of recent American pictures, wired the home office as follows:

"The always wonderful Pola Negri is wonderful once more. She loves, hates, laughs, grieves, lives with a peculiar intensity. She burns through iron like an acetylene flame white hot. Too many of our actresses rather dream their roles than set them on fire. Pola Negri's business in life and art is not repression but expression."

Frank Mayo, one of the film's best known stars, telegraphed:

"Miss Negri gives the very best performance of her career."

Dagmar Godowsky, well-known dancer and picture player, wired: "Miss Negri's acting is superb. It is a real contribution to the screen."

And that is the tenor of the many messages which Goldwyn has received concerning this picture. Exhibitor interest is most keen in it; they know through the mysterious channels through which such information is disseminated that "Mad Love" is a great picture superbly acted by Miss Negri and they are booking it heavily.

Famous Artist to Color Prints

Gustav Brock, famous Danish miniature artist whose recent exhibition at the Ehrich Galleries in New York attracted wide attention, has been engaged by Cosmopolitan Productions to do the hand coloring on the prints of Marion Davies' latest picture, "Adam and Eva."

"The Water Cross" Finished

William Russell has finished "The Water Cross," which will be his next picture released by William Fox. Eva Novak has the leading feminine role.

Complete Farnum Film

Work has been completed at the William Fox West Coast studios on the next Dustin Farnum picture, which has the working title of "Klondike Kit's Revenge." Arline Pretty is his leading lady and the heavy characters are played by Leon Barry and Sidney Dalbrook.

Mix Starts Another

Tom Mix has started work in another William Fox production, "The Journey of Death," which Jack Ford is making from the story and scenario by Jules Furthman. Kathleen Key plays opposite Mix and Frank Campbeau has the heavy role.

Hunter Returns

John L. Hunter, of Canadian Releasing Corporation, returned to Toronto last week after completing arrangements in New York for the tour of the opera company which will present "The Bohemian Girl" in conjunction with the Harley Knoles picture of the same name distributed by American Releasing Corporation.

Beginning April 16 at the Royal Alexandria Theatre, Toronto, the company will cover all of Canada, the tour lasting all summer.

New Paramount Film

Waldemar Young has begun the adaptation of "Salomy Jane," from Paul Armstrong's play based on Bret Harte's story, which will be George Melford's next production for Paramount following "You Can't Fool Your Wife," now in production at the company's Long Island studio. "Salomy Jane" will be produced at the Lasky studio on the Coast.

Mulhall Signed

Joseph M. Schenck has signed Jack Mulhall as leading man for the pictures made by Norma Talmadge during the coming year. Mulhall is at present leading man in Miss Talmadge's picture, "Within the Law," being made on the coast for First National release by Director Frank Lloyd. Miss Talmadge's next picture will be "Ashes of Vengeance."

Committee Praises Associated Films

Associated Exhibitors bats 1.000 per cent. in the current number of the Photoplay Guide, issued by the National Committee for Better Films which contains a list of the picutres viewed by the Committee in January and its opinions of them. The National Committee for Better Films is affiliated with the National Board of Review of Motion Pictures.

Eighty-four pictures were reviewed during the month, of which only twelve are marked with a start, which, the Photoplay Guide explains, "denotes a particularly good picture." But two Associated Exhibitors features were seen by the reviewers and each of these won the committee's designation, "particularly good."

These two are "Alice Adams," Florence Vidor's picturization of Booth Tarkington's prize-winning novel, and "Is Divorce a Failure?" the first of the big 1923 specials featuring Leah Baird. "Is Divorce a Failure?" is set for release March 18 and "Alice Adams" April 8.

Fox Film Theme of Sermon

The Rev. Fred P. Corson, pastor of the Community Church in Jackson Heights, New York City, recently selected the title of the William Fox special, "The Town That Forgot God," as the topic for his Sunday night discussion.

This was one of four addresses on subjects which seemed to be of particular interest to the members of this church.

In announcing this lecture the following message was used on small white cards which were distributed at the church the previous Sunday:

"These four addresses on Civic Righteousness, International Understanding, Personal Endeavor, and Individual Outlook turn the light of the Christian religion upon problems which are daily agecting the individual."

Booked for Many New York Houses

"Poor Men's Wives," Gasnier's production for Preferred Pictures released by Al Lichtman, which played recently to large crowds for two weeks at the Criterion is scheduled to play at many New York theatres in the not far distant future.

The feature will next be shown on the Keith, Moss and Proctor circuits through Greater New York. Other houses who have contracted for this all star attraction which is a companion piece to the first Al Lichtman release, "Rich Men's Wives," are The Morningside, the Ideal, the Tivoli, the Arena, the Village, the 72nd Street, the Regent, the Ritz, the Eagle, the Clinton, the New Strand, the Palace, the Royal, the Majestic, the Stanley, the 79th Street, the City Hall, the Washington and the Savoy.

Exclusive Views of Constantinople

What are said to be first and exclusive motion picture mid-air views of the troubled city of Constantinople are screened in the current issue of Pathe News No. 14. They are described as being attractively comprehensive while rich in detail. The pictures were taken from a French Army airplane by Pathe News Staff Cameraman Ercole, whose films of scenes in the Graeco-Turkish war are celebrated for their importance and graphic character.

The Pathe News film shows the camera's approach to the historic capital of the old Ottoman Empire from the Bosphorus and the Golden Horn. The panorama then presents clear and detailed views in the following order: Pera, the European section of the city, where most of the foreign ministers and ambassadors have their residences. Then comes the famous Galata Bridge, crossing to Stamboul, the ancient Asiatic section, scene of centuries of alternate Greek and Turkish rule.

"Does It Pay?" Heads Fox List

"Does It Pay?", a drama of domestic relations of today, with Hope Hampton in the leading role, which will be exhibited as a super-special program, heads the March release program of Fox Film Corporation. Included on this same schedule are two feature pictures starring Tom Mix and William Russell, an Al St. John two-reel comedy and two Sunshine Comedies.

"Does It Pay?", which will be released March 4, was directed by Charles Horan from a story by Beatrice Dovskie. This production convincingly and dramatically answers the question asked by the title. It deals with a vital problem of modern life that often finds it way to the front pages of the sensational newspapers.

Robert T. Haines plays the erring millionaire, and others in the cast include Florence Short, Walter Petri, Peggy Shaw, Charles Wellesley, Mary Thurman, Claude Brooke, Pierre Gendron, Roland Bottomley, Marie Shotwell and Bunny Grauer.

"Three Jumps Ahead" is the title of the new Tom Mix feature, which was written and directed by Jack Ford. The Western star exceeds his previous versatile stunts in this picture, which is replete with hazardous scenes. Included in the action of this story is a leap by Mix and his horse, "Tony," over a canyon twenty feet wide and ninety feet deep. Alma Bennett will be seen in this picture as the new leading lady for Tom Mix. The supporting cast includes Edward Piel, Joe Girard, Virginia True Boardman, Margaret Joslin, Frank Forde, Harry Todd, Lon Poff and Buster Gardner.

"Good-By, Girls," is the title of a fast moving adventure story starring William Russell, which is scheduled for release March 11. Jerome Storm directed the production from the story by George Foxall and a scenario by Joseph Franklin Poland.

The others in the cast include Carmel Myers, Tom Wilson, Fay Holderness and Bob Klein.

Al St. John will be seen in a likeable comedy, "The Salesman," which will be released March 11. Friendly Al gets into all sorts of trouble trying to wait on customers and, at the same time, prevent his rival from devoting too much time to his girl.

The Sunshine Comedies are "The Fourflusher," which will be released March 4, and "Clothes and Oil," which will be released on March 18.

"Clouded Name" Latest Playgoers Film

A young actress, who is regarded as one of the prettiest girls on the screen and who many persons believe is in the direct line for promotion to stardom, plays the leading woman's role in "A Clouded Name," Playgoers' current release. She is Norma Shearer, who, with Gladden James and little Yvonne Logan, is featured in this five part offering.

Miss Shearer will be remembered as Eugene O'Brien's leading lady in "Channing of the Northwest," and as a featured player in the Iroquois production, "The Devil's Partner." She plays prominent roles also in Ernest Shipman's "Blue Water" and Arrow's "Man and Wife," which are yet to be released. Besides her beauty and her talent, as acclaimed by reviewers of all the pictures in which she has been seen, Miss Shearer is of that type of innately refined, essentially feminine young woman whose personal appeal is universal.

Take "White Rose" Scenes in South

D. W. Griffith and his company of players making "The White Rose," the forthcoming Griffith photoplay, were guests of the city of New Orleans at the annual Mardi Gras festivities there last week. While taking scenes at New Iberia, La., Mr. Griffith and his party were invited up to New Orleans for the Mardi Gras.

While in Louisiana "The White Rose" company will take scenes in fourteen small towns. The story involves the lives of several young people in a small town in the South, and is founded on one of the most romantic stories told of the picturesque life there in the days of the plantations' social glory.

More Players Added to "Spoilers" Cast

Jesse D. Hampton, who is producing a new version of Rex Beach's Alaskan novel, "The Spoilers," at the Goldwyn studios for distribution by that firm, is adding more great actors to his cast.

The most recent announcements are Barbara Bedford for the role of Helene Chester, the heroine; Robert Edeson for the role of Dextry, Noah Beery for the villainous McNamara, Mitchell Lewis as Marshall Vorhees, Ford Sterling as "Slapjack" Simms, William V. Mong as Stuyre, Alec B. Francis, Louise Fazenda and Kate Price.

Those previously announced were Milton Sills as Glenister, Anna Q. Nilsson as Cherry Malotte, Bryant Washburn as Attorney Wheaton and Wallace MacDonald as the "Bronco Kid."

"The Hero" Gets Big Bookings

"The Hero," a recent Al Lichtman release produced by B. P. Schulberg of Preferred Pictures, is being booked heavily through the Lichtman exchanges for long engagements in important first run houses.

Contracts closed this week include the Alcazar, Birmingham, Ala., the Savoy, Syracuse, New York, the Mystic, Malden, Mass., the Washington, Chicago Heights, Ill., the Waldorf, Akron, Ohio, the Temple, Toledo, Ohio, the Alhambra, Pittsburgh, Pa., the New Miller, Wichita, Kansas, and the Goodwin, the Savoy and the Tivoli in Newark, New Jersey.

"Down to the Sea" Packs N. Y. Cameo

Meeting with every expectation held by officials of the W. W. Hodkinson Corporation, the Elmer Clifton production, "Down to the Sea in Ships," made its bow to the New York public last Sunday and smashed all box office and attendance records at the Cameo Theatre, crowding it for five complete performances. It was a wonderful tribute paid to the enthusiasm and confidence shown by everyone connected with this production.

According to Manager DeRosa of the Cameo Theatre, waiting lines of motion picture fans extending from Broadway to the box office, braved the extreme cold and waited patiently for an opportunity to see this sensational romance of old whaling days. This line continued from 2 o'clock in the afternoon until 10 o'clock at night. The crowds found that all that had been said in praise of this production was true. Many enthusiastic comments were heard in the lobby after each show, according to the management. All of the leading newspaper critics of New York were lavish in their praise of "Down to the Sea in Ships."

As an adveritsing campaign preceding the showing of this production at the Cameo Theatre, special teaser ads were run in all of the New York papers. On the day of the opening a mammoth papier mache whale was perched on top of the Marquee. A ripple machine running along the side of the whale gave the appearance of flowing water. At the same time the Knickerbocker Drug Store, at the corner of 42nd Street and Broadway, carried a window display showing relics gathered during the hunt for the whale, which plays an important role in the production. This display had attracted huge crowds for the past week.

The lobby of the theatre was decorated with harpoons, nets, rope coils, an dbeautiful oil paintings hung in the interior lobby. The program consisted of an overture followed by the Pathe Review and "Fun From the Press" produced by the Literary Digest. An attractive prologue introduced the feature attraction. This consisted of novel lighting effects flashed upon a back drop. The faint outline of a vessel, such as used in the production, was shown with port and starboard lights. It was a night scene, and, as the singer sang from off stage, the lights gradually came on giving the stage an appearance of early morning. The effect was very noticeable and caused considerable comment.

A monstrous size whale made out of cardboard and mounted upon a truck with large billing painted on each side was drawn through the busy thoroughfares announcing the appearance of this super-feature at the Cameo Theatre.

"The Christian" Held for Second Week

Because of the popularity of Goldwyn's Hall Caine picture, "The Christian," with the clientele of the Capitol Theatre, New York, as proved by the big attendance during the first four days of the week, Manager S. L. Rothafel decided on Wednesday afternoon of the first week's showing to retain the film as the feature for a second week. Its drawing power continues unabated as the second week's showing nears its close. Only four other pictures in the history of the Capitol Theatre have been held for a second week's showing.

A photoplay must have a great popular appeal when, with a seating capacity of 30,000 a day, giving six showings a day, a theatre fails to exhaust its patronage in a week's time. The big business done by this Maurice Tourneur production of "The Christian" at the Capitol is being emulated in the other first run theatres of the country, according to a statement emanating from Goldwyn.

"The Christian" began a showing of indefinite length at the Park Theatre, Boston, this week and opened to capacity audiences.

The film has been booked for a week at the Allen Theatre, Cleveland, commencing Feb. 25; for a week at the Stanley Theatre, Philadelphia, starting March 5; is now showing at the Howard Theatre, Atlanta; for a week at the Capitol, Cincinnati, beginning February 25 and then for a week at the Strand beginning March 4; a week at the New Garrick, Minneapolis, and a week at the Garrick, St. Paul, both beginning Feb. 24; a week at the Lyceum Theatre, St. Joseph, Mo., beginning Feb. 25; a week at the Palace, Wichita, Kan., starting March 26; for a week at the Parthenon, Toledo, O., beginning last Sunday; a week at the Rivoli Theatre, Portland, Ore., beginning March 3. It is at the Delmonte, St. Louis, this week.

New Title Selected

"Good-By, Girls," is the expressive title finally selected for the latest production starring William Russell, which the Fox Film Corporation will release early in March. This feature was adapted from a story by George Foxall and directed by Jerome Storm.

The supporting cast includes such well known screen players as Carmel Myers, Tom Wilson, Fay Holderness and Bob Klein.

"Robin Hood" Liked by Washington Elite

Douglas Fairbanks' photoplay, "Douglas Fairbanks in Robin Hood," a United Artists release, which opened recently in Washington, D. C., at the Columbia theatre, is exerting its magnetic influence upon the official life of the national capitol, according to word just recevied by the star-producer from Frances Parkinson Keyes, noted magazine writer, and the wife of Senator Keyes, of New Hampshire.

It is quite likely, according to Mrs. Keyes, that most everybody of official consequence in big political circles will try to learn something of diplomacy and statesmanship from the dashing exponent of taking from the rich to give to the poor, as depicted by Mr. Fairbanks. Among the first of the nation's official family to attend a showing of the picture was Mrs. Coolidge, wife of the Vice President, who was a guest at a theatre party given by Mrs. Keyes. To Mr. Fairbanks Mrs. Keyes later wrote in part as follows:

"I cannot begin to tell you how much we enjoyed the performance, I am sure that if I were a small boy my idea of Heaven would be a performance of 'Douglas Fairbanks in Robin Hood,' and judging from the spirit of the audience I gathered this was the opinion of a good many."

Among others of note who have seen this Fairbanks feature are Mme. de Riano, wife of the Spanish Ambassador; Mme. Panaretoff, wife of the Bulgarian Minister; Mrs. France, wife of the Senator from Maryland; Mrs. Stanfield, wife of the Senator for Oregon; Miss Alice Page, daughter of the Senator from Vermont.

"Just Like a Woman" Listed by Hodkinson

The W. W. Hodkinson Corporation announces that the Grace Haskins production "Just Like a Woman" will be released March 15. This productino has been produced by Miss Grace Haskins, the youngest female producer in the field, and those who have seen an advance showing say that it provides a strong box office attraction for exhibitors looking for something different in the way of film entertainment.

The story of "Just Like a Woman" deals with a young girl, daughter of an actress, who is greatly looked down upon by two old maid Aunts, but who poses as a prim schoolteacher and forces her Aunts to go to the extreme in demonstrating their puritanical beliefs much to their discomfort. She makes a wager to win a young lawyer with whom she is in love. How she does this makes the story unusual in its appeal and decidedly interesting.

The production was made on the Coast and many novelties in the way of an exciting automobile race, some laughable comedy in and about a private school for girls, some real thrills and fight scenes in a small town on the Mexican border, and the two distinct character types portrayed by the leading feminine role, all combine to make this an unusual attraction.

The cast is composed of Marguerite De La Motte who plays the part of the girl who puts her aunts through the paces, Ralph Graves who plays the role of the ambitious lawyer and George Fawcett who enacts the picturesque character of the old Uncle.

Showing Gratifies Hodkinson Officials

Many contracts are being received by the home office of the W. W. Hodkinson Corporation for exhibition of their products throughout the United States. According to the reports just received Jake Louri of the Modern and Beacon Theatres, Boston, Mass., has signed for "The Kingdom Within."

The Whitehurst interests in Baltimore, Md., have signed first run for "Second Fiddle," "The Kingdom Within" and "Bulldog Drummond," while the Stanley Booking Company of Philadelphia, Pa., has signed a contract to play "Second Fiddle."

The reports prove that Hodkinson products are meeting with popular favor by exhibitors, and all the Hodkinson officials feel gratified at the showing being made.

"The Headless Horseman" or "The Legend of Sleepy Hollow," the C. S. Clancy production starring Will Rogers as Ichabod Crane, will play first run at the Cameo Theatre, Pittsburgh, Pa., and also first run at the Olympic Theatre, Buffalo, N. Y. "While Paris Sleeps" is also scheduled for a first run presentation at the Olympic Theatre, in Buffalo.

Starts Three Big Pictures

Last week proved to be one of the busiest that the West Coast Paramount studio had experienced in some time, when three of the biggest pictures the company has ever made were started.

George Fitzmaurice's production of "The Cheat," with Pola Negri starred, Jack Holt featured and Charles de Roche in support, was started Monday. This famous picture, which was originally produced by Cecil B. DeMille some years ago, is by Hector Turnbull, the new adaptation being by Ouida Bergere.

Sam Wood started his Paramount production of "Bluebeard's Eighth Wife," starring Gloria Swanson, on Monday also. This picture was adapted by Sada Cowan from Charlton Andrews' adaptation of Alfred Savoir's play. Julia Crawford Ivers is production editor.

"Hollywood," James Cruze's production for Paramount, was the third picture to start during the week. The story is an original by Frank Condon, adapted by Thomas J. Geraghty, with Walter Woods as production editor. It tells of the adventures of a girl who comes from the Middle West to Hollywood with the hope of getting into pictures.

"Wife in Name Only" Has Big Players

Pyramid Pictures, Inc., formally announces the signing of Mary Thurman, Edmund Lowe, Arthur Hausman, Florence Dixon, William H. Tooker, Edna May Spooner and Ora Jones to enact some of the principal roles in its filming of "Wife in Name Only" which was started last week under the direction of George Terwilliger at the Pyramid Studio in Astoria, L. I.

The producers state that this representative cast, and other artists who will be added as the filming progresses, was decided on with the approval of many theatre and exchange managers in various territories, who were consulted; and that their picturization of Adeline Leitzbach's dramatization of Bertha M. Clay's famous novel, "Wife in Name Only" will be modernized and adequatley produced with exquisite settings by Ben Carre.

"Wife in Name Only" will be the sixth of the Pyramid Specials to be released through the exchanges of American Releasing Corporation, the others being, "My Old Kentucky Home," "His Wife's Husband," "Queen of the Moulin Rouge," "When the Desert Calls," and "What Fools Men Are," which was also directed by Mr. Terwilliger.

February 25 Date of "Java Head" Release

Paramount's feature scheduled for release February 25 is George Melford's production, "Java Head," which was adapted by Waldemar Young from the novel by Joseph Hergesheimer.

Leatrice Joy, Jacqueline Logan, George Fawcett, Raymond Hatton and Albert Roscoe are the featured players. The story is laid in Salem, Mass., in the late forties. The theme is essentially one of the eternal triangle. In this case the three corners are a young Chinese princess, a New England girl and a dashing sea captain engaged in trade with the Orient. To save the life of the princess the young mariner makes her his wife and brings her back to Salem, there to confront his curious family and neighbors and the girl he has promised to make his wife on his return. Only through bitter tragedy is the course of true love allowed to have its way.

The Melford production played successive weeks at the Rivoli and Rialto theatres in New York and was accorded unreserved praise by the newspaper critics. The Tribune said: "Every minute of it was a delight to us."

The Herald said: "'Java Head,' as a whole, is a splendid picture."

"Entertaining and interesting," said the Globe, and the Sun: "George Melford has caught the spirit of the original story and of the period absolutely, and has made it one of the judicious film triumphs of the year."

Big Crowds Flock to Metro Film

"Quincy Adams Sawyer," which opened recently at Balaban and Katz's Chicago Theatre, played to one of the biggest Mondays in the history of the house, according to a telegram received at the Metro offices. The photoplay drew the largest crowds ever lined up for an opening at the Chicago Theatre, it is stated, and was received by motion picture critics with the highest praise.

Make Final Scenes

Frank Lloyd has taken the entire cast of "Within the Law" to San Francisco to "shoot" the final scenes of that picture in which Miss Norma Talmadge is the star. "Within the Law" will be released by First National.

Two Big Cities Laud Priscilla Dean Film

Premiere showings in New York and Chicago have established "The Flame of Life," Priscilla Dean's latest Universal-Jewel production, as one of the strongest pictures ever made by that popular star, Universal says. Release of this feature, which is a Hobart Henley production, adapted from the popular novel, "That Lass o' Lowrie's," by Frances Hodgson Burnett, was received with great acclaim by both press and public, it is stated.

Certain critics hail it as the best Universal feature presented in a long time, and especially as the best role Miss Dean has ever had for the display of her distinctive screen talents.

The picture had its New York premiere over the Loew Circuit, and its Chicago premiere in the Randolph Theatre. Commencing with the State and the New York theatres on Broadway, the New York run of the Dean Jewel includes more than a score of popular New York houses.

P. W. Gallico, the motion picture critic of the New York Daily News, had the following to say regarding the premiere of "The Flame of Life" at the State Theatre: "Carl Laemmle, Universal chief, rings the bell a second time on Broadway this week, with 'The Flame of Life' at the State, although the clamor is not quite as pronounced as in the case of 'Driven,' his other offering. Still, it is sufficiently loud to call attention to the fact that of late this company has been offering the public some exceedingly fine photoplays."

Mae Tinee, in the Chicago Daily Tribune, said: "Again Priscilla Dean proves her right to the title of one of the screen's best actresses."

Genevieve Harris, in the Chicago Evening Post, was even more enthusiastic: "Here is the best picture Universal studios have turned out in a long time," she wrote, "and one of the most vivid and entertaining productions we have seen this season."

Hobart Hebley, who directed "The Flame of Life," was the man who made "The Flirt."

"Peg o' My Heart" Praised by Critics

Metro, with its production of "Peg o' My Heart" with Laurette Taylor, is in the position of a victorious political candidate getting additional confirmatory returns from widely scattered districts. East, south, west, north, Metro says, the newspaper reviews report a landslide for "Peg" and Metro. J. Hartley Manners' play, the reviewers agree, is even more delightful as a film offering than as a stage play.

Theodore R. Liuzza, photoplay critic of the New Orleans Item, after seeing the picture at the N. O. Strand, wrote: "The photoplay even excels in charm of characterization Miss Taylor's own inimitable Peg of the footlights."

Duke Adamshick of the Toledo, Ohio, News Bee, says: "With a touch of drama and a bit of comedy, 'Peg o' My Heart'. . . . is a very pleasing show and should keep the Temple Theatre packed this week. . . . The screen version excels the legitimate." Another Toledo newspapers, the Times, records that "Laurette Taylor makes her debut as a screen star with a loud and voluminous bang."

Davis, photoplay reviewer of the Cleveland, Ohio, Press, observes that while dozens of other actresses have attempted the same sort of role that Miss Taylor portrays, "we don't now recall any who has done it better than Laurette Taylor."

The Sunday Tribune of Tampa, Fla., reports of the showing of "Peg o' My Heart" at the Victory Theatre that Miss Taylor's portrayal is a decided contribution to screen artistry."

Engages DuRue

Eugene DeRue who formerly directed Lyons and Moran later a series of Bobbie Dunn comedies, has been selected to direct Jimmy Adams in a series of situation comedies for Century Comedies. Zion Myers will be assistant director. The first will be based on an original story and six weeks spent in production.

F. B. O. Starts First Anniversary Drive Continuing Through March

Film Booking Offices of America, which one year ago this month came under the control of P. A. Powers, announces this week its First Anniversary Drive, which will continue until the end of March. This drive is being carried on under the personal direction of Mr. Powers, F. B. O. managing director, and will bring the year-old producing-distributing corporation in touch with every exhibitor in the country.

According to the plans for this drive as outlined by Mr. Powers, special features will be inaugurated to arouse the enthusiasm of the sales force. One of these features will be the presentation to the exchange making the most sales of a huge silver loving cup, standing three feet high. This cup will remain as the possession of the winning exchange until the ensuing year, when it will pass into the hands of the new leader. It will become the permanent possession of the exchange winning it three times.

No sales force in the history of the industry has shown greater enthusiasm during a drive than the present F. B. O. force, according to Mr. Powers. "Our growth and our present strength," said the F. B. O. managing director, "after only one year's existence, is proof enough of the loyalty and energy of the sales organization which Harry Berman has built up. We found, when we first announced our plans for a First Anniversary Drive, that the spirit of the home office was reflected in each and every exchange; that the enthusiasm shown for our present F. B. O. product here in New York was equalled and excelled by the men in the field. It will be with a very willing hand that I will sign the checks aggregating $7,500 payable to this loyal and capable sales force. They are carrying out in every way the policy of exhibitor service which I announced as the foundation of the Film Booking Offices one year ago, and when I read in the exhibitors' reports in the various trade papers such phrases as 'F. B. O. with real service and businesslike methods is rapidly coming to the front' and 'Service and price right on all F. B. O. productions,' I feel that while we are only a yearling we are traveling at lightning speed towards success. And for this success our efficient sales force, as well as our high-class box office pictures, must be given credit.

"Our sales force has been instructed in this drive with only one slogan: 'contracts.' It is our object to bring F. B. O. into every theatre in the country; to introduce ourselves and our product and to prove our claim of service to the smallest and largest exhibitors. As a year-old organization we have not had the opportunity of meeting the number of friends that should be ours, but this First Anniversary Drive will widen our circle until it embraces the smallest theatre in the farthest town.

"Fortunately we are able to offer exhibitors during this First Anniversary Drive the finest array of productions which we have ever had in our history. They include such proven box office attractions as "The Third Alarm," "Thelma," "Fighting Blood" and "Canyon of the Fools." Our prospects for the coming months are even finer. 'Can a Woman Love Twice?' our next Ethel Clayton production, will be proved in dollars and cents the best drama Miss Clayton has ever produced. 'Fighting Blood,' our series of two-reel subjects, to be issued every second week, have a following of millions because of their publication in Collier's Weekly, and 'Daytime Wives,' a forthcoming special, has a vital theme and a tremendous appeal. These are only a few of the features and short subjects, built upon the idea of 'entertainment plus exploitation,' which will be issued through F. B. O. within the next few months. Others will be 'The Fourth Musketeer,' another H. C. Witwer story starring Johnnie Walker; 'Westbound 99,' Emory Johnson's big railroad drama; 'Divorce,' a new Jane Noval picture produced by Chester Bennett; 'Crashin' Thru,' Harry Carey's next Western drama, and our regular Plum Center and Carter DeHaven comedies."

Pathe Ads Get Good Display in Topeka

The Grand Theatre in Topeka, Kansas, and local advertisers are shown to have taken very kindly to the original enterprise of the Topeka Daily State Journal in running a display page with the big type heading: "Grand Pathe Contest."

The page is divided into twelve sections each containing a film-enlargement picture from the current issue of Pathe News beneath which is the matter supplied by the advertiser. Right and left at the top of the page are the publishers' announcements, which read:

"See America at home the Pathe News way. Twice a week the Pathe reels at the Grand Theatre bring before your eyes the best pictures of the news events just as they happened. It's up to date education."

Orders 200 Prints of 'The Pilgrim'

The demand for Chaplin's new picture, "The Pilgrim," is so widespread that Associated First National has ordered 200 prints of the picture, which goes into the Strand, New York, February 25 for a two weeks' run.

It is expected that the number of prints on this picture will reach 225, which will be a record over even of the number ordered on "The Kid."

First National branch offices report many bookings already and the demand is for early dates, which may bring a First National record for day and date showings.

Of the 200 prints already ordered, 90 of them are for the New York exchange for use in Greater New York.

After the Strand showing, New York and the Bronx will get the picture March 21, many theatres playing simultaneously that week and the following weeks as the number of prints can be allotted. The Brooklyn Strand and a number of other Brooklyn houses will run it, it is said, simultaneously, beginning March 25.

The prints are being shipped out to the branches as fast as First National can get them.

Off to the Coast

Having completed the interior scenes of his latest Paramount picture, "You Can't Fool Your Wife" at the Long Island studio George Melford has left with his company for the west coast where the exteriors will be filmed. Those who went west with Mr. Melford were Leatrice Joy, Mrs. Joy, Nita Naldi, Pauline Garon, Lewis Stone, Mrs. Stone, Julia Swayne Gordon, John Daly Murphy, Margaret Kelly, Waldemar Young, author of the picture, Mrs. Young, Cy Clegg, assistant director, Bert Glennon, cameraman, Charlie Clark, second cameraman, Nan Herron, continuity clerk and Val Dixon, violinist.

Hiers Working Fast

Walter Hiers is making rapid progress under the direction of Joseph Henabery in "Sixty Cents an Hour," his new Paramount star picture, in which Jacqueline Logan plays the featured feminine role. This is a Frank Condon story adapted by Grant Carpenter and Ralph Block is production editor.

Girls Selected for Sam Wood Film

The last of the seven beautiful girls, selected from hundreds of applicants to enact the roles of seven wives in "Bluebeard's Eighth Wife," Sam Wood's production for Paramount starring Gloria Swanson, has been chosen by the director.

She is Maude Wayne, said to be one of the most beautiful blondes in Hollywood. With the selection of Miss Wayne, Director Wood has completed the choosing of what Paramount says is perhaps the most beautiful cast of girls ever assembled for a single picture. In addition to Miss Wayne he selected these six other girls as follows:

Majel Coleman, winner of a beauty contest in Cincinnati, Ohio; Thais Valdemar, a newcomer to Hollywood from Russia; Arita Gillman, judged Oregon's most beautiful girl; Christiana Montt of Chile; Irene Dalton, formerly model in Chicago, and Helen Huntoon.

Back After Long Absence

John Miltern, who is playing an important role with Thomas Meighan in "The Ne'er-Do-Well" under the direction of Alfred E. Green, is back at work in the Paramount Long Island studio for the first time since 1921 when he played a role in "Experience." Since that time Miltern has been in Europe making pictures for Paramount and has appeared in several pictures produced at the Lasky studio on the West Coast.

Begin Work on "Exciters"

Production of Martin Brown's stage play, "The Exciters," which was adapted for the screen by John Colton, author of "Rain," has been begun at the Paramount Long Island studio under the direction of Richard Ordynski.

Agnes Ayres and Antonio Moreno, who recently arrived in the East from the west coast, will be in the picture and other members of the cast are Burr McIntosh, Ida Darling, George Backus, Jane Thomas and Alan Simpson.

George Webber, who just finished photographing "The Snow Bride," a Paramount picture starring Alice Brady, will be the cameraman for this production and Al Smith will be Mr. Ordynski's assistant.

Agnew Signs With Paramount

Robert Agnew, whose work as the juvenile lead in a number of recent productions has stamped him as one of the most promising of the younger screen actors, has just signed a five-year contract to appear in Paramount pictures, it has been announced by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

"Robin Hood" Sets Many New Theatre Records Everywhere

Setting many new records for audience attendance and box-office receipts at theatres everywhere throughout the country, and in cities of all sizes; winning the highest and most enthusiastic praise from exhibitors, spectators and critics; viewed by the highest of officialdom at Washington, and by royalty abroad, Douglas Fairbanks' photoplay version of the chivalry, dare-deviltry and romance of Robin Hood in "Douglas Fairbanks in Robin Hood," a United Artists release, rapidly is carving for itself a place among the very first of the great motion pictures of the industry.

From coast to coast and in central portions of the United States, from big cities as well as small, come reports of new house records, and capacity business for this sensational film success. At the Capitol theatre, New York, where "Douglas Fairbanks in Robin Hood" opened for its second metropolitan run after a long capacity engagement at the Lyric theatre, this picture played to 101,820 paid admissions and a box-office gross of $58,097.66 for the first week despite a blizzard on the opening Sunday, and followed with a correspondingly big second week.

In Philadelphia at the Stanton theatre, the biggest playhouse in that city, this feature duplicated the crowd congestion of New York when it had its premiere there. More than 60,000 persons jammed the Stanton in the first week of the run. A similar condition prevailed during the first runs in Boston and Chicago, in both of which cities the film is now playing to capacity second run business. Capacity audiences are still packing The Pitt theatre, Pittsburgh, and there is every indication of a long-extended engagement without any falling off in attendance.

Perhaps the most remarkable performace of "Douglas Fairbanks in Robin Hood," however, is the engagement at Grauman's Hollywood theatre, Los Angeles, where the picture had its world premiere. After seventeen weeks of capacity attraction the film is still drawing strong, and box-office figures show that it has been seen in that house by more than 225,000 persons.

All house records at the Colorado theatre, Denver, were broken when this picture opened there, and packed houses were the rule all during its stay at this house, and at the American theatre to which it was moved before the engagement ended.

"'Douglas Fairbanks in Robin Hood' is the biggest picture sensation ever exhibited in Altoona," said I. C. Mishler of the Mishler theatre, "House filled at all exhibitions. Audiences delighted and never before in my career have I experienced such unanimous praise and satisfaction."

The Majestice theatre, Hartford, Conn., was solidly sold out at half past eleven in the forenoon, and by noon the streets a block away from the house were jammed. Grand Rapids, Mich., reported a packed house at every showing. The same report came from the Bellevue theatre, Niagara Falls.

"'Robin Hood' broke all attendance records. Picture a sensation. Whole community talking about it. Give us more like it," wired W. M. Shirley, of the Strand theatre, Schenectady, N. Y.

"Most appreciative and profitable audience in worst storm of the winter. Expect record this week," was the message from the Criterion theatre, Atlanta, Ga.

"'Robin Hood' breaks all Circle house records for opening," was the word from the Circle theatre, Indianapolis.

"Large and most enthusiastic audiences. Every one loud in their praise of the picture," is the report from Minneapolis, Minn., despite below zero weather.

"Still doing big business. Picture will start in third week tomorrow. Public enthusiastic over production," is the message that came from St. Louis, Mo., after two weeks of capacity audiences.

A new precedent is believed to have been established through an arrangement made by E. L. Perry, manager of the New Franklin theatre, Oakland, Calif., for the attendance at a performance of "Douglas Fairbanks in Robin Hood," of the entire personnel of the University of California, second largest college in the country.

Mr. Perry also arranged for the attendance of all students at Mills College, most exclusive girls' school in the West. So far as known this is the first time two great educational institutions have ever attended a showing of any motion picture en masse.

Exhibitors Acclaim "Headless Horseman"

Many commendatory letters have been received by the W. W. Hodkinson Corporation from exhibitors throughout the country in reference to the C. S. Clancy production of "The Headless Horseman" or "The Legend of Sleepy Hollow" starring Bill Rogers as Ichabod Crane.

One in particular that stands out strongly has been received by George M. Dillon, manager of the New York Exchange for the W. W. Hodkinson Corporation, from the Secretary of the Pearl River Amusement Company of Pearl River, N. Y.

The letter in part reads, "Comments on the picture were, during the three performances 100 per cent. complimentary and all who viewed the picture were united in praising it for its attention to detail and the excellence of the presentation."

"The Headless Horseman" played the Pearl River Theatre on January tenth, eleventh and twelfth, and according to Leon N. Woodworth, Secretary for the Company, this picture was finely photographed and excellently directed.

In closing the letter adds: "It might interest you to know that this picture played to the second largest paid attendance at our theatre since its opening."

This communication received from the Pearl River Amusement Company is just a sample of the many compliments that are being received by the Branch Offices of the W. W. Hodkinson Corporation throughout the United States.

Gowland in Principal Role in Goldwyn Film

Gibson Gowland has been engaged to play the role of McTeague in Erich von Stroheim's first Goldwyn picture, "Greedy Wives," adapted from the late Frank Norris' novel, "McTeague," after a search for the right man which has extended over a period of months, and for which scores of the best known names in filmdom were considered.

Mr. Gowland is an English actor. He appeared in a former Von Stroheim production, "Blind Husbands," and he was suggested for the part of McTeague by the director, who recalled his vivid delineation of an important character, that of the Alpine guide, in the former photoplay.

The role of McTeague is a difficult one to fill because of the physical bigness of the dentist as depicted by Frank Norris and because of other special qualifications required.

For the "heavy" in his film version of the Norris novel, Mr. Von Stroheim and Goldwyn production officials have selected Jean Hersholt.

"Ninety and Nine" Breaking Records

Vitagraph's big spectacular special, "The Ninety and Nine," is breaking records all over the country and words of praise are reaching the general offices in unusual numbers. One of the most pleasing of the unsolicited commendary letters came from C. N. Waterbury, manager of the Sherman Theatre, St. Cloud, Minn., who wrote:

"Herewith our check covering what we consider a remarkable showing on 'The Ninety and Nine.'

"In view of the fact that this subject was played on the two coldest days of the winter, with a stiff wind driving, we consider this an exceptional showing.

"'The Ninety and Nine' is great."

"Front Page Story" Praised by Teachers

"A Front Page Story," the Jess Robbins production made for Vitagraph, heads the list of twenty motion pictures approved and praised by the Kansas City Parent Teachers Association.

The committee in charge of the motion picture activities of the association actually functions, and every day its members are on duty at the City Censors' office watching pictures, while others are doing the same at many film exchanges.

Ruggles in New York

Wesley Ruggles, recently signed to a long-term contract to direct Paramount pictures, has arrived in the East and is preparing to make his next picture at the Paramount Long Island studio. The title of the picture has not yet been announced but it is known that Bebe Daniels will be the featured player.

Special Aids

Weiss Brothers announce they will co-operate with State right buyers who purchase their series of eighteen single-reel classics, by furnishing an extraordinary amount of advertising accessories. They have prepared a forty-page campaign book covering the entire series, a three-sheet, together with one-sheet on each subject, slides, 11 by 14 and 22 x 28 photographs and a special film trailer.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Universal Will Film Another Series of "Leather Pushers"

Universal announces the early production of a new series of "Leather Pushers," based on forthcoming stories by H. C. Witwer, the popular humorist, whose prize ring stories as produced by Universal have made an unusually big hit in the film world.

The forthcoming "Leather Pushers" series will be the third set of these Universal-Jewels. The first series of six was released last season. The second is being released now. The new series probably will be ready for lesease late in the spring.

A new contract has been signed by Witwer and Universal covering the six new stories now in preparation. They are being written as short stories and will be published in Collier's, just as the previous "Leather Pushers" stories were.

Universal is arranging for a simultaneous release of the forthcoming of the third series of Witwer pictures with their appearance in Colliers, where they are scheduled to appear every other week beginning some time in May. A combined exploitation campagin will be carried on by Universal and Collier's during the run of the stories and pictures. The new series will use the same characters, Kid Roberts, the millionaire boxer; Joe Murphy, his genial manager, and various other figures of the ring world.

The first series was so popular that advance booking on the second series of six were far in excess of anything Universal had ever before experienced.

"The Leather Pushers" was made by Henry Pollard, with Reginald Denny as the star and Hayden Stevenson in the chief supporting role. The fights are real. Reginald Denny is a boxer of considerable ability, and his antagonists in "The Leather Pushers" always have been selected from among men who actually make their living in the squared circle.

Work on the third "Leather Pushers" series will begin within a few weeks at Universal City.

Photoplay Edition of Book Published for Coue Pictures

Educational announces a new special film edition of Emile Coue's book, "Coue's Own Method," will be published by the Malkan Publishing Company. It will contain numerous illustrations from the film, will carry a special front cover and a description of the corresponding scene in the film accompanying each illustration.

This book, translated from the French, was also previously published by Malkan and serially in the New York Evening Mail and circulated through the McClure Newspaper Syndicate. It is believed that the new edition will offer a splendid tie-up between exhibitors and book stores. Special window cards are being furnished by the publishers which will attract attention to the picture.

"The Message of Emile Coue" was given a special private showing on Friday, February 16, at the Criterion Theatre, New York, before a distinguished audience of about two hundred, including Mrs. W. K. Vanderbilt and other notables attached to the Coue Committee. It was arranged by the producers and distributors of the picture and Hugo Reisenfeld, who booked the picture for an indefinite run at the Rivoli and Rialto theatres. It is being shown at the Rivoli during the current week.

At the Criterion showing, Elmore Leffingwell, M. Coue's personal representative, announced that the picture is not in fiction form, as M. Coue would only consent to a film prepared along those lines, that the message as shown is the simple vital truth and is shown with no deviation from M. Coue's own exposition of it.

Educational reports that the bookings on this picture continue to pour in and in addition to those announced include the Saxe Circuit in Milwaukee, the Circle in Indianapolis, the Walnut in Cincinnati, the Kinema in Los Angeles.

Maloney and Pollard on Pathe List

With Pearl White in "Plunder" reaching the sixth episode, appropriately entitled "Heights of Hazard," and both Snub Pollard and Leo Maloney seen in new two-reel comedies, Pathe's program of nine releases for March 4th is even more than ordinarily attractive. The Snub Pollard two-reeler, called "Before the Public," transforms the small town "tenor" pest into a movie star in a wild cowboy picture called "Rescued," and, back in the home town he condescends to make a "personal appearance." In "Double Cinched," of the two-reel Range Rider Series, the story shows a ranch wedding scene with an escaped convict officiating, he having made a forcible exchange of clothes with the timorous minister en route to the festivities. "Do Your Stuff" is the one-reel comedy of this program, featuring Paul Parrott and Jobyna Ralston in a "planted" Chinatown series of grotesque comic horrors, full of sliding partitions, trick stairs and double-edged heathen swords. The Aesop's Film Fable is called "The Spider and the Fly."

The outstanding attraction presented in Pathe Review is a chemical demonstration called "The Melting Pot," in which metallic sodium plays an astonishing part. More Photographic Gems, and Pathecolor views of the market place in the Moroccan City of Fez, "where commerce began," complete contest of wide appeal.

Books "Mermaid"

The Educational-Mermaid comedy, "Casey Jones, Jr.," has been booked at the Rivoli Theatre for an indefinite run, to accompany the Educational Special, "The Message of Emile Coue."

Rolfs Finds Exhibitors Are Strong for Short Subjects

Mr. J. G. Rohlfs, short subjects sales manager for the W. W. Hodkinson Corporation, after making a careful survey of the short subject field, and based on reports from exhibitors, states that the short subject pictures have come into their own, and, contrary to the manner in which they were formerly regarded, one, two and three reelers are now being ranked as a very important part of the program.

Mr. Rohlfs is of the belief that the success of Hodkinson short subjects is due not only to the quality of the pictures offered, but the diversified program, secured by a variety of short features such as "Days Afield with Rod and Gun," which appeals to sportsmen; Bray Romances, a series of very novel films; "Triart Productions"; "Urban's Official Movie Chats," and "Fun from the Press."

Mr. Rohlfs further states: "Of the theatres using short subjects, approximately 73 per cent use two-reel comedies. When the producer conceived the idea of making better comedies, the public recognized this improvement and responded with their endorsement. This is not only true of two-reel comedies. In fact, all short subjects today are no longer regarded as 'fillers.' This is being evidenced more and more every day by the exhibitor when he contracts for his short reels."

Two More Fox Educationals Scheduled for March List

Two more one-reel Fox Educational Entertainment features have been added to the previous list announced for release during March by the Fox Film Corporation. The new short length features are "Crystal Waters" and "Sentinels of the Sea." They will be released in a series of six, with the following four pictures previously announced: "Wild Waters," "School Days in Japan," "An Alaskan Honeymoon" and "Algeria."

"Crystal Waters" pictures in one reel the water supply of New York City. The water from the Catskill Mountains is shown sparkling and flashing its gem-like radiance in the sun, a precious commodity without which life in the largest city in the world would be unbearable. Many power plants, developing energy for lighting and heating, and the place of mill dams in manufacturing various articles, are also portrayed in short flashes.

"Sentinels of the Sea" is a glorification of the men and ships of the lighthouse service. Superb scenes tinted in natural colors are shown of rescues at sea and the dramatic power of the ocean. Famous light houses and light ships mutely acting as humanity's sentinels are entertainingly set forth in an intensely human story.

These Fox Educational Entertainments are the third series of six to be released to exhibitors.

Sign for Rock Series

Seventy-five percent of the territory on the Joe Rock series of two-reel comedies is already disposed of, according to the distributors, Jo Rok Productions. The originality of Rock's brand of entertainment is the cause for the quick absorption of his product. In New York the Apollo Exchange reports that the Joe Rock series leads all other short stuff in the number of bookings. The same is true in the case of the Celebrated Players, Chicago; Masterpiece Film Attractions, Philadelphia; Federated of Los Angeles and San Francisco and a number of others.

REVIEWED IN THIS ISSUE

Artist, The (Fox).
Before the Public (Pathe).
Best Man (Pathe).
Big Show, the (Pathe).
Days Afield with Rod and Gun (Hodkinson).
Double Cinched (Pathe).
Message of Emile Coué (Educational).
Phantom Fortune (Universal).
Spooky Romance (Universal).

"The Message of Emile Coué"

(Educational—Special—Two Reels)

Emile Coue, the celebrated French physician whose recent visit to this country created such a furore, personally appears in this film. As indicated by the title, it is a serious effort to present on the screen Coue's message as outlined in his lectures and wrtings. No attempt has been made to fictionize it or provide a running story. In fact, the film shows Coue delivering a lecture which is told in the subtitles and by means of cut-ins in which actors are used simply to illustrate certain points. M. Coue impresses you with his personality and intense sincerity.

The picture accomplishes what it was intended to do, to deliver the famous Frenchman's message of the power of auto-suggestion. It does this in an interesting manner that will hold the attention of the great majority of spectators. From a showman's angle, it is a film that no exhibitor should hesitate to book. It is unusually timely and because of the tremendous amount of newspaper publicity recently accorded to M. Coue, it should, if properly expointed, provev a wonderful box office attraction for the live-wire showman.—C. S. S.

"Days Afield With Rod and Gun"

(Hodkinson—Short—One Reel Each)

This is a series of six short subjects of the out-doors, as the name implies. They were produced by Eltinge F. Warner for Hodkinson distribution. The three which have been shown for review, "The Goose," "The Quail," and "Salmon Fishing," are all of exceptional interest and are well filmed.

"The Goose"

Illustrates the manner of hunting these nomads of the air along the lower Mississippi River.

"The Quail"

This is also a hunting film showing how these tasty birds are trailed with well-trained dogs and "flushed" for the huntsmen to bring them down as they fly off.

Salmon Fishing

This reel shows interesting scenes of sportsmen and sportswomen along the salmon streams in New Brunswick, Canada, casting for "bites," which come frequently. One of the fish pulled ashore after a hard fight, weighs 32 pounds.—T. S. daP.

"Before the Public"

(Pathe—Comedy—Two Reels)

A clever bit at the opening of this comedy is a parody on one of the old-fashioned illustrated songs. Snub Pollard plays the "silver-throated tenor," a character that will most likely have a wide comedy appeal. He becomes a movie star of Western dramas. His enemies decide to prove whether he is a good horseman or not, so they frame him in a horse race. There is plenty of lively action and some exceptionally funny titles.—M. K.

"Double Cinched"

(Pathe—Western—Two Reels)

A wedding in which a minister and an escaped convict exchange positions is pictured with considerable suspense here. Leo Maloney plays the rancher who is the victim of the fake ceremony. The convict has forced the minister to change clothes with him, and then presents himself as the new pastor, plotting meanwhile to steal the money which the ranchers give the bridal couple. The story is worked out convincingly, has a few amusing touches and should entertain generally.—M. K.

"A Spooky Romance"

(Universal—Comedy—Two Reels)

This Century comedy gets its laughs from an abundance of weird effects. The hero is hoodooed at every turn. He approaches the home of his sweetheart in a trick boat over which he has no control. Finally when he gets inside he finds himself surrounded by queer monsters in various forms. Everything in the house including the rugs and furniture becomes human. Mummies come to life and a skeleton follows him everywhere. In effect the picture is not unlike a burlesque on popular mystery pictures such as "One Exciting Night." Because of its variety and originality it should amuse almost everyone.—M. K.

"The Big Show"

(Pathe—Comedy—Two Reels)

Our Gang contributes an especially worthy number to the series in this. Setting up an amateur circus is their achievement. It proves a splendid idea for comedy and is worked out with an abundance of amusing detail. Every bit of it is entertaining and much of it is extremely funny. Among the features of the gang's show is a group of impersonations of popular movie stars. Chaplin, Pickford, Lloyd and Fairbanks are cleverly presented by these small entertainers.—M. K.

"The Artist"

(Fox—Comedy—Two Reels)

An artist's studio forms a favorable setting for Clyde Cook's brand of comedy in this subject. He gives one of the funniest performances of his career. The material is well-chosen, the stunts are funny and Clyde Cook's contortions and facial expressions are highly amusing. He gets a job as artist's assistant but proves almost anything but that. Later he has rendezvous with a beautiful lady in a cafe and has a scene at the table when snails are served which will bring many laughs.—M. K.

"The Phantom Fortune"

Many Thrills and Wholesome Entertainment in Universal Chapter Picture With William Desmond

Reviewed by Mary Kelly

Less sensational but equally thrilling, "The Phantom Fortune" offers something rather new in chapter pictures. Instead of resorting to the highly spectacular and exaggerated, Universal has based the dramatic interest on American business life. It offers plenty of exciting entertainment. It will probably appeal to a different type of audience from the average serial fans, but as there are many who will prefer this, it should lose nothing by the difference.

The action is abundant and varied. The story is interesting and wholesome, and most of the characters are everyday creatures. This does not mean that the story is too prosaic, but on the contrary the subject is one that has a decided appeal to the average mind. Bolstering up a business ruined by competitors is the office of the hero this time. There are many thrilling experiences. William Desmond is well equipped to play this type of part which calls for considerable speed and energy. Esther Ralston is a charming new type. She is pretty and shows real dramatic ability. The others are well cast.

"It Can Be Done," the first of the twelve episodes, shows Larry Barclay the hero on a wild ride to recover the paper which relinquishes his father's business to a rival concern. It ends with an automobile accident in which he gets tangled up in electric wires.

The second, "Never Say Die," shows him recovering the paper and his desperate efforts to raise the amount of the pay roll, to satisfy the employees before a stated time.

"Work and Win," the third, deals with a thwarted shipment of rubber, and the underhand attempts of his enemies to hinder one of the hero's important business deals.

CAST

Larry Barclay..William Desmond
Mary Rogers.....Esther Ralston
Speck O'Dawn.....Lewis Sargent
Hamilton.....Harry DeVere
Owens.....George Webb
Nadine.....Cathleen Calhoun

Story and Scenario by A. W. Coldewey and George Hively.

Direction by Robert F. Hill.

Length, twelve chapters two reels each.

"The Best Man"

(Universal—Comedy—One Reel)

There is no lack of action in this Lewis Sargent comedy, but the punch is not always there. It depicts the maneuvers of a boy who tries to prevent his mother from marrying a man of whom the son does not approve. After no end of trouble he discovers that the young man had no intention of marrying his mother, and arrives in time to be "best man" at his marriage to a flapper. It seems rather painstaking and has a few laughs but hardly enough to compensate for the effort put into it.—M. K.

Pathe Signs Stan Laurel for Series of One-Reel Comedies

The third important announcement in as many weeks of the acquisition of new short subject series by Pathe has just been made by General Manager Elmer Pearson, who reports the completion of arrangements by which Stan Laurel has been engaged to star in a series of one-reel comedies on which production will start immediately.

The Stan Laurel comedies will be released alternately with those featuring Paul Parrott, making a one-reel comedy release as heretofore. However, with two units working, higher quality and additional exhibitor value is expected to be attained. This decision is in line with the result of conferences between Hal Roach and Pathe officials on his recent visit to New York, to give more time and attention to the making of short subjects with more lavish settings and elaboration of detail, and additional box-office value. Two weeks will be devoted to the making of each picture, in these two series.

Century Bookings

Baby Peggy's second release, "Sweetie," after its second week at the Criterion Theatre, will go to the Rialtol Theatre.

The Tivoli of San Francisco, the Ascher Merritt Theatre of Milwaukee, the Carmen Theatre of Philadelphia and the Randolph Theatre of Chicago have booked the entire Baby Peggy series.

Answers of Editors to Pathe Question Show Emphatic Preference for Short Subjects

226 Out of 231 Declare Value of One and Two Reel Pictures Increasing

What the thoughtful element of the motion picture industry has for some time accepted as a demonstrated fact, the editors of representative home newspapers throughout the United States have declared ratified by the picture-going public.

This means that there can be no further question of the popularity and increasing value of short pictures—that condensation and variety in pictures is a definite public demand.

It is well known that no individual serving in a public capacity stands closer to the people than does the editor of the home newspaper. The success of his publication depends on its continuous reflection of local changing taste and sentiment. To both these editors and to the motion picture industry it is well known that Pathe, under the general management of Elmer Pearson, has, for more than two years past, been a consistent and leading force engaged in the intensive cultivation of the short subject producer and exhibitor field.

Accordingly, when Pathe sent letters to some hundreds of representative newspaper editors requesting their views on the present status of short subjects in general public estimation, the answers were prompt and to the point.

Out of a list of 350 selected newspapers printed in typical smaller cities and towns covering all sections of the country up to January, 15. 231 answers had been received. The letters of inquiry mentioned no specific brand or item of short subjects. Two questions were asked:

1—"Is the value of short subjects increasing?"

2—"Do patrons favor a complete bill of 'Shorts'?"

To the first question, 226 editors answered "Yes"; 5 answered "No."

To the second question—to which an affirmative answer would necessarily eliminate the dramatic long feature entirely, 56 answered "Yes"; 175 answered "No."

Pathe declares that the full text of all these letters would make "a book, and an interesting book, too." The following direct quotations are made from answers selected as best representing public sentiment regarding short subjects in practically all sections of the country. Commenting on this symposium, Elmer Pearson said:

"These newspaper editors justify their enviable reputation for knowing and reflecting the sentiments of their readers. They confirm what was already known to us who had committed ourselves to due development of the short subject field, and who have never relaxed our efforts to meet the existing patron demand for more and better short pictures. To solve this big problem of the industry has demanded unswerving faith and incessant labor. But exhibitors are now seeing the light, and it is inevitable that producers and distributors of more and better short pictures will receive their due reward."

The replies are as follows:

E. V. Durling, N. Y. Globe—"Many fine stories demand only two reels for their telling, and when producers try to stretch the material to five, they are doing the motion picture industry much harm. . . . The great majority of moving picture theatres depend on neighborhood patronage. The patrons are regular patrons of certain theatres. The owners of these theatres should strive to come to that well-known slogan of a Brooklyn vaudeville millionaire, 'Always a good show.' . . . One of the means of setting a standard of interesting entertainment is the use of short pictures. . . ."

Margaret L. Toomey, Dunkirk (N. Y.) Evening Observer—"The value of short subjects made with the same care as feature pictures receive, and not used as mere 'fillers' and 'junk,' can be increased. We would hate to think stance, being taken from the program."

R. L. Hall, Schenectady (N. Y.) Gazette—"In my opinion, the value of short subjects is increasing."

F. M. Collins, Troy Observer Pub. Co.—"For my own part I would prefer to have programs of short pictures in place of some of the alleged 'features,' which are agonizing in the extreme to sit through."

Evening News, North Tonawanda, N. Y.—"In my opinion, the value of short subjects is increasing."

Charles W. Ellis, Lackawanna (N. Y.) Daily Journal—"I'll say the folks like 'shorts.' I know I do. Pictorial News is the one big feature. Give us more subjects bearing on our governmental operations. Keep Uncle Sam at work on the screen. Our foreign element today must get more Americanism under their skin."

Joe Kelley, Screen Editor, Detroit Times—"It is pretty certain that the younger generation is partial to the comedy pictures, and since the majority of comedies are shown in 'short subjects,' as the film producing world likes to term them, it will be safe to answer for Young Detroit, 'Yes,' to the query: 'Do the patrons favor a complete program of "shorts"?'"

Carl M. Saunders, The Herald, Grand Rapids, Mich.—"The right kind of short subjects unquestionably are gaining prestige and popularity. . . . For the most part the value of these very good short subjects is for use on programs with feature-length comedies such as Harold Lloyd's 'Grandma's Boy.'"

Walter D. Hickman, Indianapolis Times—"I am glad to see movie managers of the better houses selecting their complete program with more care. When that is universally done, the public will appreciate the worth of a short subject."

P. A. Parry, The Times, Hammond, Ind.—"In my opinion, the value of short subjects is increasing. There are so few good long features, and consequent disappointment of patrons, that the varied program grows in favor."

John H. Conner, Daily Tribune, Seymour, Ind.—"In my opinion, the value of short subjects is increasing. Less than half the theatre patrons, I believe, would be attracted by long features if programs of 'shorts' were presented."

J. E. Hipple, Daily Capital-Journal, Pierre, S. D.—"The editor of this paper happens to be the only exhibitor in South Dakota. We would use more short reels if it were not for the expense of transportation."

More reports from editors on short subjects will be published in next issue.

What Can Be Done to Increase Box Office Receipts

By Elmer Pearson,
General Manager, Pathe Exchange, Inc.

Entertainment is that thing that satisfies that universal craving of something different.

The word different is just another definition for variety.

Every showman from Barnum to Clem Deneker knows that the public give their patronage to the show that offers the greatest variety.

Not only should we strive to offer the greatest possible daily variety, but we should offer as great a difference as possible between each successive change of program.

For instance, let us discuss a given case of an exhibitor troubled with ingrown featuritis. .Changes program seven times a week an each one consists of a dramatic feature of five or six reels, a one or two-reel comedy, an occasional News reel, or something of that nature to make up about eight reels.

About the only thing he advertises is his five-reel feature. Naturally his patrons come to look upon that as his principal bid for their attention.

Now everybody knows that all drama construction is limited to about eleven (?), or seventeen (?) basic principles, consequently a sort of sameness manifests itself to a public who are asked to look at 365 dramatic feature pictures a year.

Is it any wonder that the public gets a sort of picture ennui, many of whom get out of the picture habit entirely, or onlv come once or twice a week.

How much more refreshing to the public and the box office it would be if every exhibitor would get entirely away from that featuritis for at least two changes out of every seven and offer his patrons an entire diversion.

Today's output offers ample opportunity for such diversification. For instance: .Our Gang Comedy, two reels; Range Rider Maloney Western, two reels; Pathe News, one reel; Hal Roach Comedy, one reel; Fables & Topics, one reel.

Such a program can be made up in numerous variations from the many short subjects on the market and will bring the patrons out for an additional night of the week upon which you book it.

The person who gets all the feature drama he desires on two visits a week to a theatre will be delighted with an opportunity to come a third time for such a propram as above.

How else do we account for the popularity and success that the serial picture enjoys?

Ask one of the regular serial exhibitors, he will tell you without hesitation that the serial adds from 15 per cent to 25 per cent to his weekly box office receipts, money that he could not get into his house in any oher way.

Don't you just see that his patrons would not come that additional day to see an additional typical feature picture, but since the serial and attendant program is another variety of entertainment, out they come.

In many cases that same serial exhibitor is making use of a short subject program on another change of his week, and is thereby adding some more money to his week's receipts.

Give the public the variety they crave and you will get much more of their patronage.

PROJECTION

EDITED BY F. H. RICHARDSON

Mounds, Illinois

Everette Gardner, projectionist, Lyric Theatre, Mounds, Illinois, writes quite interestingly, as follows:

Dear Friend and Brother:—I presume you will wonder who it is takes the privilege of addressing you thus. However, I always take that liberty in addressing a brother projectionist, and while you may not now be actively working at it now, still you are, I think, master of the craft.

I am a new comer, but nevertheless have been a constant reader for many a day. With regards the BLUE BOOK OF PROJECTION, it is the best God ever gave a man the right to publish. It is needed, for I know some "operators" (that is precisely what, and all they are) in this vicinity who scarcely have sufficient energy to pound sand in a rat hole.

I have worked in a few cities, but right now am a combined projectionist and manager in this small, isolated town. Was originally a member of local union 281, Paducah, Kentucky.

My present equipment consists of two Powers 6-A projectors, two 60 cycle, single phase, 110 volt primary, Ft. Wayne A. C. to A. C. Compensarcs. Have Gundlach projection lenses, 6.5 E. F. Working distance 4 15-16 inches. Free diameter of same 1 15-16 inches. Use a 7½ collector and a 6½ converging lens, spaced 1-16 inch apart. Distance center of condenser combination to aperture 16 inches. Project a 12 foot picture to a flat white surface, with a black border made of lampblack, linseed oil and turpentine. Screen sets at rear of stage, and it is a good twenty feet from it to first row of seats.

Every Seat Good

Every seat is in full view of screen. There is a balcony, but center of light beam strikes center of screen at right angles. I use sixty amperes and have a switch so that I can throw both Compensarcs in multiple when I have a dark picture. I try to regulate speed of projection to suit action as nearly as I can.

Have my condenser beam inclosed in what I think you would call a workmanlike manner, though I did it myself. Since I use A. C. I have shutter as close to lens as possible, and have a mask which hides the spot on same.

Have found the aerial image. It would locate shutter against front wall of room, which would not be practical. Am getting good results with line-up I have, though I well know it is not perfect.

The projection room walls are painted flat black. Port shutters are arranged as per diagram (?? No diagram attached. Ed.) Have fixed a place to wash in one corner of projection room. Have a cabinet on wall in which I keep my tools in order, as they should be.

Have ordered some colored glass to make lamphouse door windows as per brother Baldassari, of Hamilton, Ontario. He has been kind enough to promise to forward a description of his automatic douser. He is trying to improve same at present.

Motor Driven Rewind

My rewind is motor driven, but not fixed as I want it—yet. Have trimmed fully a quarter of an inch off my revolving shutters. Distance from lens to screen is 86 feet. Crater to collector lens is three inches. Horizontal diameter of crater 1-8 inch. Am using modified jackknife carbon set. Carbons White A. C. Special, five eights, of course.

Don't hesitate to criticise whatever you may find wrong in my line-up, as I am mainly interested in getting things right, and don't mind being told I am wrong, if I am.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave. New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Subject to Improvement

Your condenser combination is subject to improvement. Try two 6½ plano convex lenses, with about 18½ inches from center of condenser combination to aperture. This should improve your results very considerably. As you have it now, if you have set forth matter correctly, you have a 7½ collector and a 6½ converging lens, which is not right. If you use such a combination the shorter focal length lens should always be next the light source—the collector lens is next the light source.

Try out what I have suggested and advise me as to results. I think you will find a decided improvement, both in screen illumination and depth of picture, because as you have things now you are losing a lot of light at the projection lens, which cannot cover nearly all the light beam.

Under your condition you would gain but little by having your revolving shutter at the aerial image, because your aerial image is itself rather large. Your crater-to-lens distance is too great, and you can see, by referring to Figure 36H, page 162, of the Blue Book of Projection, what a serious matter that is. Let me know what results you get from the suggestions I have made.

Wants Mazda

A man, presumably a manager, in Texas, orders a handbook and requests information, as follows:

Will you kindly advise me as to the cheapest and best way for those not overburdened with this world's pelf to change from carbon arc to electric globe?

We have motor driven projector. The voltage is 110. Have a rheostat which cuts it down to 50. We are not able to put in all the high priced stuff. Could there not be a switch like a clock to reduce it to 32 amperes so we could use a 600 watt globe.

This man is in a small town; also it is evident his knowledge of projection light and its peculiarities is not extensive. I shall therefore go to some trouble to give him a rather fundamental explanation of certain things.

In the first place let me impress upon our Texas friend the fact that some of the most expensive things we can get really are very much the cheapest things we can buy. Conversely many cheap things are very, very expensive.

This almost entirely holds true in projection affairs, since we have just one thing and one thing only to sell viz.: the picture upon the screen, and since a 100 per cent. picture can be put on the screen ONLY by high class apparatus, and since people are influenced to go to theatres by the excellence of what they will see there—the manner in which they will be entertained—it follows that anything which lowers the grade of the picture will inevitably react to influence people less strongly to attend the performance.

How Patrons Are Influenced

You will, I am sure, Friend Texas, agree with the proposition that if a certain photoplay is to be shown in a theatre, you are likely to be more apt to decide to go, and possibly to take the wife, sister, mother or best girl, if you know it will appear on the screen as a brilliantly lighted, sharp focus, thing of beauty, in which the actors move naturally, than you will if you pretty well know that it will appear as a dim, shadowy, fuzzy-focus affair in which the actors move unnaturally fast or slow. That is true, is it not? Well, remember that YOUR PATRONS ARE INFLUENCED BY SUCH THINGS JUST AS YOU WOULD BE.

You propose putting in Mazda. You ask me to name a cheap equipment. In reply I say to you that THERE IS NO SUCH ANIMAL.

There are certain Mazda equipments which are advertised to sell very cheap. They are cheap in first cost ONLY. Thereafter they are the very most expensive thing you could well have in your theatre. My advice to you is, if you cannot afford the best, or at least high grade equipment, DON'T GET ANY. That is the very best advice I can possibly give you, too.

Consult Your Manufacturer

The Power's company and the Simplex each put out good Mazda equipment. I would by all means advise you to consult your projector manufacturer in such a matter, since the equipment he has will be well suited to your projector.

As to the voltage matter, you can only successfully use Mazda projection lamps with a suitable voltage regulator. If you try it with an ordinary rheostat you will find it an expensive experiment, because you could not possibly regulate the amperage closely without a proper regulator and an ammeter, and unless you keep the amperage within very close range you will have a merry time buying new and rather expensive lamps.

Just a little overload will either ruin your lamp or else greatly shorten its useful life. Again I advise you most earnestly, get the best in Mazda equipment or else get none

A Suggestion

Charles Oldham, Projectionist, Lily Theatre, Plainfield, Connecticut, uses passionate colored ink on the following:

The new handbook (Blue Book of Projection) far over-tops any previous edition. It is a book to be proud of.

I have experienced some difficulty with my Powers, 1918 model projectors, as follows: The tension shoes do not extend to top of aperture plate tracks. This allows the film to "chatter" against the top of aperture plate and at high projection speed to "creep" past the film gate guide rollers. When this occurs there is apt to be side movement upon the screen.

I have made a roller which attaches to the two screws of the upper sprocket film guard and fits inside the guide rollers. This stops all tendency to chatter and is an improvement.

The Mazda projection instructions in the new handbook are fine. If one follows them closely, good screen results will follow.

If the projector manufacturers would put out a shutter with blade which could be adjusted to fit local conditions it would be a big advancement in projection. The projectionist would then be able to get the best possible condition without fear of trimming his blades too much.

A shutter which one can adjust to get all the light possible is particularly desirable with Mazda projection. By experiment I have found that you can trim the interrupter blades more than the master blade with Mazda projection, because flicker does not show up so quickly with Mazda.

I have two stiff cardboard shutter blades which have been giving good service for three months. Where can I get a book on the optics of projection.

Five Years a Long Time

Optic Projection, price five dollars, may be had from the Comstock Publishing Company, Ithaca, New York. It comes as nearly filling the bill as any book I know of outside of my own handbook. If you get it I would like to know what your opinion of the two is as to their value to the man who desires information concerning the optics of moving picture projection.

As to your criticism with regard to the 1918 Powers projector. Well, brother, I am not so much interested because I hold that no exhibitor should keep a projector in use for five or six years. Six years, or even five of them, is a long, long while in this day of rapid advancement and improvement. I find men who literally exude pride over the fact that they have had a projector in constant use for seven or eight years.

When they spring that on me I cannot help but wonder whether they would still be mowing hay with a scythe if they were farmers, or whether if they were street car magnates they would have adopted up-to-date cars and equipment or would still be pulling antiquated cars with wire cables, as they did twenty or thirty years ago.

Show the Boss

I would recommend that you show to your employer your new handbook, opened at page 329, your finger pointing suggestively at the side heading 'NEW PROJECTORS VS OLD.' I think you will not find the trouble you name in connection with a modern Powers projector. Your suggestion of a remedy is passed along to those who, like yourself, are obliged to work with equipment which has outlived its day.

As to the adjustable shutter—well, I agree with you. It is a needed thing, but entirely as a special, and not as regular equipment. This would enable those who understand it and who would be able to use it intelligently to obtain it at small additional cost. It would amaze you how many men there are in projection rooms who have no more idea of such things as this than the Sultan of Turkey has of the sacredness of the marriage relation.

Congratulations

Irl Gordon, projectionist Empress Theatre, Akron, Ohio, sends order for Bluebook of Projection and says:

Have received many excellent ideas from our department in the M. P. World and desire to tender congratulations for the good work you are doing for the profession.

Some while ago brother Grann and myself made radical changes in the optical systems of our projectors adjusting them in accordance with the lens charts. In so doing we ran against the big problem of getting our rotating shutter out to the point of the aerial image. To do so we were obliged to construct some sort of device to hold the outer bearing so that it would have no vibration. Attached photo shows how we accomplished it.

The supporting brace is bent from a piece of ordinary piece of flat iron ¼ inch thick by 1¼ wide by 19½ inches long. All holes in this brace, or frame were drilled a bit larger than necessary to receive the bolts. This in order that we might shift the brace and thus line up the bearing it carries precisely.

Bearing A was turned out of a block of soft steel two inches long by 1¼ by 1¼ inches. This was done at a machine shop. A hole was bored through for the shutter shaft and two smaller ones for bolts C, the latter being threaded to receive the bolts.

Of course there were two holes in brace, or frame D to correspond, though not threaded. A shim, B, made from fibre was placed between the block and frame, as shown. This was to enable us to cause block A to be perpendicular to the mechanism and keep the shutter shaft from binding.

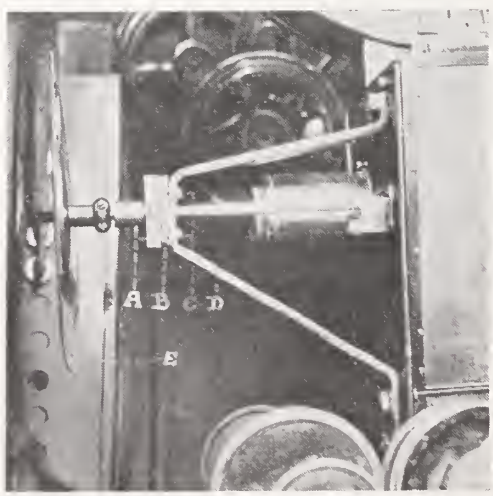
The opening you see on our lens hood does not cut off any of the useful light, as you may suspect it would, because we tested it and found the beam was smaller than the lens opening.

If you think this idea will be of value to other projectionists, pass it along. Inclosed find six dollars for copy of Blue Book of Projection.

One can never tell how much use such a thing may be. The shutter bracket looks practical and is sufficiently simple that it may be made by any projectionist of average ability, provided he uses judgment and common sense.

The fibre block B is, I take it, not hard fibre, but some relatively soft material which will "give" a bit, so that an even bearing may be had between bracket D and bearing A without the necessity of having an absolutely true, square surface on bracket D. This plan is clever and in my judgment is the thing which makes the whole thing very practical for the projectionist to apply in practice.

If one were to try to install bracket D and bearing block A with a rigid bearing between the two I can see where there would have to be a mighty close, accurate job of lining done, else there would be trouble.



MR. GORDON'S DEVICE
To Support Outer Shutter Bearing.

As it is I think there could be some leeway, though not very much, because bearing X is a pretty close fit to the shaft.

By the way, did you follow up by trimming down the blades of your shutter? If you did not, then you got no advantage by placing it at the aerial image.

His Hat in the Ring

Our old friend, John Griffith, yanks off his headpiece, gives it a preliminary twirl or two, and sails it into the center of the ring, as follows:

In the article "Mistake Somewhere," February Third issue, I see brother Moore would like me to comment on the argument between two Boston projectionists, which same I will proceed to do.

It seems to me that, since both yourself and brother Moore hold that the changeover would be noticeable to the audience were one projector using A. C. and the other D. C. at the arc, there was no error on the part of the editor.

So much for that, though I am not intending to pose as a referee in the matter. It has, however, occurred to me that I might touch upon another aspect of the case with perhaps some benefit to all concerned, viz: Is it possible to produce identically the same screen illumination where A. C. and D. C. are used at the arc of two projectors projecting to the same screen.

Thinks It Possible

I think it is. For ten years I projected pictures constantly with A. C. at the arc, and found it was possible to tint or shade the light in any desired way. Being of a yellowish cast some may doubt that it can be made to appear soft and white as is the light from a D. C. arc.

Before I got into the projection game I was a dyer. One of the things I was called upon to do was to dye white hats so that they would be more white. Natural white fur, like A. C. light, has a yellowish tinge. To bleach the fur would ruin it, so we whitened it by using a dye with a very small amount of purple—a mixture of red and blue. It was, of course, a very, very weak dye bath, but it did the trick.

The same thing can be done with projection light. As you know, all light passing through a single point of the condenser image covers the entire screen. It therefore follows that if a piece of colored gelatine be held at any point of the condenser image, the colored light resulting will be spread evenly all over the screen. If only a few points of the condenser image be covered with the gelatine you will not be able to see the color, which will nevertheless be there and spread evenly all over the screen surface. As we cover more points of the condenser image the color will begin to show on the screen.

When white A. C. Special carbons first came out my manager objected to the bluish tint of the light. It was too much of a change from the yellowish tint produced when ordinary carbons are used, and right there I got busy experimenting by placing a piece of orange colored leader in the light beam. This neutralized the blue.

Personally I do not like the chalky white screen, though I suppose they do give the true color value of tinted films. I believe if I were using a high intensity arc I would tone things down with a little color at the condenser image, and I may add that a piece of ordinary gelatine can stay in the light beam for days without any sign of injury from heat, provided it be at the condenser image. There should be a metal mask at the condenser image anyhow, and it will serve to carry the gelatine color agent, which may be attached to it by means of an ordinary metal paper clip.

All of which is referred to users of A. C. at the arc and of the high intensity arc, with the remark that I have not observed things quite as has Friend Griffith. I have often found D. C. to be the more yellow of the two. I have found A. C., even with ordinary carbons of some makes, to be rather blue and decidedly harsh. There is no manner of question in my mind that color can be used as Brother Griffith says it can, to the benefit of screen results in very many cases.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get? Theres.	Max Linder	Sept. 9		3,800
A Woman's Woman	Mary Alden	Oct. 14		7,900
Garrison's Finish	Jack Pickford	Jan. 27		8,000
Salome	Nazimova	Jan. 13		6,000
Suzanna	Mabel Normand			

AMERICAN RELEASING

Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		3,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30	Dec. 30	5,900
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Proof of Innocence	Louise DuPre	Oct. 21		4,300
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
Timothy's Quest	S. Olcott Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug. 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9		5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087
As a Man Lives	Featured Cast	Dec. 23		6,000
That Woman	Catherine Calvert	Dec. 23		6,000
Voice of the Land	Biblical-series	Dec. 23		
Solomon in Society	Strauss Prod.	Jan. 6		6,000
Milady	Featured Cast	Feb. 3		7,622
One Million in Jewels	Helen Holmes	Feb. 10		5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17		6,462

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4,564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20		8,000

ASSOCIATED EXHIBITORS

		Review	Consensus	Footage
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2		5,622
Conquering the Woman	Florence Vidor	Dec. 30		5,887
A Bill of Divorcement	Constance Binney	Jan. 20		5,819
Head Hunters of the South Seas	Martin Johnson	Jan. 27		

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
Man vs. Beast	Louis Snuman	Oct. 21		2,000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales	Nov. 25		1,000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Christie	Nov. 25		2,000
High Power	Mermaid Comedy	Dec. 2		2,000
Railroading	Hurd Cartoon	Dec. 2		1,000
In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip	Sherlock Holmes	Dec. 16		2,000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout	Mermaid Comedy			2,000
Via Radio	Special-scientific	Dec. 23		1,000
The Educator	Lloyd Hamilton	Dec. 23		2,000
Hazel From Hollywood	Christie Comedy	Jan. 6		2,000
The Terrible Tree	Tony Sarg	Jan. 6		1,000
Ouch!	Cameo Comedy	Jan. 6		1,000
No Luck	Lloyd Hamilton	Jan. 13		2,000
The Prickly Conscience	Bruce-Scenic	Jan. 13		1,000
Tea N Tea	Jimmy Adams	Jan. 13		1,000
Be Yourself	Neal Burns	Jan. 20		2,000
Hot Shots	Howe Hodge-Podge	Jan. 20		1,000
Casey Jones, Jr.	Mermaid Comedy			2,000
Chicken Dressing	Earl Hurd Comedy			1,000
Second Childhood	Christie	Jan. 27		2,000
Bumps	Cameo	Jan. 27		1,000
Casey Jones, Jr.	Mermaid Comedy	Feb. 3		2,000
Wilderness Tales	Bruce Series	Feb. 3		1,000
Dog Sense	Cameo Comedy	Feb. 10		1,000
Pest of Storm Country	Louise Fazenda	Feb. 10		2,000
Extra! Extra!	Lloyd Hamilton	Feb. 10		2,000

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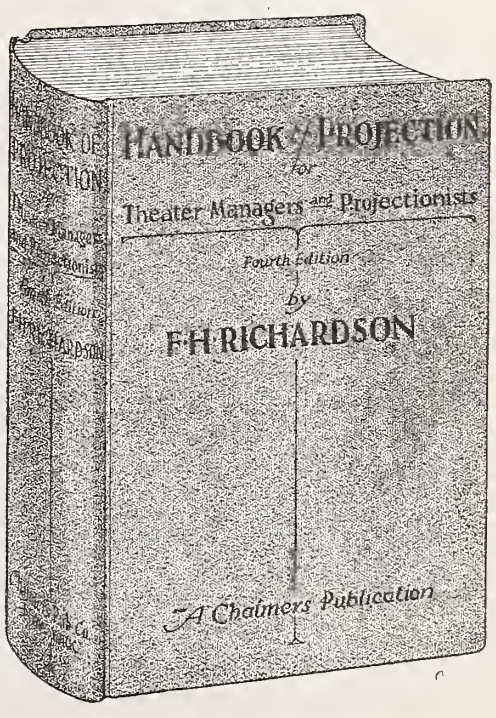


(Continued from preceding page)

FAMOUS PLAYERS-LASKY

		Review	Concensus	Footage
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
Burning Sands	Melford Prod.	Sept. 16		6,909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,062
Mauslaughter	DeMille	Sept. 30	Dec. 30	9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11	Jan. 6	4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16	11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9	7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2	6,993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5,959
Ebb Tide	Melford Prod.	Dec. 2	Jan. 6	7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494
Singed Wings	Daniels-Nagel	Dec. 9		7,788
Outcast	Elsie Ferguson	Dec. 16		7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16		4,538
Back Home and Broke	Thomas Meighan	Jan. 6		
Thirty Days	Wallace Reid	Dec. 23		7,788
Kick In	Fitzmaurice Prod.	Dec. 30		7.074
Making a Man	Jack Holt	Dec. 30		6,000
My American Wife	Gloria Swanson	Jan. 13		6.061
Drums of Fate	Mary Miles Minter	Jan. 27		5,000
The World's Applause	Wm. DeMille Prod.	Feb. 3		6,326
Dark Secrets	Dorothy Dalton	Feb. 3		4.337
Nobody's Money	Jack Holt	Feb. 10		5,584
Java Head	George Melford Prod.	Feb. 17		7,865
The Covered Wagon	James Cruze Prod.			
Bella Donna	Pola Negri			

FILM BOOKING OFFICE OF AMERICA

If I Were Queen	Ethel Clayton	Oct. 28	Dec. 9	5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
The Broadway Madonna	Revier Prod.	Nov. 11	Dec. 16	5,602
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5,382
Good Men and True	Harry Carey	Nov. 18		5,000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000
When Love Comes	Helen Jerome Eddy	Dec. 16		4,800
Ben-Her	Novelty	Dec. 16		1,000
Pop Tuttle's Grass Widow	Dan Mason	Dec. 23		2,000
Captain Fly-by-Night	Johnny Walker	Dec. 30		4,940
The Third Alarm	Ralph Lewis	Jan. 20		6,700
Keep 'Em Home	The De Havens	Jan. 20		2,000
Fighting Blood (Series)	George O'Hara	Jan. 27		2,000
Canyon of the Fools	Harry Carey	Feb. 3		5,180
Pop Tuttle, Detekative	"Tuttle" Series	Feb. 3		2,000
The Long Shot	Dan Mason	Feb. 10		2,000

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Lorna Doone	Maurice Tourneur	Oct. 21	Dec. 9	6,083
The Masquerader	Guy Bates Post	Aug. 26		7,835
Rose of the Sea	Anita Stewart	Aug. 19	Jan. 6	6,037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
The Woman He Married	Anita Stewart	April 22	May 13	6,563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strongheart"	Nov. 25	Jan. 6	7,050
The Dangerous Age	Stahl Prod.	Dec. 2		7,204
Minnie	Marshall Neilan Prod.	Dec. 9		6,690
Omar, The Tent Maker	Guy Bates Post	Dec. 9		8,090
Bow-Wow	Sennett Comedy	Dec. 9		1.856
The Blacksmith	Buster Keaton	Dec. 16		2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23		5,935
The Woman Conquers	Kath. MacDonald	Jan. 13		5,102
The Pilgrim	Charles Chaplin	Jan. 27		4,000
Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3		8,000
Fury	Richard Barthelmess	Feb. 3		8.700
Money, Money, Money	Katherine MacDonald	Feb. 10		5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10		6,228
Voice From the Minaret	N. Talmadge-O'Brien	Feb. 17		6,685
Bell Boy 13	Douglas MacLean	Feb. 17		3,940
The Balloonatic	Buster Keaton	Feb. 17		2,152

FOX FILM CORP.

Silver Wings	Mary Carr	June 3	June 17	8,275
The Fast Mail	Special	July 15	July 15	4,880
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4.368
Mixed Faces	William Russell	Oct. 14	Nov. 18	4.400
Double Trouble	Lee Kids	Oct. 28		2,000
Without Compromise	William Farnum	Nov. 4	Dec. 9	5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,587
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461
Arabia	Tom Mix	Nov. 11	Dec. 9	4,418
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		500
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9	8,000
The Love Gambler	John Gilhert	Nov. 18	Dec. 16	4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30	4.603
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4.235
Old Spain	Educational	Dec. 2		830
Pekin Ducks	Educational	Dec. 2		500
Out of Place	Al. St. John	Dec. 2		2,000
Bird Life	Educational	Dec. 2		1,000
While Justice Waits	Dustin Farnum	Dec. 9		4,762
The Great Night	William Russell	Dec. 16		4,346
A California Romance	John Gilbert	Dec. 23		3,892
The Chewing Gum Industry	Cartoon	Dec. 23		1,000
My Hero	Lupino Lane	Dec. 23		2,000
Town Terrors	Lee Kids	Dec. 23		2,000
Man's Size	William Russell	Dec. 30		4,316
Catch My Smoke	Tom Mix	Jan. 6		4,070
Three Who Paid	Dustin Farnum	Jan. 6		4,850
The Runaway Dog	Dogs Acting	Jan. 6		1,000
Watch Your Wife	Paul Parrott	Jan. 6		1,000
Face on Barroom Floor	H. B. Walthall	Jan. 13		5,787
The Fresh Heir	Chester Conklin	Jan. 13		2,000
The Alarm	Al St. John	Jan. 13		2,000
A Friendly Husband	Lupino Lane Feature	Jan. 20		4,527
Pawn Ticket 210	Shirley Mason	Jan. 20		4,871
Bits of Europe	Educational	Jan. 20		1,000
The Custard Cup	Mary Carr	Jan. 27		6,166
The Footlight Ranger	Chas. "Buck" Jones	Feb. 3		4,729
Brass Commandments	Wm. Farnum-Hawley	Feb. 10		4,829
Young and Dumb	Al St. John	Feb. 10		2,000
Nearing the End	Cartoon	Feb. 10		1,000
Truxton King	John Gilbert	Feb. 17		5,613
The Five-Fifteen	Sunshine Comedy	Feb. 17		2,000
Romance Land	Tom Mix			
Does It Pay?	Hope Hampton			
The Net	J. G. Edwards Prod.			
The Custard Cup	Mary Carr	Jan. 27		.6,166
A Friendly Husband	Lupino Lane	Jan. 20		4,527

GOLDWYN

Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts	Bryant Washburn	Dec. 9		6,540
Broken Chains	Featured Cast	Dec. 23		6,190
The Blind Bargain	Lon Chaney	Dec. 16		4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13		8,531
Gimme	Rupert Hughes Prod.	Jan. 27		5,769
The Christian	Tourneur Prod.			8,000

HODKINSON

Great Authors	Series			1,000
Movie Chat	Series			1,000
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000
Fun from the Press	Issued Weekly			1,000
The Kingdom Within	Shertzinger Prod.	Jan. 6		6,036
Second Fiddle	Glenn Hunter	Jan. 20		5,810
While Paris Sleeps	Tourneur Prod.	Jan. 27		4.850
Dollar Devils	Cullen Landis	Feb. 3		5,000
Colonel Heeza Liar	Cartoon Series	Feb. 10		1.000
The Fatal Photo	All-Star Comedy	Feb. 10		2,000
The Nuisance	All-Star Comedy	Feb. 10		2,000
Gambling With Gulf Stream	Instructive	Feb. 10		1,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6.500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.	Jan. 13		6,800
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,963

METRO

The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9.000
A Punctured Prince	Bull Montana	Oct. 28		2.000
Enter Madam	Clara K. Young	Nov. 11	Dec. 2	6,500
Mud and Sand	Laurel Comedy	Nov. 11		2.000
Love in the Dark	Viola Dana	Nov. 26		6,000
Quincy Adams Sawyer	Star Cast	Dec. 9		7.500
Toll of the Sea	Anna May Wong	Dec. 9		4,600
Peg o' My Heart	Laurette Taylor	Dec. 23		7.900
The Pest	Stan Laurel	Dec. 23		2,000
Glad Rags	Bull Montana	Dec. 23		2,000
Hearts Aflame	Reginald Barker Prod.	Dec. 30		8,110
The Forgotten Law	Milton Sills	Dec. 30		
Allthe Brothers Were Valiant	Chaney—Billie Dove	Jan. 27		6.265
Crinoline and Romance	Viola Dana	Feb. 3		6.000

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6,000
Go Get 'Em, Hutch—Serial	Charles Hutchison			1.000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Speed—Serial	Charles Hutchison	Sept. 23		2,000
The Ropin' Fool	Will Rogers	Oct. 28		1,000
Our Gang	Hal Roach	Nov. 4		2.000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
Hook, Line and Sinker	Leo Maloney	Nov. 11		2.000
Washed Ashore	Snub Pollard	Nov. 11		2.000
The Price of Progress	Paul Parrott	Nov. 18		1.000
The Drifter	Special	Nov. 18		2.000
Harvest Hands	Comedy	Nov. 18		1.000
The Rolling Stone	Cartoon-Fable	Nov. 18		1.000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1.000
His Enemy's Friend	Leo Maloney	Nov. 25		2.000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2.000
The Big Scoop	Johnny Jones	Nov. 25		2.000

(Continued from preceding page)

The Flivver	Paul Parrott	Nov. 25		1,000
Blaze Away	Paul Parrott	Dec. 2		1,000
Fortune Hunters	Cartoon	Dec. 2		1,000
Friday the Thirteenth	Cartoon	Dec. 2		1,000
Saturday Morning	"Our Gang" Comedy	Dec. 2		2,000
Dr. Jack	Harold Lloyd	Dec. 9		4,700
One Jump Ahead	Leo Maloney	Dec. 9		2,000
Man Who Laughs	Aesop—Cartoon	Dec. 9		1,000
Plunder	Pearl White Serial	Dec. 16		
Wanted, A Story	Johnny Jones	Dec. 16		2,000
Fleeced for Gold	Educational	Dec. 16		1,000
Henry's Busted Romance	Fable Cartoon	Dec. 23		1,000
Fruits of Faith	Will Rogers	Dec. 23		3,000
Here's Your Men	Leo Maloney	Dec. 23		2,000
Fair Week	Paul Parrott	Dec. 23		1,000
Under Suspicion	Leo Maloney	Jan. 6		2,000
Dig Up	Snub Pollard	Jan. 6		2,000
Dog's Paradise	Cartoon	Jan. 13		750
Stung!	Johnny Jones	Jan. 13		2,000
The Frog and the Catfish	Cartoon	Jan. 13		750
Royal Chinook	Instructive	Jan. 13		1,000
Paste and Paper	Paul Parrott	Jan. 13		1,000
Mr. Hyppo	Paul Parrott	Jan. 20		2,000
Border Law	Leo Maloney	Jan. 20		1,000
Cheating the Cheaters	Cartoon	Jan. 20		1,000
A Fisherman's Jinx	Cartoon	Jan. 27		1,000
The Champeen	"Our Gang" Comedy	Jan. 27		2,000
Smoked Out	Leo Maloney	Feb. 3		2,000
Don't Say Die	Paul Parrott	Feb. 3		1,000
A Rough Winter	Snub Pollard	Feb. 3		2,000
Raisin Cake and Yeast	Cartoon Comedy	Feb. 3		1,000
The Gliders	Cartoon	Feb. 10		1,000
Once Over	Paul Parrott	Feb. 10		1,000
Jailed and Bailed	Paul Parrott	Feb. 17		1,000
Lost, Strayed or Stolen	Western	Feb. 17		2,000
A Loose Tight-Wad	Paul Parrott	Feb. 17		1,000
The Cobbler	"Our Gang"	Feb. 17		2,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	5,000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
Through the Storm	Ross Prod.	Sept. 9		5,905
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4,300
Lonesome Corners	Edgar Jones	Nov. 11		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470
The Inner Man	Wyndham Standing	Dec. 30		4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483

SELZNICK

John Smith	Eugene O'Brien	June 10	July 22	6,000
Selznick News	Two a Week			1,000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500
One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Packford	Oct. 1	Oct. 8	9,984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649
One Exciting Night	D. W. Griffith Prod.	Oct. 21		11,000

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
The Storm	House Peters	July 1	July 8	7,400
Perils of the Yukon	Wm. Desmond Serial	July 8		
In the Days of Buffalo Bill	Art Acord Serial	Sept. 2		
The Radio King	Serial	Sept. 30		Serial
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
The Lone Hand	Hoot Gibson	Oct. 21	Dec. 30	4,857
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	2,000
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
Broad Daylight	Lois Wilson	Nov. 11	Dec. 16	4,691
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,251
The Lavender Bath Lady	Gladys Walton	Nov. 18	Dec. 30	5,000
The Jilt	Matt Moore	Nov. 25	Dec. 30	5,000
Ridin' Wild	Hoot Gibson	Nov. 25		4,166
Committee on Credentials	Harry Carey	Dec. 2		2,000
The Altar Sairs	Frank Mayo	Dec. 9		4,641
True Blue	"Queenie"	Dec 2		2,000
Law of the Sea	Jack Mulhall	Dec. 9		2,000
Rookies	"Brownie"	Dec. 9		2,000
Forsaking All Others	Cullen Landis	Dec. 16		4,462
Timberland Treachery	Roy Stewart	Dec. 16		2,000
The Texas Sphinx	Harry Carey	Dec. 23		2,000
"New Leather Pushers"	Every Two Weeks			2,000
A Dangerous Game	Gladys Walton	Dec. 30		5,000
Where's the Parade?	Neely Edwards			1,000
All Night	Valentino-Myers			5,000
The Tattle Tail	"Brownie"			2,000
The Golden Bullet	Harry Carey			2,000
One Wonderful Night	Herbert Rawlinson	Dec. 23		4,475
A Small Town Derby	Johnny Fox	Dec. 23		2,000
The Flirt	Jewel Prod.	Dec. 30		8,000
The Flaming Hour	Frank Mayo	Dec. 30		4,568
The Power of a Lie	Mabel Julienne Scott	Jan. 6		4,910
Around the World in 18 Days	Serial	Jan. 6		
Some Service	Neely Edwards	Jan. 20		1,000
Sting 'Em Sweet	Brownie-Century	Jan. 20		2,000
Social Buccaneer	Mullhall, Serial	Jan. 13	10 2-reel chapters	
The Flame of Life	Priscilla Dean	Jan. 20		5,780
Scarlet Car	Herbert Rawlinson	Jan. 20		4,417
Doomed Sentinels	Roy Stewart	Jan. 20		
The Ghost Patrol	Ralph Graves-Bessie Love	Jan. 27		2,000 4,228
Hair Trigger Burke	Harry Carey	Jan. 27		2,000

				Review	Consensus	Footage
A Fool for Luck	Lewis Sargent	Jan. 27				1,000
The First Degree	Frank Mayo	Feb. 3				4,385
Hoboes De Luxe	Neely Edwards	Feb. 3				1,000
Yellow Handkerchief	Jack Mulhall	Feb. 3				2,000
Farm Follies	Comedy	Feb. 3				2,000
The Love Letter	Gladys Walton	Feb. 10				4,426
Kindled Courage	Hoot Gibson	Feb. 10				4,418
The Oregon Trail	Art Acord	Feb. 10				Serial
Hearts of Oak	Roy Stewart	Feb. 10				2,000
Peg of the Movies	Baby Peggy	Feb. 10				2,000
Boyhood Days	Buddy Messinger	Feb. 10				2,000
Gentleman From America	Hoot Gibson	Feb. 17				4,058
Six Shooter Justice	Harry Carey	Feb. 17				2,000
Driven	C. J. Brabin Prod.	Dec. 9				5,400
The Merry-Go-Round	Super-Jewel					
Phantom Fortune	Wm. Desmond					
Down to the Sea in Ships	Elmer Clifton Ford	Nov. 25				12,000

VITAGRAPH

The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,000
The Fighting Guide	William Duncan	Sept. 16	Dec. 30	4,905
Fortune's Mask	Earle Williams	Oct. 14		4,975
You Never Know	Earle Williams	Dec. 2		4,807
The Counter Jumper	Larry Semon	Dec. 9		2,000
Urban Popular Classics	Educational	Dec. 9		1,000
The Ninety and Nine	Featured Cast	Dec. 23		6,800
A Front Page Story	Star Cast	Dec. 23		6,000
One Stolen Night	Alice Calhoun	Feb. 10		4,900
No Wedding Bells	Larry Semon	Feb. 10		1,000
Hiawath's Hunting Ground.	Scenic	Feb. 10		2,000
Dwellers of the Deep	Instructive	Feb. 10		1,000

WARNER BROTHERS

Rags and Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
The Beautiful and Damned	Marie Prevost	Dec. 23		7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000

MISCELLANEOUS

AYWON FILM CORP.

The Flash				5,000
Crow's Nest	Jack Hoxie	Nov. 25		4,900
Dawn of Revenge	Richard C. Travers	Dec. 2		4,800

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20		5,000

BRAY PRODUCTIONS, INC.

Unblazed Trails	Scenic	Dec. 23		2,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13		6,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
The Spirit of '23	Hallroom Boys	Nov. 11		2,000

EQUITY PICTURES

What's Wrong With the Women?	Goodman Prod.	Aug. 12		6,000

PHIL GOLDSTONE

Deserted at the Altar	Special		Jan. 6	
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5,000

LEE-BRADFORD

Squirrel Comedies				2,000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4,611

PRINCIPAL PICTURES CORP.

Environment	Alice Lake	Dec. 23		6,000
The World's a Stage	Dorothy Phillips	Dec. 2		6,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

WILLIAM STEINER

Table-Top-Ranch	Neal Hart	Oct. 7		4,590
South of Northern Lights	Neal Hart	Feb. 17		4,602

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

WESTERN PICTURES EXPLOITATION CO.

The Sage Brush Trail	Roy Stewart	Sept. 2		4,470
Blazing Arrows	Lester Cuneo	Nov. 4		5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4		4,500

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

In Her New, 1776-Seat Hawaii, Honolulu Has a Splendid House

THE New Hawaii Theatre, recently opened at Honolulu, T. H., was erected at a cost of almost a half million dollars, and represents years of study and planning. In construction it sets a high mark for safety, embodying many new ideas, at the same time upholding high standards in beauty, appointments and comfort. In fact, some of the ideas employed are so different from the usual practice that theatre owners and builders from the mainland are studying them with interest.

The New Hawaii Theatre is strictly a home product, having been erected by Honolulu interests, with Honolulu capital and designed by Island architects, and local materials were used in its construction wherever possible. The work was handled by local contractors and citizen labor only was employed in construction work.

In the Business Center

The new theatre is located in the very center of the busines district of Honolulu, within a few steps of Fort street, and within easy reach of the leading hotels. It covers a lot 120 by 133 feet in size at Bethel and Pauahi streets and will be even more accessible and central when the former street is cut through to Hotel street, as planned.

With a seating capacity of 1,776 it is the largest theatre in the Islands and is equipped for stage as well as for screen attractions. The house stands on the site of the Bijou Theatre, a playhouse rich in historic interest.

The New Hawaii was designed by Marshall Webb, of Emory & Webb, and preliminary plans were considered as long ago as 1912. Conditions caused delays, however, and it was not until after the end of the war that a definite decision was reached to proceed with the project. The contract for the construction of the house was awarded on June 9, 1921, to the Pacific Engineering Company, of Honolulu, and the work was completed in the fall of 1922.

Difficult Structural Condition

The designs prepared by the architects imposed rather difficult structural conditions in that they called for a mezzanine lobby beneath the gallery. This made it necessary to employ the double cantilever system for the balcony construction, which forms one of the most interesting features of the building, from the architectural and engineering standpoint.

The cantilevers employed are of reinforced concrete, fitted together in such a way as to equalize the load and distribute the weight equally upon all supports. The balcony is designed to withstand a weight of one hundred pounds per square foot, but before being placed into service was tested with two hundred and thirty pounds per square foot by the city building inspector, with no sign of failure.

The idea for the double cantilever support originated with Prof. John Mason Young, of the University of Hawaii, and was adopted with but slight modifications. The theatre building is a skeleton reinforced concrete frame, with hollow tile walls, resting on a solid coral foundation.

Dignified and Solid

The Bethel street facade is suggestive of dignity and solidarity, with eight Corinthian pilasters extending from the ground to the heavy cornice. A wide marquee extends to the edge of the sidewalk along the entire Bethel street frontage and over the exits on the Pauahi street side.

The lobby is simple in its decoration and appointments, being finished principally in finely matched marble, with the ticket office on one side. The foyer extends the full width of the house, flanked with wide stairways which lead to the mezzanine foyer and thence to the balcony.

Within the auditorium the visitor is attracted by the unusual width of the house, the stately beauty of the proscenium arch, Lionel Walden's great painting, "The Glorification of the Drama," and the clever use of colors. Usually theatre decorators strive to give playhouses a feeling of warmth, but in this case the effect of coolness was sought and achieved. The color scheme is gold and bronze and taupe, with mosaics to give relief, the predominating colors of which are old red, gold and deep blue.

In the center of the ceiling is a great mosaic dome, flashing like a jewel with colors of gold, red and Maxfield Parrish blue. This mosaic is the work of Gordon Usborne, the sculptor, and is one of the decorative features of the house.

Mammoth Ventilating System

In the basement, at one side of the stage, are two ninety-inch supply fans, and two eighty-inch exhaust fans, the use of which reduce the temperature several degrees lower than the temperature on the outside. The supply fans draw in supplies of fresh air from high above the roof, force it through filters and cooling equipment and distribute it throughout the house, there being an opening for this purpose under almost every seat.

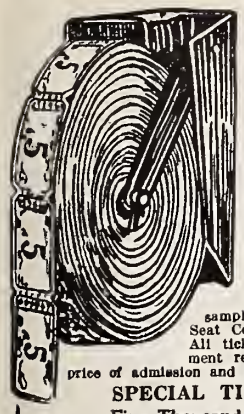
The exhaust fans insure a steady flow of air, the system being capable of supplying every patron with thirty-five cubic feet of fresh air per minute. The system was designed and installed by the Ilg Electric Ventilating Company, San Francisco. Through its use the temperature of the auditorium of the New Hawaii Theatre can be kept ten degrees cooler than the temperature outside.

Heywood-Wakefield Seating

The chairs used throughout this new house

SEATING ARRANGEMENT OF THE HAWAII

The Wakefield-Heywood Caned Back Chairs Are Particularly Adapted to Warm Climates.



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THE ORGAN GRILLE
Of the Hawaii's Robert-Morton.

are of a different type from those usually used in large theatres. They have cane backs and seats and are thus much cooler than chairs upholstered in the regulation manner. The chairs for the main part of the house were furnished by Heywood Bros. & Wakefield Co., San Francisco, while the wicker chairs used in the loges were supplied by the Coyne Furniture Company, Ltd., of Honolulu, who installed all the draperies and upholstery work.

The Adam period of decoration was followed throughout the house, an interesting detail being the upholstering of the chairs in the loges in imported English linen, the motif of which is in the classical Adams design. Opal, rose, taupe and dull blue find a place in the color scheme in the decorations for offices, reception rooms and dressing rooms.

The electrical equipment of the New Hawaii Theatre is of unusually high order. Use is made of more than two thousand lights, twenty thousand feet of conduits and seventy-five thousand feet of wire. The lighting load amounts to about two hundred kilowatts, while the power load is in the neighborhood of eighty kilowatts. A large Edison storage battery has been installed for emergency purposes, since Honolulu has but one source of electric current. Two Westinghouse motor1generator sets supply current for the projection machines and charge the storage batteries. The theatre is also equipped with its own isolated generating set for the temporary manufacture of current in case the regular supply should fail.

Simplex Projection; Robert-Morton Music

The projection room is said to be a model of its kind, with an abundance of open space and ventilation to the open air. It is presided over by J. W. Wellingham, formerly manager of the Hawaii and Palama theatres of the Consolidated Amusement Company. It is equipped with three Simplex projectors, finished in light blue enamel and nickel trimmings, a stereopticon and flood-lighting equipment. The electric control system is said to be the equal of any on the mainland.

Music is furnished by a Robert-Morton organ, installed by the American Photo Player Company, of San Francisco, the first instrument of the kind to be installed in the Hawaiian Islands. Six months were consumed in the construction of the instrument and three more were required to install it.

The console of the organ is of the four manual type and contains seventy-two stops. The pipes and effects are enclosed in two concrete chambers on either side of the proscenium arch behind grille work of exceptional beauty. The organ is being featured as one of the attractions of the house and is meeting with the hearty approval of the Honolulu public, where appreciation of good music is especially keen.

The instrument was installed under the personal direction of Gail Seward, who was sent from the factory for this work. Percy Burraston is the organist and has expressed himself as being delighted with the tonal qualities and capabilities of the instrument and with the perfect acoustics of the theatre. The console is placed on an hydraulically operated elevator by which it can be raised or lowered at will from the orchestra pit to the level of the stage.

Admission Prices

Admission prices at the New Hawaii Theatre vary according to the attractions. Those for the opening night were $4 for the orchestra section, $3 for the balcony and $2 for the gallery, all seats being reserved. The program on this occasion was furnished by artists of renown. For the first moving picture program the prices were $1.50 for boxes and loges, 75 cents for the first eight

DECORATIVE FEATURES OF THE HONOLULU HAWAII THEATRE
At left, the paintings above the screen. At right, Lounge with paintings and statuary.

rows of the orchestra section, $1 for the balance of the orchestra and balcony circle, and 50 cents for the balcony.

The New Hawaii Theatre is owned and operated by the Consolidated Amusement Company, Inc., of which Joel C. Cohen is president, Eaton H. Magoon secretary, J. H. Magoon treasurer and Alfred Magoon and Marmion M. Magoon directors. The headquarters and general offices of this concern have been moved to the new building where the entire mezzanine floor has been taken over.

This company also conducts the Liberty, Empire, Strand and Palama theatres in Honolulu and conducts a large film exchange used by most of the theatres on the Islands.

History of the Operating Company

The history of the Consolidated Amusement Company, Inc., and of the struggles of Joel C. Cohen, would mean a recital of much of the theatrical history of Hawaii. Of course, there were theatres in Honolulu long before Mr. Cohen arrived, but the great changes in the amusement business happened after his arrival.

When Joel C. Cohen came to Honolulu in 1898 he had no idea of engaging in the amusement business as he had had no experience in that line. He became interested in a vaudeville venture, however, and quite suddenly found himself with the Orpheum Theatre on his hands. The Orpheum Company, Ltd., with himself as president, was organized, but the venture proved a failure. Individually he secured a lease on the Orpheum Theatre premises and continued in business, later purchasing the moving picture business of R. K. Bonine, who had a small theatre on Hotel street, adjoining the Alexander Hotel, and whose house was known as the Bonine Theatre. Upon the destruction of the original Orpheum Theatre by fire the shows were transferred to the Bonine and the name of the latter changed to the Orpheum.

By this time there were several small moving picture theatres in operation in Honolulu, among these being the old Bijou Theatre, erected by the late J. Alfred Magoon; the Savoy, now known as the Strand; the Empire, and a showhouse operated by Chinese. The owners of these got together in 1911 and organized the Honolulu Amusement Company, with Joel C. Cohen, president, and J. Alfred Magoon, vice-president. Soon the control passed into the hands of Mr. Magoon and Mr. Cohen retired temporarily from the theatrical field.

Later the Liberty Theatre was built and Mr. Magoon soon became its sole owner, as well as owner of the other theatres in the city. In October, 1913, L. H. "Lani" Magoon, and Joel C. Cohen purchased the entire interests of J. Alfred Magoon and operated the properties under a co-partnership, known as the Consolidated Amusement Company, incorporating a few years later with a capital stock of $250,000.

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The Week's Record of Albany Incorporations

Eleven companies with their capitalization ranging all the way from a modest $500 to as high at $100,000 were incorporated in New York State during the week ended February 17 and will embark in some phase of the motion picture business.

The concerns, with their capitalization and incorporators, are: Great Western Films, $10,000, Barnet Kantor, P. Haas, Emanuel Lang, New York; Producers Exchanges, $500, Grace Sheehan, S. Stern and I. Schmal, New York; Syndicate Attractions Circuit, $10,000, S. H. Grisman, Isaac and Robert Levy, New York; S. L. and S. Theatre Holding Corporation, $40.000, A. J. Halprin, Rose Maltz, I. Finkel, New York; Ambassador Productions, $100,000, Alberta Ganz, J. Kendler, J. Girsdansky, New York; Russian-American Commodities Exchange, $100,000, George Orlove, J. Neumark, Rhea Finn, New York; Special Attractions, $20,000, C. M. Rosenthal, Flora Nathan and Sadie Perlman, New York; Suffern Amusement Co., $500, A. J. Miller, Ramapo; R. J. Davidson, Jr., Hillburn; H. F. Imwolde, Suffern; Hub Photo Film Corporation, $50,000, Samuel Strausberg, Julius Gulkie and Isaac Katz, Brooklyn; Archie Comedies, $10,000, Jack Raymond, Grace Anderson, G. P. Johnson, New York; Yonkers Playhouse, W. P. Barker, Warren Bigelow, C. W. Gould, New York.

Stanley Frame Co. In Consolidation

Arnold Kornicker, president of the Stanley Frame Company, announces that his company has taken over the theatrical frame business of Menger Ring & Weinstein, Inc.

Jacob Ring, formerly of the latter company, is now affiliated with the Stanley Frame Company. The staff and equipment of Mr. Ring's former company has removed to the factory of the Stanley Frame Company.

Under the active management of Mr. Kornicker, the business of the Stanley Frame Company has increased by leaps and bounds and many of the finest theatres of the country owe their attractiveness to the Stanley display frames with which they are decorated.

In order to care for its increased trade, the Stanley Frame Company has trebled its office and display space in the Godfrey building.

A handsome display of the newest styles of ticket booths and display frames is now being installed and all exhibitors are invtied to call.

Robert Morton Organ Supplants Orchestra

The new lessees of the Clinton Square Theatre, Albany, N. Y., have just let a contract with the American Photo Player Company for a Robert Morton organ costing $15,000. According to the contract the organ must be installed within the next twenty-eight days.

The management of the Clinton Square Theatre is now in the hands of those who are also handling the Leland in this city. When the company took over the latter theatre, they supplanted the orchestra with an organ, and found it so satisfactory that they will now make the same move at the Clinton Square house.

The interior of the house has been redecorated and the house has also been reseated. It will be painted in the early spring.

Automaticket Has a New Chicago Branch

The Automatic Ticket Register Corporation, 1780 Broadway, Ne wYork City, has opened a Chicagog branch at 732 South Wa-

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The Chicago branch, which combines a sales department and a service station, will cover the entire middle west on both the Automatic ticket registers and tickets.

A full line of the latest 1923 model Gold Seal Automatic registers are on display in the Chicago office.

Theatres Projected

McCOOK, NEB.—George W. Vaughn will erect theatre and office building, to cost $20,000.

BYESVILLE, O.—John W. Little, of Cambridge, has contract to erect new Luna Theatre for George Brown, Thomas Coins and Chacos Brothers.

CLEVELAND, O.—H. F. Chester, of Higbee-Rose Realty Company, has acquired long termed lease on block between East 118th and East 119th streets as site for large moving picture and commercial building.

STEUBENVILLE, O.—George Shafer, proprietor Herald Square Vaudeville House, will erect new theatre, with seating capacity of 2,500, to cost $300,000.

*PONCA CITY, OKLA.—New moving picture theatre will be erected at Third street and Cleveland avenue, with seating capacity of 1,200, by Ponca City Amusement Company, to cost about $100,000.

EUGENE, ORE.—R. H. McDonald has plans by O. R. W. Hossock, of Portland, for new theatre.

BETHLEHEM, PA.—Bethlehem Theatre Corporation, 621 Avenue H, West Bethlehem, has plans by Howard J. Wiegner, Bethlehem Trust Building, for one-story brick and terra-cotta front moving picture theatre, 50 by 190 feet, to be erected at Guetter avenue and Broad srteet, to cost $60,000.

MANITOWOC, WIS.—Otto Senglaub, representing owner, has plans by William Raeuber, Teitman Building, for theatre, store and club house to be erected on Washington street, between Ninth and Tenth streets, to cost $75,000.

SHEBOYGAN, WIS.—Ground has been broken for new building for Rex Theatre Company, to cost $100,000.

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Management Changes

LITTLE ROCK, ARK.—A. S. Watlington succeeds Alvah Wilson as manager of Majestic Theatre.

LONG BEACH, CAL.—Charles Freshwater has taken over management of Mission Theatre.

SANTA ROSA, CAL.—Rose Theatre on Fourth street has been purchased by A. E. Poulsen.

SUMMERVILLE, GA.—Royal Theatre has been leased by C. W. Maxey. Picture policy has been established.

GALESBURG, ILL.—Stuart Reed has purchased Princess Theatre, a moving picture house.

ROODHOUSE, ILL.—Ross Denny has sold Dreamland Theatre to John R. McConathy and Frank B. Davidson.

WEST LIBERTY, IA.—Glenn Miller, of Muscatine, has purchased and reopened Grand Photo Theatre.

PORTLAND, ME.—Reported Abraham Goodside has taken over Strand Theatre.

NILES, MICH.—Abe Green, of Chicago, has purchased the Clark interest in Niles Opera House, and will expend several thousand dollars remodeling structure.

KANSAS CITY, MO.—E. O. Moffatt has sold Strand Theatre at northwest corner 36th street and Troost avenue to Edward K. Jennings.

BROKEN BOW, NEB.—Hickman & Rama have sold Sun Theatre to H. F. Kennedy, who owns Lyric Theatre.

CHAPPELL, NEB.—O. E. Geeting, of Lincoln, has purchased Lyric Theatre from James W. McDaniel, Jr.

FALLS CITY, NEB.—Frank Creeley has taken over Empress Theatre.

LINCOLN, NEB.—Frank Creeley has purchased Empress Theatre.

FORT PLAIN, N. Y.—Fort Plain Theatre Company has sold Fort Plain Theatre to W. C. Smalley, of Cooperstown.

SCHENECTADY, N. Y.—Samuel Freed has sold Central Theatre on McClellan street to John and Elizabeth Hogan.

SENECA FALLS, N. Y.—Joseph L. Jewhurst has resigned as manager of Fisher Theatre.

TROY, N. Y.—William Beriestein has purchased Palace Theatre at Hoosick and River streets.

NAPOLEON, O.—Bowling Green Amusement Company has purchased two moving picture theatres, the Elite and Rex. Both houses will reopen as soon as improvements are made.

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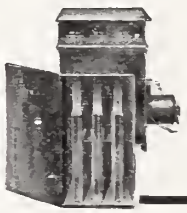
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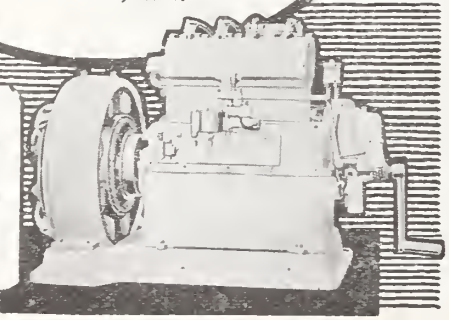

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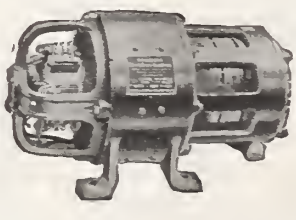

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Extremely high Efficiency Portable Projectors for all existing lighting circuits, also with the "Hallberg" "Featherweight" Gasoline Electric Light Plant, weighing less than 100 pounds, the Marvel of the Age, for traveling exhibitors and where the ordinary electric light current cannot be obtained.

J. H. HALLBERG
SERVICE DEPARTMENT
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Large Stock Established 1904 Prompt Shipments

You should have "Motion Picture Electricity"
Price $3.00 by Insured Delivery

Simplex

NO MATTER HOW
MUCH YOU PAY—

NOR HOW MUCH TIME
YOU SPEND IN
"SHOPPING AROUND"

YOU CANNOT GET BETTER
PROJECTOR VALUE
THAN WITH

SIMPLEX

Just because Simplex is used in the finest and largest theatres does not imply that it is a "big theatre" machine exclusively.

Its price places it within the reach of every exhibitor.

Our installation lists include thousands of small community theatres.

To be Simplex equipped is an open announcement of your ability to sell the highest type of projection.

AND YEARS AND YEARS AFTER THE PURCHASE PRICE IS FORGOTTEN THE SIMPLEX STILL RENDERS UNEQUALLED SERVICE

THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York

The Superiority of POWER'S PROJECTION

HAS BEEN DEFINITELY ESTABLISHED IN HUNDREDS OF AMERICA'S REPRESENTATIVE THEATRES

The Durability of POWER'S PROJECTORS

IS CLEARLY PROVED IN THIS MANNER

THE ISIS THEATRE
ST. ALBANS, W. VA.

Feb. 15th, 1923.

Nicholas Power Co.,
New York, N. Y.

Gentlemen:

I am writing this letter, not thru any request from your firm, but to show what a Power's machine will do if properly taken care of, at the same time thinking you would appreciate the receipt of a letter recommending the Power's machine. If the following record can be counted as such, I trust it may be of some use to you.

On Dec. 20, 1915, I started a Power's 6A machine running two full shows each night with an occasional matinee. This machine took care of our business from the above date to Oct. 9, 1920, when I purchased a Power's 6B, and placed side of it. From that time on have been running two machines expending on each machine the following repairs:

Power's 6A Dec. 20, 1915, to Feb. 15, 1923,
running seven years, two months, expended- 96.01

Power's 6B Oct. 9, 1920, to Feb. 15, 1923
running two years, four months 29.22

125.23

I consider this a pretty good record for a motion picture machine, over seven years in constant service and apparently is in as good condition today as the day of purchase, it at least puts up as good a picture.

My operator takes the machines all down once each three months, cleans the heads thoroughly in gasoline, examines them and if any of the parts are worn, has me order new parts. This I think is the secret of the long life of the machines, and at the same time saves repair bills and keeps them from the scrap heap.

Yours truly,

ISIS THEATRE.
H. F. Harris, Bus.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

MODEL THEATRE NUMBER

Moving Picture WORLD

Vol. 61, No. 2 MARCH 10, 1923 PRICE 25 CENTS

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Pola Negri
says
Mad Love
is her greatest picture success.
Ask Goldwyn!

"I trust that "Mad Love" will receive a cordial response from the American audiences. In Europe its success was unparalleled, even by "Passion", and I hope that the exhibitors in America meet with this same success"

Pola Negri

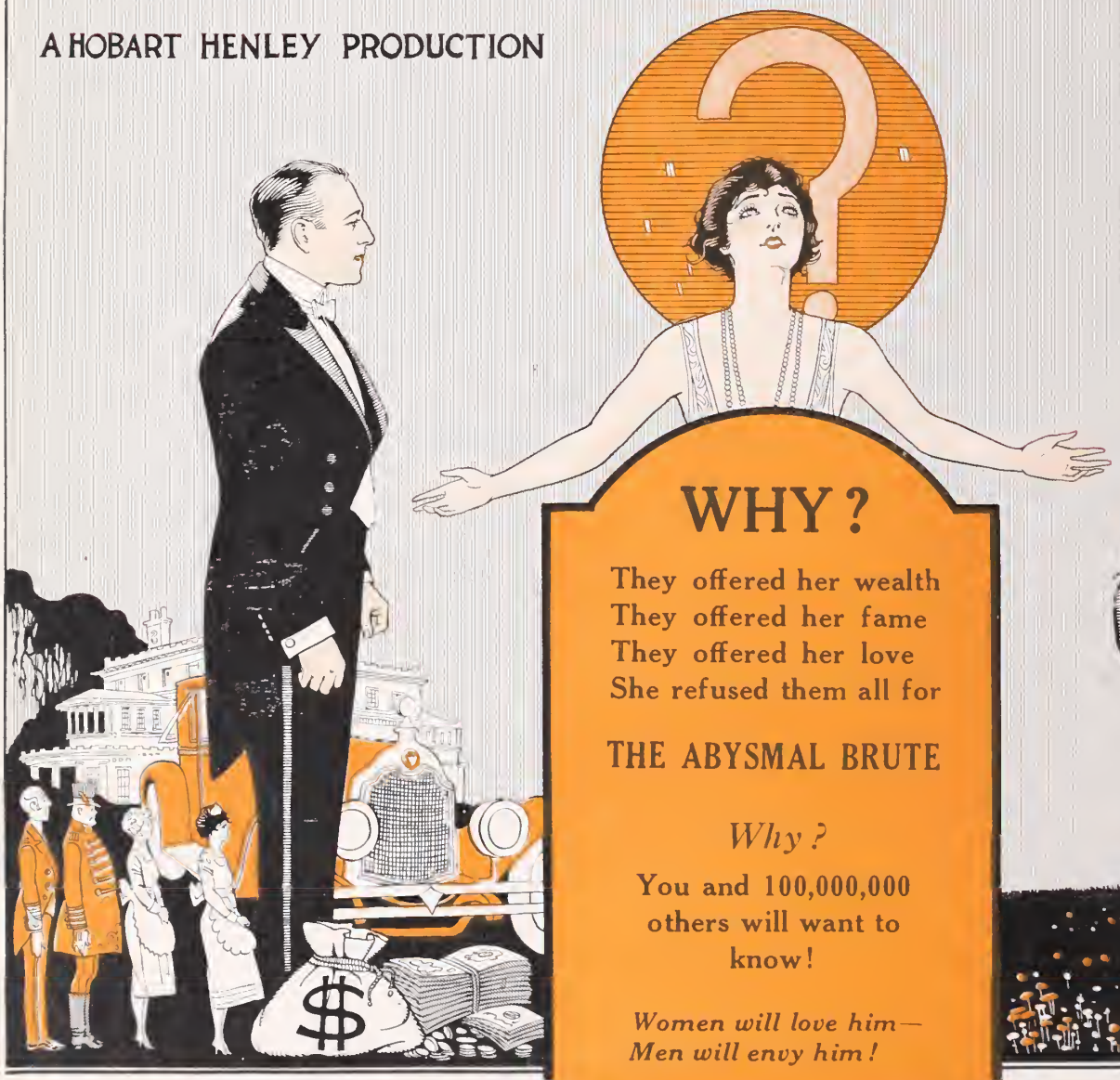
Also—Who's Who in the Independent Field

Published by CHALMERS PUBLISHING COMPANY, 516 Fifth Ave., New York City

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

JACK LONDON'S
Sensational Story
"The ABYSMAL BRUTE"
starring
REGINALD DENNY
AND AN EXTRAORDINARY CAST

A HOBART HENLEY PRODUCTION



WHY?

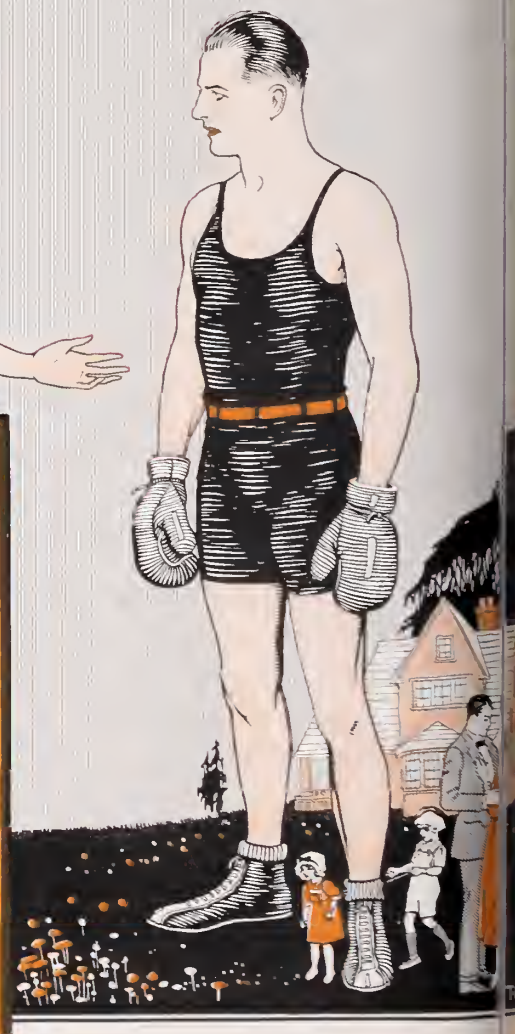
They offered her wealth
They offered her fame
They offered her love
She refused them all for

THE ABYSMAL BRUTE

Why?

You and 100,000,000 others will want to know!

Women will love him—
Men will envy him!



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presented by CARL LAEMMLE

Nationally Advertised to 10,000,000 Readers in The Saturday Evening Post

(Issues of March 31, April 7, April 14)

JESSE L. LASKY . . . . . PRESENTS
"The COVERED WAGON"
A JAMES CRUZE PRODUCTION
"THE Covered Wagon" is the most colossal achievement in all motion picture history. No such picture has ever been made before. No such picture can ever be made again.
On the following page you will find some FACTS about this picture which will give you some idea of its BIGNESS—as a production and as—a popular sensation.
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION
THIS IS No. 1 of a Series
HIGGINS

"THE COVERED WAGON"

TO make "The Covered Wagon", 3000 actors spent three months in the Utah desert, eighty miles from a railroad. They endured floods, blizzards, zero temperatures and sometimes lack of food.

On this page you see a view of the camp after a flood had destroyed many of the tents: also a view of one of the mess tents, and other scenes on location.

Besides the regular actors, a thousand Indians were also on location, and the live stock included 600 oxen, a thousand horses, and five hundred mules.

Nothing so big was ever attempted in motion picture history, and probably never will be again.

Adapted by Jack Cunningham from the novel by Emerson Hough

A Paramount Picture

CameO

CLEAN CUT COMEDIES

Directed by Fred Hibbard

The cleverest and fastest
rough-and-tumble
single-reel comedies
of the day.

Always a hit—

on Broadway
or Main Street

"TEA N TEA"

"A single-reel comedy with enough action to satisfy the most ardent"
—M. P. NEWS

"BUMPS"

"The title 'Bumps' is appropriate. The flivver 'bumps' all the sentiment into amusing situations"
—M. P. NEWS

NATIONALLY ADVERTISED TO YOUR PATRONS

"DOG SENSE"

"This is a delightful comedy, funny, and one of the few admirably suitable for children."
—N.Y. MORNING TELEGRAPH

"Unusually entertaining. Grab it, it is a crackerjack."
—M. P. WORLD

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

"A HULA MADE IN

with HENRY MURDOCK

4500 miles for a two-reel comedy—you'll agree it's worth every mile—one of the most laughable plots of the year, combined with rare scenic beauty of the tropics.

Another distinct achievement for

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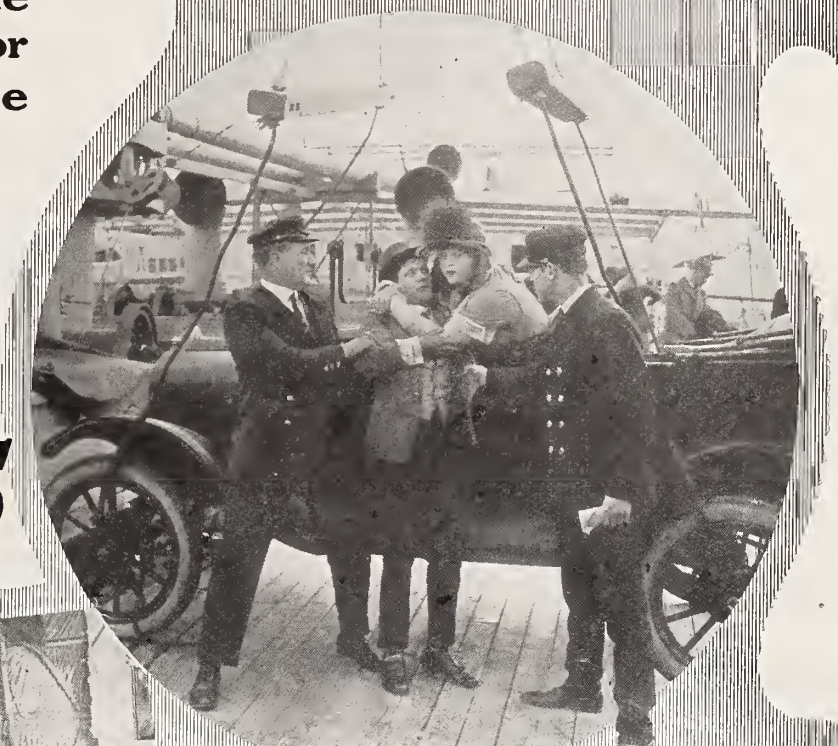
Released Through Educati

HONEYMOON"

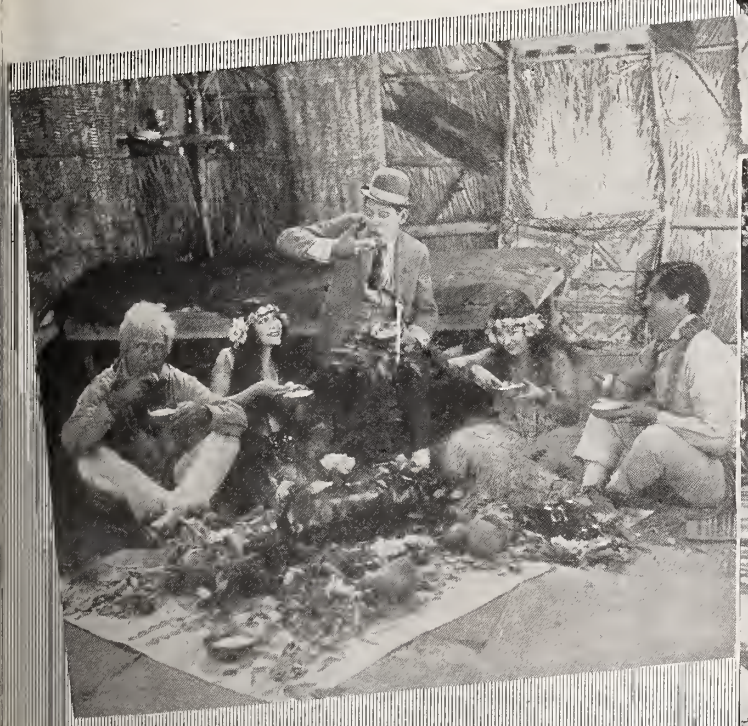
HONOLULU

and BABE LONDON

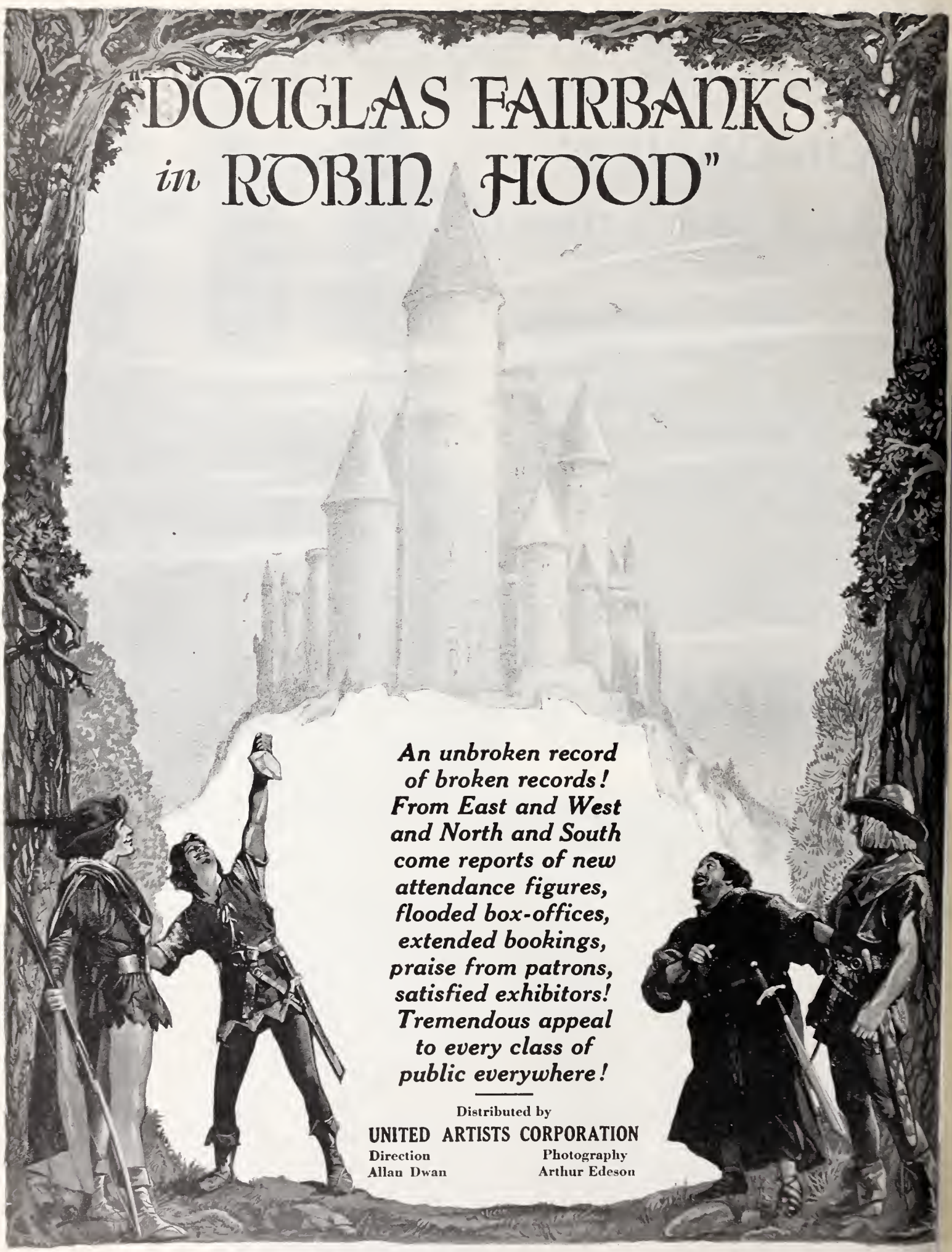
In a country newspaper contest they win a honeymoon trip to Honolulu—but trouble enters the plot when hubby falls for a Hula dancer on the beach at Waikiki.



Comedies



Film Exchanges, Inc.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in ROBIN HOOD"
An unbroken record
of broken records!
From East and West
and North and South
come reports of new
attendance figures,
flooded box-offices,
extended bookings,
praise from patrons,
satisfied exhibitors!
Tremendous appeal
to every class of
public everywhere!
Distributed by
UNITED ARTISTS CORPORATION
Direction
Allan Dwan
Photography
Arthur Edeson

A Picture They All Talk About As They Go Out

Is the kind of picture that builds in box-office and audience value every day of the run—
And that's the kind of feature you get in D. W. Griffith's "One Exciting Night."

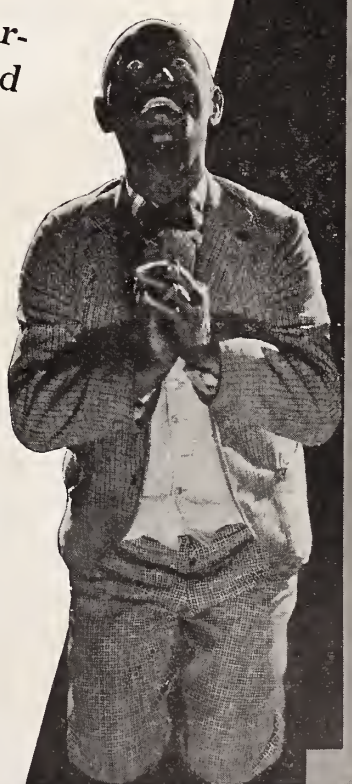
When Your Patrons Double Up

And lean forward till their heads rest on the backs of the seats in front of them, because they are laughing so hard;

When They Draw Their Feet Into Their Chairs

Because they are so intensely interested and enthused and mystified and excited and startled and amazed
Then you know you are giving them real, 100 per cent entertainment!

There's Love, Adventure, Mystery, Secret Panels and Uproarious Comedy



D. W. GRIFFITH'S "One Exciting Night"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

MACK SENNETT

presents

MABEL NORMAND

in

"SUZANNA"

Directed by
J. Richard Jones

"An Excellent Audience Picture;
"Sure Fire Comedy Drama."

"Mack Sennett has produced an excellent audience picture in 'Suzanna'" says the Moving Picture World.

"It is a sure-fire comedy drama.

"Mabel Normand never before appeared so beautiful nor gave us such splendid dramatic work.

"'Suzanna' is rich in love interest. Is a picture that will make a big hit, especially with women.

"The story is closely knit and holds the interest from start to finish.

"It is very picturesque. No expense seemingly has been spared.

"'Suzanna' is Typically Sennett;
Big Dramatic Moments."

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

NAZIMOVA

in Oscar Wilde's

"Salomé"

Direction by Charles Bryant

A Title That Sells The Picture To Any Public

"Salome" is a title the mere mention of which arouses curiosity and interest of any public and pulls for the box-office.

The title is backed up by a superb picture; the greatest artistry of the great Nazimova; settings and costumes so bizarre that they make everybody gasp and talk about them.

Salome Is Made Real By Nazimova's Matchless Art

The mysterious woman of history is made flesh and blood, endowed with soul and spirit by Nazimova's realistic artistry.

Fantasy, beauty, allurement, tragedy, comedy, spirituality and passion all are to be found in Nazimova's "Salome."

"This 'Salome' will speak for itself," said Alan Dale in the N. Y. American. "It will say everything the censors will not permit the spoken word to say. It will talk around the very topic that the censors taboo. It is Nazimova let loose. It is Nazimova unchained."

Your Public Has Never Seen Any Picture Like Nazimova's "Salome"

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

Ben Turpin as the Romantic

Coming Soon

MACK SENNETT

presents

BEN TURPIN

and

KATHRYN McGUIRE

in

"THE SHRIEK OF ARABY"

Direction by J. Richard Jones

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

Lover of the Desert

First In the Field!

¶ Moving Picture World this week presents the first comprehensive MODEL THEATRE NUMBER ever published containing invaluable plans and advice for the theatre man on the building of a Model Theatre.

¶ Save this issue for it constitutes a reliable directory of nationally known and guaranteed equipment for every theatre need.

Who's Who in the Independent Field?

Exhibitors, producers and exchange men should save this issue of Moving Picture World for its complete record of men and organizations in the independent field together with the exhaustive forecast of next season's independently offered product.

Watch the World in 1923!

Oh Boy!

I've just signed with Century Comedies.

-Buddy Messinger

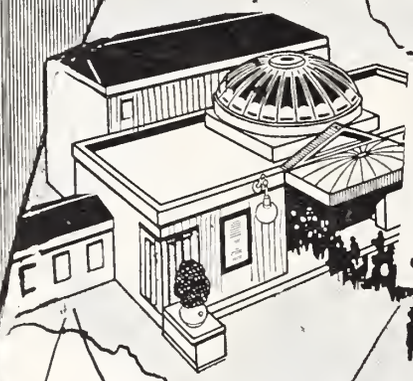
SOLD IN A SERIES OF SIX

CONSISTENTLY GOOD Century Comedies

RELEASED THRU UNIVERSAL

WILLIAM FOX SUPER – SPECIALS –

Every



THE FACE ON THE BARROOM FLOOR

A Romantic Melodrama with a Notable Cast

THE NET

A Startling Story of the Madness of Youth

THE CUSTARD CUP *with* MARY CARR

A Scintillating Story of Joy and Sunshine

LUPINO LANE *in* A FRIENDLY HUSBAND

A Super Comedy in Five Acts

FOX

IS INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

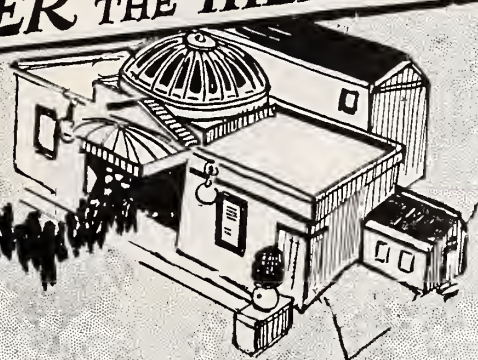
Soon – IF WINTER COMES

REAPING A HARVEST FOR EXHIBITORS

where

THE TOWN THAT FORGOT GOD-

Greater than "OVER THE HILL"



THE VILLAGE BLACKSMITH

from LONGFELLOW'S *Famous Poem*
A Thrilling, Modern Melodrama

FOX
IS INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon – IF WINTER COMES

I told You 6

of

THE MAN *from* GLENGARRY *by* RALPH CONNOR

HODKINSON
PICTURES

WM. M. VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD.
CANADIAN DISTRIBUTORS

months ago

that our new product would be released through the best national distributor we could find. After careful investigation as to methods employed and results obtained we take great pleasure in announcing that the

W. W. HODKINSON CORPORATION

will distribute the following big box-office productions:

THE GOOD *fer* NOTHIN'
by
RALPH CONNOR

THE RAPIDS
by
ALAN SULLIVAN

With fine memories of the splendid business you have given me on "Back to God's Country," "Nomads of the North," "The Olden Snare," "Tarzan of the Apes," "God's Crucible," "Cameron of the Royal Mounted" and others, I confidently submit our new product to your discriminating judgment and the selling forces of the Hodkinson organization.

Ernest Shipman

SOLD IN ADVANCE TO YOUR AUDIENCE

The six best pictures of the month

1. The Hero
2. The Christian
3. Dr. Jack
4. Back Home and Broke
5. The Dangerous Age
6. Kick In

The six best performances of the month

1. *John Sainpolis* in "The Hero"
2. Mae Busch in "The Christian"
3. *Barbara La Marr* in "The Hero"
4. May McAvoy in "Kick In"
5. Lewis Stone in "The Dangerous Age"
6. Phyllis Haver in "The Christian"

PHOTOPLAY, MARCH, 1923

Net Paid Circulation 450,000

Bought by 450,000 Fans

Read by 2,000,000 Fans

B.P. SCHULBERG *presents*

The

A GASNIER *production*

HERO

A picturization of Gilbert Emery's Celebrated Play

With a Preferred Cast

GASTON GLASS	BARBARA LA MARR
JOHN SAINPOLIS	DAVID BUTLER
DORIS PAWN	FRANKIE LEE
ETHEL SHANNON	MARTHA MATTOX

Produced by
PREFERRED PICTURES-INC.
B.P. Schulberg-*Pres.* J.G. Bachmann-*Treas.*

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

Louis B. Mayer
Presents

Reginald Barker's
Production of

HEARTS AFLAME

The blazing big-timber drama.
A wildfire success at the
RIALTO - New York.
Book it, and watch your box-office records go up in smoke

Adapted from HAROLD TITUS'S novel, "TIMBER". Directed by REGINALD BARKER Scenario by J.G. HAWKS and L.G. RIGBY. Photographed by PERCY HILBURN

Jury Imperial Pictures, Ltd, Exclusive Distributors throughout Great Britain. Sir Wm. Jury, Manager Director.

REG US PAT OFF

A METRO PICTURE

Distributed by

METRO PICTURES CORPORATION

ALL THE CRITICS WERE ALL FOR

This dramatic romance of life out of sight of land and law

Exhibitors' Herald said:

Rouses one's interest at the very start and holds it throughout.

Motion Picture News said:

Jaded fans will sit up . . . Suitable for presentation in any first-class house at any time.

Moving Picture World said:

Splendid entertainment . . . Will be enthusiastically received.

Exhibitors' Trade Review said:

Will send real thrills up and down the spine.

ALL THE BROTHERS WERE VALIANT

BEN AMES WILLIAMS'
Great Story of the Sea

An
Irvin V. Willat
Production

Adapted by
JULIAN JOSEPHSON

Distributed by
METRO
PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir Wm. Jury, Man. Dir.

NOBODY BUT

VIOLA DANA

has the gayety, the pep and the personality to portray as she does the heroine of

Crinoline and Romance

It's about a girl who tries both the crinoline and crepe de chine methods of man-handling . . .

Story and Scenario by
BERNARD McCONVILLE
Directed by
HARRY BEAUMONT

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain
Sir William Jury, Managing Dir.

Distributed by

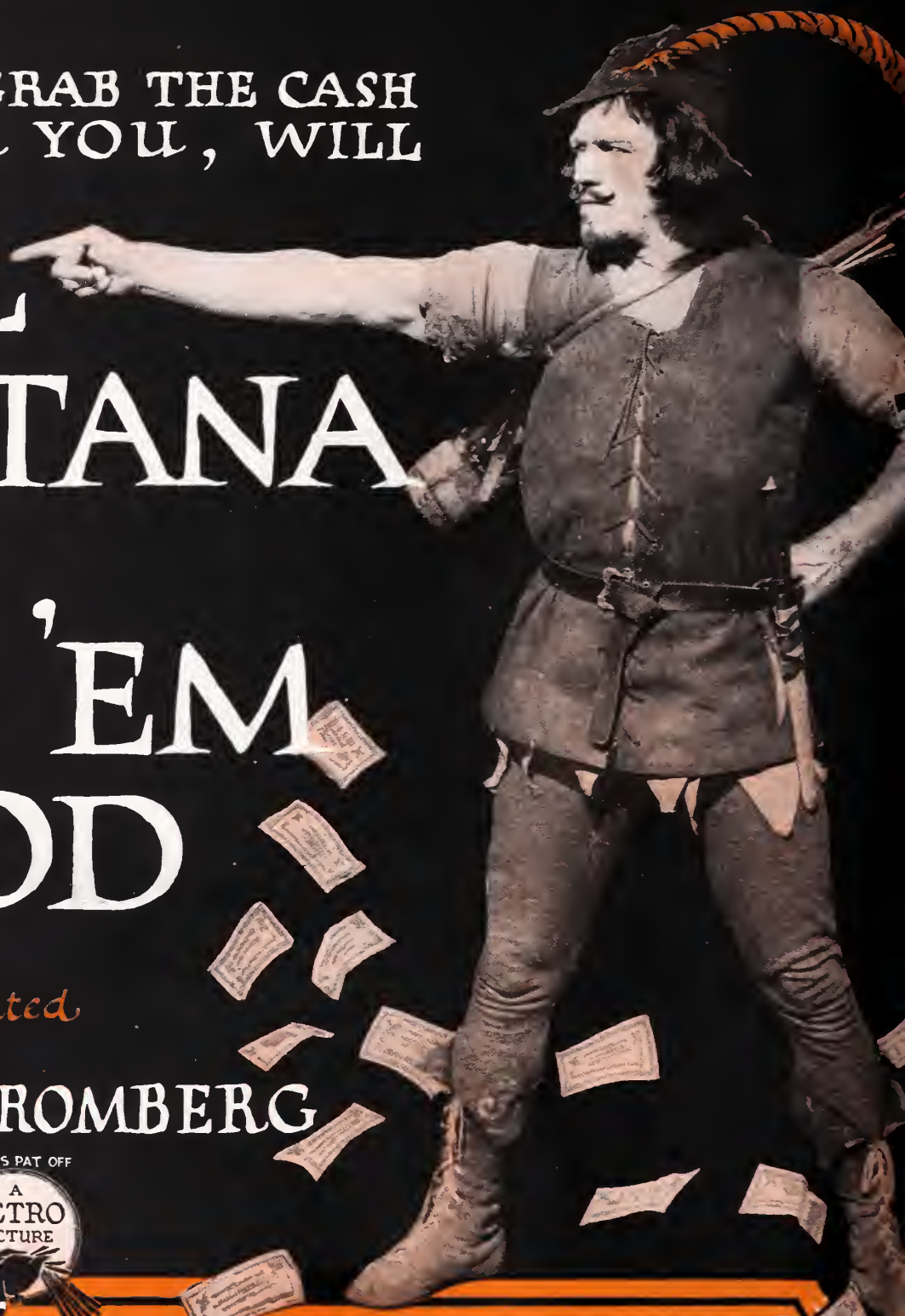
METRO

He'll grab the cash for you, will

BULL MONTANA

in

ROB 'EM GOOD



Presented by

HUNT STROMBERG

REG US PAT OFF

A METRO PICTURE

Scenario and titles by CLYDE BRUCKMAN
Effects and photography by IRVING REIS
Personally directed by HUNT STROMBERG

Distributed by

METRO PICTURES CORPORATION

From the Star of one of the Year's Greatest Pictures

Hotel Astor
TIMES SQUARE
New York

F.A.MUSCHENHEIM

February 1, 1923.

Mr. Walter E. Greene,
President, American Releasing Corporation,
15 West 44th Street, New York City.

My dear Mr. Greene:-

On the eve of my departure to fill engagements throughout the middle West and Chicago, I desire to express to you and the American Releasing Corporation my most sincere thanks for the splendid co-operation that you have given me in the matter of the booking of the personal appearance of myself and company in conjunction with the picture "THE SIGN OF THE ROSE". After several weeks in and around New York City of successful presentation in various leading picture theatres, I am happy to state that our relationship has left nothing to be desired.

The extremely fine distribution that the American Releasing Corporation has secured for the picture itself is splendid, and I am deeply gratified with the success that you have so far achieved, and confidently look forward to a gross business on the picture that will prove satisfactory to all concerned.

My best wishes are extended to you and the company for its future success and be assured that I will be only too pleased to give my heartiest co-operation to you at all times.

Again thanking you for your many personal favors to me, I beg to remain,

Sincerely yours,

George Beban

GB/raw

Mr. Beban's amazing attraction has thus far played overwhelmingly successful engagements, combining his stage company with the screen production in thirty-six of the largest first run theatres in the United States and Canada. In practically every instance, all previous records of the theatres he has played this attraction and in several cities, notably, St. Louis and Paterson, N. J., he has played repeat engagements of his combination screen and stage production within thirty days of his original booking.

In those territories where the combination personal appearances of the star and his company have not been booked, the picture alone has likewise established records and equalled or exceeded the drawing power of such notable productions as "The Miracle Man" and "Humoresque."

Bookings for Mr. Beban and company appearing in person and enacting the famous flower shop scene from the story can only be taken for four additional weeks before the close of the present season. We wish to pay our tribute to this tremendously successful star and his unrivalled production.

Harry Garson
presents

George Beban

in

THE SIGN OF THE ROSE

with
HELENE SULLIVAN
and a
Superlative Cast

American
RELEASING CORPORATION
WALTER E. GREENE, *President* E. B. WARREN, *Vice-President*
TRADE MARK REG. U. S. PAT. OFFICE

Written and
Supervised
by
George Beban

"MASTERS OF MEN"

by

MORGAN ROBERTSON

The greatest story of the sea ever written!

A thrilling story of he-men, men who wear hair on their chests, whose veins run hot with red fighting blood!

A blunt, vigorous yarn of a boy's fight upward against overwhelming odds, where fight means a hard fist and prime muscle, high courage and a ready wallop!

Shanghaied! Drugged by crimps and flung insensible into the hell hole forward, where sweating, brow-beaten men live like beasts scourged to their tasks with curses and belaying pin.

The sea! The flavor of salt in the nostrils; the odor of pitch in the air, the snapping of wind-swept canvas crackling like a machine gun; the creaking, singing wood straining as she rides the high waves! All the magic and lure of adventure, the Spanish Main and sailormen!

Life! Sensitive boyhood seared by false judgments; a girl's smile and lack of understanding and a boy's pride ground to dust; a boy made sullen by a small town's smug failure to provide a rightful chance; and his struggle to make a man of himself!

Uncle Sam's bluejackets! The fighting men of the greatest nation in the world, and what they think and how they live; their loyalty and cheer and youth, eternal, living, fighting youth! The careless devil-may-care "gob," incorrigible, loyal; impudent and loveable!

Romance! The sea spells romance. Red sunsets turn green waves to crashing mountains of blood; noon suns spread gold upon the bosom of the sea, gold that beckons and calls to youth to gather its riches; never-ending mirages of golden bowls at rainbows' ends. And, the sea gives no riches; only character and manhood, bitterly squeezed out of its cold, hard business.

Wholesome, clean, healthy! A boy's life of adventure, free from tawdry conflicts and sex illusions, based on fact gathered by one who served among men, who loved men, who admired men and who wished young America to so live that he might become a man! The trash of silly, social temptations has no place in this story of a boy who became the master of the man.

The Yankee ever has been master of the sea! Decatur, John Paul Jones---history has written the feats of great American seamen into all time. Here is a story of the making of such men; men who acted and argued later; men out of whom Dewey and Schley and Sampson and "Fighting Bob" Evans were chosen, each for his day's work for the Stars and Stripes. Shifty-footed men, with a right and left punch and a keen eye and a high sense of honor and guts to go the limit!

Dick Halpin is the lad you wanted to be; and I wanted to be! He's the fellow we dreamed of, whose fighting courage we envied. He's the boy that assumed another's petty crime and ran away to sea to live it down, that the girl he loved might not be shamed and humiliated by the revelation of her brother's weakness. He's the fellow you and I used to talk about; that lad of strength and honor we built with boyish imaginations up in the haymow, or while idling with a home-made fishin' rod down by the creek. He's your kind and my kind and because we had fathers and mothers to make our way easier we never managed to be him; but we wanted to and we'll live our dreams again with Dick Halpin in this vivid, living story, "Masters of Men."

A master of men wrote this great sea tale. A man whose life was as hard as the diamonds he cut and who never wrote a line until he had lived beyond an average man's age; a man who took a beating at the hands of a brutal second mate with a smile, and who administered a beating with equal cheerfulness; a man who knew the sea and a sailorman's life; who criticized rightfully Kipling and who wrote his first sea tale to prove that a man who knew the sea could write a better story of the sea; a man who earned little by his pen and who starved while he wrote; the greatest writer of sea stories in all literature.

Morgan Robertson, a master of men, wrote the last word in thrilling sea stories when he wrote

"MASTERS OF MEN."

A Logan Production
Directed by Austin O. Huhn
From a story by Tom Bret
"A CLOUDED NAME"
WITH
NORMA SHEARER
YVONNE LOGAN AND GLADDEN JAMES
The romance of a beautiful heiress and a poor boy who believes the girl's family responsible for the failure and disappearance of his father.
A broken engagement, a hero crushed by his father's disgrace, a heroine struggling under the sting of her lover's reproach, a villain scheming to marry her money and a child to help untangle the affair, gives to "A Clouded Name" enough romance, mystery, plot, suspense and thrills to suit every audience.
PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE
SIDNEY GARRETT
PHYSICAL DISTRIBUTORS
ALFRED CHENEY JOHNSON

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

THE SATURDAY EVENING POST

(March 3, 1923)

Photoplay
Motion Picture Magazine
Picture-Play
Motion Picture Classic

APRIL NUMBERS OUT IN MARCH

All carry this page ~ on

THE SATURDAY EVENING POST
"By Allah! I want her, and I'll keep her."
Encore Pictures
"In this hour of our distress, Lord, forsake us not."
This advertisement appears in Photoplay, Motion Picture Magazine, Picture Play Magazine and Motion Picture Classic, April, 1923

Monte Blue *and* Mary Alden
in
"THE TENTS OF ALLAH"
Presented by E. A. Mac Manus

"BREAKING HOME TIES"
Presented by E. S. Manheimer

Founded on the Heart Song of Centuries Eili, Eili.

Nationally Advertised

CONSTANCE BINNEY *in*
"A BILL OF DIVORCEMENT"

"THE WOMAN WHO FOOLED HERSELF"
with
May Allison and Robert Ellis
Presented by E. A. Mac Manus

Martin Johnson's
"HEAD HUNTERS OF THE SOUTH SEAS"

COMING—

SATURDAY EVENING POST
April 7, 1923
Florence Vidor *in* "ALICE ADAMS"
Presented by King W. Vidor
Booth Tarkington's Prize Novel

Just a few of the thousands of exhibitors who receive no other paper but Moving Picture World

First in the Field!

I subscribe to the "World" only, which is the best; need no other.
H. SALOMON, OWNER,
Strand Theatre, McComb, Miss.

Take the "World" only. Have been a reader of the "World" for about ten years and don't feel that I could get along without it, and find every department valuable.
JOHNNIE MILLER,
Crystal Theatre, Pittsburg, Texas

There is no other trade paper for me but the "World."
P. A. HATTON,
Star Theatre, Hazelhurst, Pa.

We did take a few other trade papers, but find that Moving Picture World fills our needs.
H. W. MATHERS, MANAGER,
Morris Run Theatre, Morris Run, Pa.

Moving Picture World is, I consider, so far superior that others are unnecessary.
O. VERNON BECK,
Starlight Theatre, 153 West 106th St., New York City.

Moving Picture World is the only paper I take. Subscriber since 1909.
L. A. MILWAIN,
Red Moon Theatre, Bardwell, Ky.

Am contented with "World"—Take no other paper.
HARRY McCALL,
Palace Theatre, Spring Hill, Kans.

Have not time to read others, find your paper reliable and all we need.
A. GILBERT,
Palace Theatre, Graniteville, Vt.

I get about all the information I need from the "World" and what I do get think I can rely on.
O. M. DALE,
Union Theatre, Cedar Grove, La.

I have been a subscriber to Moving Picture World for nearly 15 years and like it from cover to cover.
O. GILL,
Erie Theatre, Hugo, Okla.

Moving Picture World is worth more to me than all the others.
W. E. BOWMAN,
Rex Theatre, Olympia, Wash.

The "World," like old wine, is best.
I. B. QUISENBERRY,
Vale, Oregon

The Moving Picture World is the only Trade Paper I take. It covers the ground thoroughly.
J. R. GREENBILL, MANAGER,
Majestic Theatre, Houston, Texas

Take the "World" only—I cancelled two other papers for yours.
JNO. BLONCHET,
Crystal Theatre, North Bay, Ont., Canada

Take no other paper, "World" the best.
H. C. MORSE,
Elmwood Theatre, Penn Yan, N. Y.

I prefer the "World," as I think it stands above all others; therefore my subscription.
MRS. MAUDE STRONG,
Liberty Theatre, Corcoran, Calif.

I consider the "World" to be head and shoulders above any other trade paper published.
R. E. McDONALD,
Harmony Theatre, Anchorage, Alaska

G
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C

GELATINE PRODUCTS COMPANY

INCORPORATED

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March 10, 1923

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The Husband

"It is the best thing Miss Talmadge has ever done—warm, human, wholesome appeal. As near flawless as I have seen."—SAN FRANCISCO BULLETIN.

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* * *

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* * *

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* * *

"This is excellent entertainment."—NEW YORK TRIBUNE.

* * *

"It scores as an interesting and absorbing picture."—NEW YORK AMERICAN.

* * *

"Miss Talmadge reveals a wealth of finished artistry and comes nearer perfection than in any other picture."—NEW YORK EVENING TELEGRAM.

* * *

"The star is seen at her best in a long time."—NEW YORK EVENING WORLD.

* * *

"Excellently played. Miss Talmadge's emotional abilities again show."—CLEVELAND PLAIN DEALER.

* * *

"Norma again shows her ability as the screen's greatest emotional actress." — CLEVELAND NEWS.

* * *

"Noteworthy for its uniqueness and its dramatic strength."—SYRACUSE TELEGRAM.

FIRST NATIONAL PICTURES

Joseph M. Schenck *presents*

NORMA

in "The Voice from

Like a Rare Flower to be "and Long Remembered."

Chicago Evening American

"It is Miss Talmadge's piece de resistance. A strong cast."—RICHMOND NEWS-LEADER.

* * *

"Miss Talmadge grows better with each picture. An excellent picture."—BALTIMORE EVENING SUN.

* * *

"An interesting picture, well acted, nicely directed and finely photographed."—DALLAS DISPATCH.

* * *

"Colorful and profoundly impressive. Shows Miss Talmadge's greatness."—WASHINGTON POST.

* * *

"An artistic photoplay success."—OMAHA EVENING BEE.

* * *

"A splendid story with as near perfect portrayal as possible."—OMAHA WORLD HERALD.

* * *

"One of the finest pictures shown this season."—GRAND RAPIDS HERALD.

* * *

"A distinctly notable production."—WASHINGTON HERALD.

* * *

"Will delight the vast majority."—DENVER ROCKY MOUNTAIN NEWS.

* * *

"The picture is a treat."—ST. LOUIS POST-DISPATCH.

Eugene O'Brien
The Lover

Personally Directed by
FRANK LLOYD

Adapted by Frances Marion from Robert Hichen's Stage Success

Photographed by Antonio Gaudio and Norbert Brodin.

A First National Picture

FIRST NATIONAL PICTURES

TALMADGE
the Minaret"

Hang It on the Sky!

Motion Picture News

"The Balloonatic"

(Keaton-First National—Two Reels)

BUSTER KEATON rises to great heights in this release, both literally and figuratively, for the frozen-faced comedian goes sailing heavenward in a balloon, where he finds an opportunity for some brand new gags.

He becomes proprietor of a balloon, but first becomes aware of it when it bumps against the lower side of the clouds. In attempting to bring down a duck, he punctures the gas bag, ending in disaster. Even this has its silver lining, however, for he encounters Diana, a blonde beauty, in the person of Phyllis Haver, appearing to advantage in a one-piece bathing suit.

Buster's courtship and the "balloonatic" events that follow entitle this to a place as one of the most ingenious he has made since "The Boat." The story element is slender, as it should be when there are so many humorous gags present, and Buster's work is well up to his usual standard. Phyllis Haver, too, contributes in no small measure to the fun.—*L. C. MOEN.*

Joseph M. Schenck presents

BUSTER KEATON in "The Balloonatic"

TWO REEL FUN MAKERS THAT WILL STEAL THE SHOW!

"Cops," "The Paleface,"
"The Frozen North,"
"My Wife's Relations"

Written and Directed by Buster Keaton and Eddie Cline

FIRST NATIONAL PICTURES

"The Boat," "Day Dreams,"
"The Playhouse," "The Blacksmith,"
"The Electric House"

Distributed by Associated First National Pictures, Inc.

Announcing

ANOTHER INCE FEATURE WITH THE INCE PUNCH—

You know what "HAIL THE WOMAN" did for the box-office—What "SKIN DEEP" did—What "THE HOTTENTOT" is doing now! Here's just such another

Money Maker

An Unusual Cast Including

FRANK KEENAN—LLOYD HUGHES—EDWARD BURNS
AND MARGUERITE DE LA MOTTE

By Anthony H. Rudd.
Directed by Lambert Hillyer under the personal supervision of Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

He staggered back from the sweeping blast of flame

FIRST NATIONAL PICTURES

Thos. H. Ince

presents

"Scars of Jealousy"

Coming!
The Novelty Melodrama of the Year

Galleons, derelicts, once-proud clippers, stately liners, caught in the grip of the weird Sargasso Sea through centuries and wedged by sea-weed into an island of lost ships. A colony of men and only two women inhabit it, a rabble ruled by a giant with the right of might. Escape is impossible. Each new wreck adds castaways, desperate men—sometimes a woman, and she, by community law, must marry within one day, choosing her husband from the mob. The man she takes must defend her against all-comers.

To this island drift a millionaire's daughter, a New York detective and his prisoner, an ex-naval officer charged with murder—sole survivors of a wreck. And although the girl would give a million for reprieve, she must choose her mate from the men who offer. Two want her—the brute who rules and the man accused of murder.

Director Maurice Tourneur tackled a big job in filming this story of Captain Crittenden Marriott's. Not only was there drama of the strongest kind, but also the unprecedented locale of the Sargasso Sea with its waste world of stagnant weed, its submarine monsters, the hundreds of ships it never lets go. A sailor's myth some call the Sargasso Sea; yet the atlas shows it at the Gulf of Mexico's very door. Thus Tourneur has depicted both island and people, in scenes that come as some new, almost incredible wonder.

With Anna Q. Nilsson, Milton Sills, Frank Campeau and Walter Long in the cast, produced at M. C. Levee's vast United Studios, at Hollywood, "The Isle of Lost Ships" will be discovered as that rarest of jewels—a photoplay the like of which has never been seen.

Yo ho, me hearties! Bend a sail!

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

"Specials" That Have a Reason—More Taxes—Digging Into History—Convention Issues Scarce

HONEST—we feel that The World organization is entitled to a little bit of pride on the two special sections that are presented with this issue.

And you won't object to our inserting that shy word of boastfulness on this imposing editorial page—will you?

The "Special Section" that is merely a collection of words on which to hang a plea for special advertising is something that has never aroused any great enthusiasm on our part.

But the "special" that affords opportunity for unusually elaborate treatment of a really important subject has its place in the scheme of things.

Here's our record:

A few weeks ago we presented the two-color "Book Title Tie-Up" section—and we have it on the word of exhibitors and exploitation men throughout the country that this effort has already made itself felt in the stimulation of business.

This week:

"Who's Who in the Independent Field"—an exhaustive forecast of coming products from independent producers, together with invaluable records of the field.

"Model Theatre Section"—authoritative and complete information on the planning, erection and equipment of an up-to-date small-town theatre. You will be finding this section carefully filed away and thumbmarked in small towns for years to come.

So: To Roger Ferri and E. T. Keyser—not to forget, in our editorial altruism, the boys of the advertising department—these lines of twelve-point bold congratulations.

THE Model Theatre Section seems to be the sort of idea that achieves the sincerest form of flattery.

But, aside from that, there is another phase of the section of general interest:

There is not a single line of "pufflicity" or puff in the model theatre pages—nor was a line expected or promised.

The manufacturers represented rested their case on their faith in their particular product, and their confidence in their ability to tell of the product in clearcut, business-like advertising space.

There's a thought in that for picture folk.

And a tribute to the staunch self-reliance of the manufacturer who puts his name and guarantee back of an accessory offered to the theatre owner.

There must be a secret masonic organization of legislators with new schemes to bedevil the picture business.

THE idea of State taxation of motion picture theatre admissions, which started quietly enough in the Northwest, has now reached New York.

After New York—you can generally count on an idea taking root rapidly in all State capitals.

The bill proposing a six per cent. levy on all amusement admissions in the State of New York will probably not survive the committee stage, for it seems to have neither the sympathy nor the cooperation of any leaders in either party.

There is not even sufficient strength apparent around the bill to dignify it with the term "strike" legislation. But what mystifies us personally is the mysterious telepathy that seems to exist on such matters between widely separated legislators.

Let a Senator in New York introduce a bill on Monday placing a sur-tax on close-ups and before

the week is out you'll find a similarly phrased bill presented by the Senator from Tombstone for the consideration of Arizona's legislature.

Nine out of ten of the proposals die—but that is another story. Meanwhile expense has been incurred and someone's more or less valuable time has been occupied in arranging for the obsequies.

It's a great picture that doesn't find someone, somewhere, saying: "We—ll, I don't think so much of that."

LAST week we placed into type the opinion that the pros and cons of the Uniform Contract didn't mean as much to the exhibitor as a dozen grievances that neither new, nor old, nor any contract could cover.

And the day the editorial appeared we received the letter from DuQueen, Arkansas, appearing on another page of this issue.

Here is an exhibitor who started out to write a letter on the Uniform Contract. And after five lines or so on the contract he struck off on one of the grievances that we listed.

Poor prints!

This is a serious problem. Serious because, while its existence is universally recognized, everybody says, "Well, what can you do about it?"

This business seems to be geared so closely to the first run that any thought and energy devoted to the small towner must necessarily be haphazard and off-hand.

Seven dollars and fifty cents is seven dollars and fifty cents. You can't make it seem important. You have to multiply it by a thousand to make it equal the return on two or three good first runs.

So the seven-fifty-a-day man is given seven-fifty consideration. Occasionally we wind up the oratory, tell him he is the backbone of the business, and then go back to pondering over some first-run problem.

But "werry, werry expensive" sales staffs are maintained and considerable railroad fare expended to reach those seven-fifty men. Exploitation workers also.

All with the intention of promoting the seven-fifty man into a satisfied ten-dollar customer, then fifteen, then twenty-five.

If we are falling down on the essential—THE PRINT—then there must be something wrong in our figuring.

Perhaps it would pay to take a few hours away from that first-run problem some day for consideration of the "backbone."

LAST week's "Straight From the Shoulder" reports contained an item of unusual interest to us.

It was an exhibitor report telling of his gratification with the results of showing "From the Manger to the Cross," the one-time Kalem special now available through Vitagraph.

This is digging into the dusty records with a vengeance.

Here is a picture that must be nearing the ten-year mark. And we have it on the best of authority that the annual net is still achieving a figure that many current attractions would not sneeze at.

"From the Manger to the Cross" marks in our memory the first real attempt at exploitation in this business. We can remember when Bill "Kalem" Wright arranged for its presentation in the John Wanamaker Auditorium—and it was considered remarkable that the cheap "movies" should be allowed within the sacred confines of a department store.

We don't happen to know what the production cost was on "From the Manger to the Cross." But it was produced even before the $165,000 spent on "The Birth of a Nation" was considered an unholy extravagance. So it couldn't have been a figure that could hold its head up in the company of present-day "supers" that will be forgotten before another season rolls around.

Yet, every Lent and Christmas, and often in between, exhibitors turn to thoughts of the almost forgotten Kalem trade-mark—and then write "Straight From the Shoulder" reports to tell of their satisfaction.

Rumors that salaries are skyrocketing again on the Coast do not jibe with the general unwillingness to admit that prosperity is back.

THE search for a live issue to arouse interest in the forthcoming national exhibitor convention seems to be unavailing.

It is our personal opinion that the Uniform Contract will fail of the proper zest to make an attendance-arousing issue.

It would not surprise us, however, to find national advertising coming further into the foreground with each week that draws us nearer to the convention.

Which is strange, because even the producer who admits that seven-thousand-dollar-a-page advertising does not send thousands of would-be patrons clamoring to box offices can find justification in the thought: "Well, it sells the exhibitor into paying real money for the picture."

The exhibitor is the reason for a good portion of the appropriations—and now the exhibitor is complaining that he is carrying the load—and then some.

We'll hear more about this before May appears on the calendar.

Robert E. Welsh

More About Prints

Here's a Problem That Makes the Uniform Contract Fade Into Insignificance—Take it from the Business Backbone: the Small Exhibitor

Mr. Robt. E. Welsh.
Moving Picture World,
New York City, N. Y.:

Dear Sir:

Your editorial "WARNINGS AND A QUERY," in The World of the date of February 24 has prompted this letter.

You are mighty right—it's iron-bound. I am surprised and astonished at the acts of these big leaders of the exhibition end of the picture show business. And yet not surprised, as following them through the past few years we find them dealing in big figures in the terms of their own big first run houses and apparently not able to grasp the small town situation or not caring, I don't know which.

At any rate they have endorsed and agreed to a contract that is even more drastic and more favorable to the exchange and producing end of the business than anything heretofore invented.

I have no kick to make at the clause compelling exhibitors to play and pay, provided there were some clause inserted to compel the exchange to play fair.

In the small towns we are compelled to wait until pictures are old to buy them at a price we can afford to pay. Then the exchange ships us a print that is about half gone and what there is of it shot to pieces, so that we have to put in a half day working it to get it in condition to run through a machine at all. And this uniform contract offers no protection whatever in cases of this kind.

Recently I received a print of a comedy that it was absolutely impossible to run. It came in a day ahead and I wired the exchange at Dallas and they sent me another print. That, I suppose, they think was or should have been satisfactory, but again. we find a lack of understanding of the small town situation. $1.50 additional express often means the difference between a profit and a loss to a small isolated town.

Again, this same company shipped me a print of a two-reel comedy that only had about 1,000 feet of the original 2,000 feet. Arriving late, I was compelled to run it, and it was a repeater besides, having been used over a year previous. Also it was a substitute.

I wrote the exchange and asked not only for credit in the amount of the film rental, but advised them that I would expect them to supply another comedy gratis.

They advised they would give me another comedy gratis, but double damage was too much. I had to take what I could get, of course, as they had my deposit..

Will we ever get protection from this kind of high-jacking?

Every now and then some fellow breaks into print with a long letter or article about longer exhibition life of pictures, and it looks good on paper.

If exchanges would keep good prints many of us small town guys could use the big hits after they are old and get just about as much money with them as when brand new. But they won't do it.

Oh, yes. The salesmen says: "Our exchange has just received new prints on everything, and I will absolutely guarantee film in A No. 1 condition."

"We buy the picture and pay for it seven days in advance, or C. O. D., and on opening the box on exhibition date we find a picture that was originally in seven reels, on six reels and each of these about two-thirds full, or 4,500 to 5,000 feet of film, all shot to pieces, ripped, ravelled, run down at the heel and ragged on the edges, requiring six hours' work by the clock to get it into condition to go over machines.

Result: That wonderful picture that some of our patrons have been out of town and seen about a year ago and been begging us to book ever since they come to see bringing several of their friends and relatives and rightly decide that the home town show is no good.

"They won't book good pictures until they are worn out."

Hence all our advertising the fact that: "A picture you haven't seen is as new as a book you haven't read." makes no impression on our patrons.

There are crowns of glory waiting the man who invents a scheme or incorporates into a contract something that will guarantee to a small towner, good prints, and penalize the exchange in double the amount of the film rental every time they ship us a poor print.

Last night was an all-comedy night at my show. Three two-reel comedies and on the six reels received about 4,000 feet of film, and ran it in exactly one hour. Two of these comedies ended up abruptly, leaving the characters in a bad fix. What must a patron think about it? And I am telling you they charged me real money for this stuff.

Yours truly,

A. L. MIDDLETON,
Grand Theatre, De Queen, Ark.

Who's Who in the Independent Field and Model Theatre Number

ARE THE SPECIAL SECTIONS APPEARING IN THIS ISSUE.
You Will Want to Read Every Word in These Departments.

Moving Picture WORLD

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ROBERT E. WELSH—EDITOR

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Member National Publishers Association.

We Mean It—

When we say, "You CAN'T Cover the Field Without Moving Picture World"; it may sound like advertising braggadocio.

The letters from exhibitors appearing on Page 132 will give an idea of the proof that is back of the statement.

Here are just a few of the thousands of exhibitors who receive Moving Picture World ALONE.

There is no other way of reaching them except—through Moving Picture World. You are not reaching them the week you are not represented in the advertising pages of—Moving Picture World.

We will present more and more proofs as the weeks go by. Meanwhile, keep in mind—

You CAN'T Cover the Field Without Moving Picture World.

Ohio Preachers Begin New War on Sunday Picture Shows

THE ministerial war against the operation of Sunday motion picture theatres, which has been raging with more or less intensity in various sections of Ohio for the past several months, has broken out anew, and this time it looks like a fight to the finish, both the exhibitors and preachers marshaling their forces for the fray at Columbus.

The Rev. J. H. T. Gordon, representative from Logan county to the Ohio General Assembly, has introduced a bill to deny to the cinema men the accustomed jury trials when they are accused of having violated the Sunday closing law. This step, he says, is actuated by the fact that many of the violators are often thus acquitted.

The introduction of this bill was immediately followed by another one put in by Representative William Wiley, of Mercer county, wherein he seeks to waive the theatre requirements on motion picture shows owned by organizations not ostensibly in the business. The movie exhibitors contend that in certain cases they face actual competition from churches and schools, which purchase films from the producers on the same terms as do the regular exhibitors.

Sam Bullock, of Cleveland, who represents the exhibitors, opened the fight at the Ohio State Capitol February 24, when he made the following statement:

"It is beginning to look as though the Motion Picture Theatre Owners' Association of Ohio will have to organize a political department. There is, politically speaking, a certain well-organized element which has been for some time and still is attempting to act for every church in Ohio in constantly attacking the motion picture exhibitors.

"This is not of recent origin. It has been going on for 10 years. This particular group has now evidenced a strong desire to utilize the wonderful possibilities of the motion picture in co-operation with the theatre managers as a body. The group in question has never, to the best of my knowledge, offered anything of a constructive nature. There are hundreds of progressive ministers of all denominations who co-operate with our members locally. This, however, is only a natural and logical condition because of the fact that their members are our patrons. In fact, we could not operate without their patronage."

Continuing his address, Bullock said: "The element to which I refer, led by what is known as the Lord's Day Alliance, does not speak for all the State of Ohio or its church members, and the screens will graphically tell the story when we are ready. We have been 'carved' to death, and now they want more laws and legislation seeking to legalize the commercializing of public schools and churches in competition with citizen exhibitors with huge investments and taxable property. Their present attack means nothing but 'fight' to the exhibitors, and 'fight' it is going to be."

The official opening guns having been fired, it is expected that the conflict will rapidly gain momentum until a satisfactory settlement is reached.

Censorship Bill Again Put Before the Iowa Legislature

IOWA exhibitors are in for another mean fight on the subject of censorship after all. Representative Gallagher, Iowa county representative in the general assembly, shows himself to be a weathercock to public opinion. He first presented a highly obnoxious censorship bill. He found his committee and subcommittee strongly set against him and his measure unpopular in the house. He therefore requested and received unanimous consent to withdraw it.

Now he has reintroduced the bill, having trimmed it to meet the favor of the economists by cutting salaries of board members from $3,000 to $1,800 a year each, and keeping in all features of the bill objectionable to the industry. He explained his second introduction of the measure by declaring that a storm of popular disapproval descended on him in the way of protests from women's clubs and others when he withdrew it.

Gallagher admits that he doesn't much care whether the bill passes or not. But having stuck his finger into the pie he is going to get it out gracefully if possible. He regards this as a buck passing age and is passing the buck to the house. If it kills the bill, as it will in all probability, he will be satisfied and the onus of the action will be on the house, not on him.

But he is not entirely satisfied to let the theatre alone. He therefore accompanied his bill on its second trip into the house with a companion measure, creating city and country boards of public welfare with power to supervise and regulate all forms of public amusement—and recreation. No theatres, dance halls, road houses or similar establishments would be permitted to operate, after passage of the bill, without obtaining licenses or permits from the boards. The city board of five members, no more than three to be of one sex, would be named by the mayor and city council. It would have jurisdiction within the city or town naming it. The county board would consist of the county superintendent of schools, the county attorney, and the board of supervisors. Its jurisdiction would cover the county outside cities and towns.

The board would be authorized to examine the amusement or recreation places under its authority and to issue permits to such as, in its judgment did not prove detrimental to good government, health or morals. Licenses could be revoked at will by the boards for cause, but public hearings would be required where demanded after revocation of permits.

The Iowa Legislature has turned an unfriendly ear to proposals to create new tax burdens and inasmuch as the Gallagher bill calls for a tax, sufficient to carry out its provisions, the measure will probably be stoned at the start. The author claims that his system is now being successfully employed in Kansas City.

Bank Purchases All Seats on Opening Night of Troy Theatre

WITH the first night taken over by the Manufacturers' National Bank, of Troy, the newest of the Mark Strand Circuit of houses, bearing the name of The Troy, and located in the Collar City, was opened last Wednesday night, under most auspicious conditions. The opening was attended by the elite not only of Troy, but also of the neighboring cities of Albany and Schenectady.

The occasion became one of social importance to the city itself. Many were present from out of town, including Mr. and Mrs. Walter Hayes, of Buffalo; Mr. and Mrs. Moe Mark, E. L. Falk and Thomas W. Lamb, of New York; Joseph Lebenson and Morris Sharof, of Boston, and others prominently identified with the motion picture industry.

The idea of a prominent bank taking over a motion picture theatre for an entire evening as a means of affording pleasure to its friends, was something entirely new in this part of the State, and probably to the State as a whole.

The bank issued beautiful souvenir programs of the occasion. Frank E. Howe, president of the bank, who is really responsible for the whole idea, devoted a page of the program in explanation of the part which the bank was playing in the theatre's opening. Mr. Howe said in part:

"It has been spoken of as unusual that one engaged in the serious business of banking should become interested in the lighter side of amusement as applied to business, but it has really given me sincere pleasure to be able to arrange this First Night for you, my business associates and friends, for I wanted the privilege of sharing your delight on beholding the beauty of this splendidly designed and sumptuously appointed edifice, which has been added to the architectural possessions and entertainment opportunities of this city."

The Troy has been about a year in course of construction. It is a downtown house, and by far the largest and most beautiful in the city. It represents an investment of about $400,000. It has a seating capacity of 1,902, the balcony seating 590, the loges 102, the boxes 44 and the orchestra 1,166. The chairs have been so arranged as to give more than the usual space.

The management of the house, Uly S. Hill, directing, and Edward H. Crawford, business manager, deserve much praise for the smoothness of the program, in view of the fact that no lights were available from 4:30 to 6:30 o'clock on the afternoon of the opening, through the burning out of a generator, preventing any last minute rehearsal on the part of the employes of the house.

Dispute Over Contracts Now Raging Vigorously in England

WHILE the storm is raging here over the new uniform contract, a similar storm is at its height in England over the contract form—indeed the situation over there seems worse than it is here because at the present time each film renter seems to be using his own form of contract, the Cinematograph Exhibitors' Association having given notice to the Kinematograph Renters' Association to determine the length of the old contract.

The battle between the renters and the exhibitors has come to such a pass that some of the militant exhibitors have threatened to refrain from booking altogether.

Therefore, this question of contract seems to be worldwide.

It is true that discussion is healty, but when it comes to a point where one side or the other won't discuss—won't even listen—then the situation is bad for the proper growth of business. According to reports that is the situation in England. Exhibitors are denouncing the renters at every meeting, but there seems to be no idea on the part of the exhibitors to sit down and talk the matter over.

Out of the confusion over contracts in England the voice of Ralph J. Pugh, managing director for Associated First National, Ltd., is raised in a declaration of amity. He declares:

"It is my experience that our customers rarely read the contract terms. With mutual confidence between both parties to the deal the contract consists of little else than an undertaking to hire and deliver respectively; date, run bar, carriage as the big items. I believe our contract to be fair and reasonable. If at any time it is discovered (owing to unforeseen circumstances) that a real hardship would be inflicted by the insistance upon strict compliance, First National would follow the example of any other reputable houses and meet the case fairly, whatever legal rights the contract granted."

This must be the spirit everywhere—because it is good business. And the closer exhibitors everywhere get together as have the producers with Will Hays at their head the better business it will be for the producer to deal equitably with the exhibitors.

Anderson Joins Universal

Richard V. Anderson, formerly sales manager of the International News Reel Corporation, has resigned to join the Universal Pictures Corporation as sales exploiteer. This is a new post created in the Universal organization and will co-ordinate all nationally projected methods of encouraging sales.

Anderson has been in the film business since 1912. In his new position, Anderson is expected to devote his time to improving sales methods and in devising means by which Universal's service to the exhibitor can be increased and bettered.

Won't Affect News Reel

Universal will continue to be the distributor of the International News Reel, it is definitely asserted by Edgar B. Hatrick, general manager of the International News Reel Corporation, denying reports that the recent Goldwyn-Cosmopolitan tie-up would affect the news reel.

Let Censor Bill Die in Committee

Censorship of motion pictures in Missouri is not likely to occur for at least two more years. Several days ago the Missouri House Committee on Criminal Jurisprudence voted an unfavorable report on the Committee of Fifty's censorship bill. The Senate committee has about decided to permit the companion Senate measure to die in committee.

A few days ago Senators McMurry and Brookshire filed with the committee numerous telegrams and letters from church organizations urging censorship. They were the authors of the Senate bill but did not ask for another public hearing.

Speaking on the measure, Senator Casey, of Kansas City, expressed the belief that censorship would come eventually, but that the board should be composed of state officials. He suggested that a substitute bill along that line be drafted so that if the Senate committee should decide to report on censorship it could send in the sub bill. A sub-committee was then appointed to prepare such a substitute.

Film Set Catches Fire

Desmond Sustains Cuts and Burns in Rescuing Actress

William Desmond, Universal serial star, Esther Ralston and Cathleen Calhoun, the two girls playing with him in "The Phantom Fortune," his current Universal chapter picture, and several other actors and technical men were cut and burned early this week, when a set in which they were working caught fire, it is reported by Universal. Miss Calhoun was saved from probable fatal injuries by Desmond, who risked his life to carry her from the blaze.

Miss Calhoun was the most seriously injured, receiving severe burns over her entire back. Desmond's cuts and burns were received while he was rescuing her. Miss Ralston's burns were slight, but Lewis Sargent, the juvenile of the picture, received bad burns about the arms and legs, and Robert F. Hill, the director, was burned on his neck and ears. Buddie Harris, the cameraman, also was burned.

The company was working in a rustic cabin in a small lake near Universal City. Fire scenes were being filmed, but the fire flare got out of control and quickly spread to the entire cabin, penning part of the company within. Shortly after the cabin was cleared, it crashed into a heap of burning logs and debris.

The still and moving picture comeras in use were destroyed as well as the electrical and fire-making equipment.

Censorship Hearing Date Changed

A change is announced in connection with the public hearing on the censorship bill at Albany, N. Y., originally scheduled for February 27, but which will now be held on March 6. The change was brought about by reason of the fact that one or two important hearings had already been arranged for February 27. Several legislators, who, because of their being on committees before which these hearings are to be held, could not be present at the censorship hearing, asked that the hearing be held at a later date, and so March 6 has been decided upon.

These legislators, many new to both the Senate and the Assembly this year, are not conversant with the fight which was made on the censorship bill two years ago, and prefer to again listen at the coming hearing before called upon to vote on the matter when it reaches the floor of the Senate and of the Assembly. A record-breaking crowd is anticipated.

F. I. L. M. Club Dance

The F. I. L. M. Club of New York City will give a dance at the Automobile Club of America, 247 West 54th street, Saturday night, March 17. A buffet luncheon will be served.

One of the largest crowds that ever attended an F. I. L. M. Club dance is expected. A large delegation from the Theatre Owners Chambers of Commerce, including the Salesmen's Club, will be on hand. The committee in charge is: W. E. Raynor, chairman; Tom Murray, George Dillon and A. Weinberger.

Will Attend Hearing

Tihrty-five members of the Theatre Owners Chamber of Commerce will go to Albany, March 6, to attend a hearing before the Legislature on the repeal of the Censorship Law. This hearing was postponed from February 27.

The regular meeting of the Theatre Owners Chamber of Commerce which was scheduled for Tuesday, February 27, has been postponed until Thursday, March 1, to allow the members to attend the Legislative hearing. At the March 1 meeting officers to be elected for the ensuing year will be nominated.

Publishes New Book

Photoplay Magazine has published a real contribution to the literature of advertising and of youth in its book, "The Age Factor in Selling and Advertising."

Besides being entertaining and instructive, the book is a splendid dissertation on the importance of capitalizing youth in making an advertising appeal or in salesmanship. A copy of the book may be secured gratis from Photoplay Magazine, 221 West 57th street, New York.

Sivitz Dies of Pneumonia

Prominent Theatre Publicity Director Succumbs in California

Samuel Sivitz, aged 35 years, formerly one of Pittsburgh's best known newspapermen and theatrical publicity director, died early in the morning of February 27, from pneumonia in his home at Los Angeles, Cal., according to word received here by relatives.

Mr. Sivitz was born on the Atlantic Ocean, while his parents were on their way to this country. After residing in Baltimore, Md., for several weeks, his parents came to Pittsburgh. He had resided in this city most of his life.

Mr. Sivitz attended several public schools of this city and in 1907 he graduated from the Pittsburgh High School. He spent many years of his life in the newspaper profession. The same year he graduated from high school he became a reporter for the Pittsburgh Leader. After working for that paper for several years he became affiliated with the Gazette Times, being the sporting editor for that paper. For many years he was the assistant sporting editor of the Dispatch.

Leaving the newspapers he made a success as the publicity director of the Rowland & Clark Theatres in Pittsburgh. After holding that position for several years his health failed him and he severed his connection with the chain of picture houses and went to California.

Paramount Aids Charity

Money Obtained by Showing "Covered Wagon" to Help Humanity

New York society leaders are going to pay $10 top prices to see James Cruze's Paramount picture, "The Covered Wagon," at a pre-release showing of the picture Sunday evening, March 11, at the Hotel Plaza.

Through arrangements made by Charles E. McCarthy of Famous Players-Lasky Corporation with the Film Mutual Benefit Bureau Paramount lent the picture for its world premiere for the benefit of two big New York charities Miss Anne Morgan's Committee for Devastated France and the New York Maternity Center.

Admission prices will be $5 and $10, with boxes costing $75 and $100.

Girl Scouts and members of the younger social set of New York will act as ushers and a musical program will be given under the direction of Dr. Hugo Riesenfeld.

Returns to Coast

George Oppenheimer, well known exchange man of the West Coast, who has been in New York for three weeks buying product for his exchanges, left Thursday on the Twentieth Century Limited for his home in San Francisco. Among the films which Mr. Oppenheimer bought was the Einstein Theory of Relativity.

Fritz Tidden, formerly on the staff of Moving Picture World, and well known in theatrical and film circles, accompanied Mr. Oppenheimer to take charge of the latter's publicity and other important organization matters. Mr. Tidden will be permanently located in San Francisco.

Sheldon Has Influenza

E. Lloyd Sheldon, who succeeded Thomas J. Geraghty as production editor at the Paramount Long Island studio when the latter went to the Lasky studio in Hollywood, is ill at his home with influenza, which, his doctors said, just missed being pneumonia.

Promises Co-operation

Post Office Values Moving Picture Industry as Customer

The moving picture industry is probably the best customer of the postal service in this territory, according to M. O. Chance, Postmaster of the City of Washington, who addressed the members of the Washington Film Board of Trade at their meeting February 26.

The largest user of the mails, of course, is the United States Government, which supplies possibly fifty per cent of the matter handled out of the Washington postoffice, but as the Government pays no postage it cannot be called a customer. Further, it is pointed out, the city contains no large manufacturing or distributing businesses which in other cities are such good patrons of the service, like the mail-order houses, etc., and the moving picture exchanges are in the aggregate the largest distributors in the Washington territory.

It is estimated by the postal authorities that the exchanges spend more than $180,000 a year with Uncle Sam in this territory alone, for the shipment of films by parcel post. In addition, there are several thousand dollars in postage on first-class mail, the shipping of paper and similar uses. Because of the large amount of money spent with the post office by the moving picture industry, declared the postmaster, the officials of the post office in Washington are eager to co-operate to the fullest possible extent with the moving picture exchanges.

Striking Campaign Books

Some of the best looking campaign books ever gotten out for motion pictures have recently made their appearance at the office of Goldwyn Pictures Corporation. Those which have reached Moving Picture World's office are on "The Christian," "The Stranger's Banquet," "Vanity Fair" and "Mad Love." All of these, Goldwyn says, are the handiwork of Silas F. Seadler, whom the industry remembers as a former associate of Arthur S. Kane.

The campaign books are about 21½ by 14 inches. The covers catch and hold the eyes and the interior are marvels of artistic layouts and readable type. A hasty survey indicates that the advertising suggestions to exhibitors are unusually meaty. Certainly they are presented clearly and concisely.

Would Place 6% Tax on Amusements

A bill was introduced in the legislature at Albany, N. Y., on the evening of February 26 by Assemblyman C. P. Miller, Republican, of Genesee County, taxing motion picture receipts, as well as the receipts from practically all forms of amusement at which an admission is charged, six per cent of the gross.

It was stated that the bill, if passed, will bring from seven to eight million dollars in the way of additional revenue to the State. It is also rumored that leaders of both parties are favorably inclined toward the bill.

Beats Harmful Bills

Pettijohn Helps Down Legislation That Would Hurt Industry

Twenty-seven bills in different states, harmful to the motion picture industry, were thwarted by Charles C. Pettijohn, general counsel of the Hays organization, on a recent trip across the continent. He was away four weeks.

Mr. Pettijohn's trip was for the purpose of fighting these bills, 13 of which dealt with censorship and 14 with proposed taxation which would hit the industry. Some of the bills are designed to tax the seating capacity of theatres and the gross receipts of both exhibitors and distributors.

Mr. Pettijohn has now gone to Michigan to combat a censorship bill in the state legislature there.

Brockell in West

Floyd A. Brockell, manager of distribution for Associated First National, who has been making a tour of the First National exchanges since last January, is now in Los Angeles. In addition to looking over the southern California exchange Brockell is also getting an eyeful of First National productions now at work in the United Studios, Hollywood.

Fairbanks Recovery Expected

That the complete recovery of John Fairbanks, brother of Douglas Fairbanks, and who suffered a stroke of paralysis last week, may be expected within the next two months is the latest news from physician in attendance.

Until such time as John Fairbanks can resume his work as general manager of the Douglas Fairbanks picture organization, Douglas himself is filling the post of his brother.

Goldwyn Signs Browning

Tod Browning, noted as a director of big motion picture melodramas, has just signed a long term contract with Goldwyn for whom he will continue to make photo-dramas in which action and adventure predominate.

For many years Browning has been identified with Universal for which he has directed some of its biggest features.

"Manger" Film Going Strong

Favorable reports regarding the popularity of the Kalem production, "From the Manger to the Cross," during the Lenten season, are now coming in. It is drawing throngs of church people wherever shown.

It appeals to a new set of theatregoers because of the interest in the authentic locations in which the scenes were filmed. The story is laid in and about Jerusalem.

After several years it is again being shown throughout the United States, where it is distributed by Vitagraph.

Selznick Reorganization Is Rapidly Nearing Completion

REORGANIZATION of the Selznick Corporation and its fourteen subsidiary companies, including Selznick Pictures Corporation and Select Pictures Corporation, has been in progress for several weeks and affairs are now rapidly nearing a consummation that will preserve the valuable assets of these concerns, assure the continued distribution of released product and the completion of those pictures now in the making and others already planned.

At a meeting of the general creditors held at the Bar Association, New York, February 16, a committee for the creditors was selected consisting of Hyman Winik, Ralph B. Ittelson, W. C. J. Doolittle, of Utica; M. C. Levee, of Los Angeles, and Charles Payne, of Chicago.

Mr. Doolittle represents the Utica, N. Y., banking interests. Mr. Payne is a prominent Chicago attorney and treasurer of the Rothacker Film Manufacturing Company.

The creditors' plan of reorganization contemplates that the complications involved in having a number of corporations shall be eliminated and a new corporation will be organized to take over all of the assets. The creditors will receive two-year notes bearing interest at 6 per cent per annum, and whenever there are sufficient funds on hand a distribution of 5 per cent of the amount of the notes will be made pro rata.

Creditors to the amount of more than $1,600,000 gave their approval of the plan at the creditors meeting and the committee has met with success among the remaining creditors.

It will be necessary, the committee points out, that the remaining creditors join the majority as soon as possible so that the complete plan of reorganization may be put into effect immediately, thereby saving present overhead and distribution expense.

Of the new Selznick product "Rupert of Hentzau," "The Common Law" and "Modern Matrimony" are completed. Very flattering reports are had upon the first two of these pictures, and most favorable offers have already been had from West Coast theatres and for the foreign rights. By all accounts "Rupert of Hentzau" and "Common Law" will rank among the season's outstanding pictures. It is planned to release them at once.

The scheme of reorganization plans to get rid of distribution expense as speedily as possible. It may be that the Select exchanges will be continued under new ownership, but at this writing no distribution commitments have been made. The committee in charge has received a number of offers of distribution, both on the new product and that are now in circulation and are considering carefully these offers.

It would appear from information gathered and from the opinion freely expressed in trade circles that with the reorganization quickly under way all debts wil be eventually paid in full and considerable assets left over. After the creditors have been paid the remaining assets will be turned back to the stockholders of the Selznick Corporation and its operations will probably be continued. L. J. Selznick is authority for the statement that the remaining assets will constitute a very substantial sum.

Theatre Helps Churches

Sermons Announced on Screen Gain Big Attendance

Only last week Associated First National in a story for the trade told how ministers and churches were seeking motion pictures for entertainment. This week comes the news that a motion picture theatre is being used Sunday mornings for church services. All of which is a hopeful sign that picture theatres and the church are getting to the point where they can be helpful to each other.

E. Metzger, manager of the Strand, Creston, Iowa, is the man who is making his theatre do both religious and entertainment service.

"A few months ago," declares Mr. Metzger, "I was able to convince the preachers of Creston that the screen of my theatre was the best place to announce their sermons for the coming week or Sunday. In this way they would reach a great number of persons who were not regular church goers.

"A few weeks ago the Congregational Church in this city was desroyed by fire. After the church had held meetings in various halls about the city I offered my theatre for the Sunday morning service. The officials of the church accepted.

"I can see no reason why the picture house of today and the church cannot work together. The church and pictures both show that the just way to live is the right way. Both preach love and show what the wicked get. There is no more wickedness in my Sunday night shows than there is in the parties held in private homes on Sunday."

Fighting Censorship

State Senators and Exhibitors Asked to Urge Repeal of the Law

Sydney S. Cohen, president of the M. P. T. O. A., has written to the members of the New York State Legislature asking their co-operation in repealing the New York State censorship law. The letter points out that "it is unfair and unwise to place in the hands of a few partisan appointees the power that always belonged to all the people."

Communications have also been addressed by Mr. Cohen to the theatre owners of the state, asking them to get in touch with their senators and assemblymen and urge them to aid in having the censorship law repealed. It is pointed out that the forces favoring censorship have already begun a campaign to keep the obnoxious law on the books, and the exhibitors are requested by Mr. Cohen to act quickly and decisively.

McFarland in Europe

The showing of "Douglas Fairbanks in Robin Hood," in Europe is to be in charge of R. W. McFarland, who was specially engaged for that purpose by Douglas Fairbanks. Mr. McFarland is now in London, where he will make his headquarters. He will have charge of all showings of the picture in the British Isles, Ireland and Continental Europe. While his principal connection will be in London, Mr. McFarland also will have offices in Paris, from which point he will handle matters relating to showings of the production in various other countries of Europe.

To Spend $1,000,000 on Theatre Chain

PLANS for the erection of a theatre in Shenandoah, Pa., to be one of a chain of theatres to be established throughout the county, are well under way. The plans are in the hands of New York architects who specialize in theatre buildings. This firm has recently completed the Rajah Theatre at Reading, as well as theatres at York, Allentown and Bethlehem.

The towns to be included in the chain are Pottsville, Tamaqua, Mahanoy City and Shenandoah, and the company plans the expenditure of not less than $1,000,000 in providing playhouses that will be modern in every way. The corporation will be known as the Anthracite Amusements, Inc., and application has been made for incorporation under the laws of Pennsylvania.

The men behind the movement are all well known and are among the financial and industrial leaders in the county. The officers of the company are as follows: R. D. Heaton, president; Dan J. Ferguson, treasurer; Alfred Gottesman, secretary and general manager.

It is said that the theatres will compare favorably with those in any of the larger cities of the country.

Forty-four Big Films Rejected by Ontario Censors in 1922

APPROXIMATELY two-thirds of all moving pictures viewed by the Ontario Board of Moving Picture Censors for the presentation in the Province of Ontario during 1922 were passed without change or deletion. More than 30 per cent of the pictures examined by the Ontario Board were passed after they had been revised, while 3¾ per cent were rejected as being unfit for presentation in Ontario theatres. The Board passed decision upon 11,000,000 feet of film during the year, this representing about 11,000 reels. These figures are disclosed in a report of the Board's activities during the past year.

Of the rejected pictures, no less than 44 were feature releases of considerable value and of a material standard that might have been considered acceptable for presentation in high-class theatres, it is stated. The reason why most of these features were "canned," it is said, is that they dwelt too forcibly with sex and crime themes.

Samples of "cuts" made during the past year included: Scene of boy lassooing a chicken; close-up of dead man's face; men cutting telephone wires; children smashing windows; girl holding up mounted police officers; sub-title, "Go to Hell"; setting match to hay-stack; girl sitting in man's lap; close-up of American flag; sub-title, "Who's your boot-legger?"; view of native stuck with spears; man on floor showing wound in side; shimmy scene; use of revolver, etc.

It is interesting to note that one of the big pictures rejected by the Ontario Board last year was founded on a very popular novel which had been read by hundreds of thousands. The fact that the book had been widely read did not cause the censors to hesitate to condemn the feature because of its treatment of the unfaithfulness of a man to his wife. Another expensive production which was rejected concerned a man who had used his wife for the furtherance of blackmail schemes.

Utah Exhibitor Cuts Admission Resulting in Increased Business

REPORTS reaching Universal as the result of an investigation instituted by Carl Laemmle, president of that picture corporation, indicate there is a growing tendency among exhibitors suffering from poor business to try box-office price reductions as a patronage builder.

More and more showmen are cutting prices. Almost without exception they report a sudden jump in attendance. This jump is usually so great that it not only makes up for the price reduction, but also adds to the gross and results in better returns from the house.

A striking instance of how price cutting works out, and of the results obtained by one theatre owner who heeded Mr. Laemmle's recent suggestion that smaller admission prices might mean better gross business, is the report received from H. W. Peery, president and manager of the Ogden Theatre Company, Inc., at Ogden, Utah.

"Business was certainly 'off' with my Utah Theatre," wrote Mr. Peery. "Had thought of closing or making over into a grocery store when I was fortunate in seeing your article in a trade paper about reducing admission prices to ten cents.

"Tried this as a last resort two weeks ago and have been playing to capacity ever since."

The article referred to was a statement by Mr. Laemmle concerning the probable advisability of reducing admission prices for those theatres suffering from business slumps. He based his suggestion on the results obtained by several theatres which had come to his attention and in which the attendance had been increased four-fold by a fifty per cent. price cut.

Laemmle Engages Roth

Prominent Exhibitor Made Personal Representative to Universal Head

Eugene H. Roth, one of the country's leading exhibitors, and who until recently was associate managing director of the Herbert L. Rothchild Entertainments, operating a chain of high class theatres in San Francisco, including the California, the Imperial, the Granada and the Portola, has been engaged as personal representative for Carl Laemmle, president of the Universal Pictures Company, word has just been received from Universal City at the Universal home office by telegraph.

As an expert in theatre management and exhibitor problems, he will advise Universal as to what the exhibitor wants.

The acquisition of Roth as an exhibitor-conferee is the culminating step in Universal's campaign to approximate a 100 per cent salable product. He already has assumed his duties, and is concentrating his energies at Universal City, where Laemmle, Julius Bernheim, director general of Universal City, and Homer Boushey, production director at the big studio, are in continual conference over Universal's forthcoming product.

Theatre Changes Hands

Hearst Takes Over Park Theatre for Cosmopolitan Productions

Cosmopolitan Productions, of which W. R. Hearst is president, has leased the Park Theatre on Columbus Circle for twenty-one years. It will be entirely remodelled and will be christened the Cosmopolitan, and will be used for the presentation of Cosmopolitan pictures.

It is believed in some quarters that the acquiring of the Park Theatre by the Hearst interests is the forerunner of the starting of a chain of theatres throughout the country.

Joseph Urban will have charge of renovating and redecorating the theatre just acquired, and it is expected to be made one of the most attractive in the country. It will be under the management of John Potter. The Cosmopolitan will be dedicated with the first presentation of "Little Old New York."

Film Board Incorporates

The Washington Film Board of Trade has been incorporated under the laws of the Disrict of Columbia. The incorporation papers set forth that this organization is for the mutual improvement and benefit of the members thereof, and promotion of the arts intimately connected with the motion picture industry. The organization is to operate without profit and there is no capital stock. The incorporators are listed as George A. Falkner, Samuel M. Flax, J. H. Marks, J. A. Bachman, Sidney B. Lust, Edwin A. Sherwood, W. F. Ballenger, F. H. Beaver, George W. Fuller, Louis Reichert, Samuel A. Galanty, and R. C. Robin.

Attendance Falls

Moving picture attendance apparently has fallen off, reports of admission taxes just issued by the Bureau of Internal Revenue showing a total of $6,766,208 collected during the month of January, as compared with $6,825,249 for the month of December. The January collections, however, were more than $300,000 above those of January, 1922, when $6,453,483 was received. In addition to the admission tax there was collected during the month of January $37,035 from the special tax on theatres, museums, circuses, etc.

Starts Big Drive Abroad

Famous Players Launches Advertising Campaign in Great Britain

A national advertising campaign for Paramount pictures designed to reach the exhibitors and public of Great Britain has been launched by the Famous-Lasky Film Service, Ltd., Paramount distributors in the United Kingdom, of which John Cecil Graham is managing director. This campaign has been patterned along the lines of the national advertising campaign conducted in this country by the Famous Players-Lasky Corporation and, according to advices received by E. E. Shauer, director of the company's foreign department, has been eminently successful.

Approximately one-hundred newspapers, divided into three groups in accordance with their size, are being used in this advertising campaign, the first of its kind to be launched in Great Britain. The individual Paramount pictures are being hooked up with the trade mark and with the name of the local theatre in order to keep public attention focused on three points. These are the Paramount trade mark, the particular picture advertised and the theatre in which Paramount pictures and the individual picture can be seen.

Preparing for Convention

Illinois Exhibitors Busy with Local Plans for National Meet

Preparations for the national convention of the Motion Picture Theatre Owners of America, which will be held in the Coliseum, Chicago, from May 19 to 26 inclusive, had several interesting developments during the week.

Interest is at a high pitch among theatre owners because of the many happenings of great consequence to the business recently. This convention bids fair to make substantial advances in the developments of the independent energies within the industry and on that account it holds the attention of those in all divisions.

Leading fire insurance authorities in the United States will address the theatre owners at the convention on the question of insurance and will show the savings effected through the processes put into vogue in his and other sections of the country.

A committe consisting of members of the Rotary, Kiwannis, Lions, Civic and Exchange Clubs of the United States with theatre owner membership classification, will meet and agree upon and present a code of business ethics to prevail as far as practicable within the motion picture industry.

Illinois and Chicago theatre owners are busy with the local arrangements. Special arrangements have been made with all passenger associations for all parts of the United States granting reduced railroad rates, these rates being fare and one-half for the round trip.

Gives Machine to Lepers

Lepers on the island of Canilos off the coast of Panama are to have the dreariness of their lives relieved somewhat in the future by motion pictures. Thomas Meighan has presented them a projection machine through arrangement with Senor Parraz, President of the Republic of Panama, and films are to be sent by Paramount from New York at regular intervals.

Opens New Branch

The Al Lichtman Corporation has opened a new office at 8 South Church Street, Charlotte, N. C. J. U. McCormick has been appointed manager of this branch.

Federal Trade Commission Sets Hearing Date

APRIL 23 has been set by the Federal Trade Commission as the date on which hearings will be opened on the formal amended complaint recently issued against Famous Players-Lasky and a number of other moving picture concerns. The hearings will be held in New York City, as being more convenient than Washington.

The case against the moving picture companies and their officers has been pending for some time, complaints originally having been issued last fall and answers to the charges filed with the commission by the various respondents.

It is expected that the hearings will go deeply into the inter-relationship of the various companies named in the complaint and the activities of Famous Players in getting the control which the commission alleges it now has over the moving picture industry in this country.

S. L. Rothafel Finds English Friendly to American Films

TO most people the thought of a seventeen-day trip across the Atlantic and back in the teeth of February gales would be nothing short of harrowing, but to S. L. Rothafel it served as his first vacation since undertaking the direction of the Capitol Theatre. He returned last week from his round trip voyage on board the Berengaria radiating renewed health and vigor and the enthusiasm which is necessary to create a program every week fifty-two times a year.

Mr. Rothafel's four days in London were eventful ones. They began with a luncheon at the Trocadoro given by the Cinematograph Exhibitors Association and attended by all the notables of the British film industry and closed with a reception in Brighton on the eve of his departure.

The outstanding impression of his short visit is the cordiality and friendly feeling toward the American film industry.

Mr. Rothafel said in his offices at the Capitol Theatre yesterday: "The bugaboo of antipathy toward Americans and American films is unfounded. The spirit of cordiality they showed was marvelous and serves to end the rumor that British film interests are trying to boycott American productions. They received me simply as one of them and gave me an ovation I shall never forget."

English Exhibitor Tells How He "Kidnapped" Charlie Chaplin

CASTLETON KNIGHT, general manager of the Majestic Theatre, Clapham, near London, whose ruse won for him the only "personal appearance" Charlie Chaplin made at a theatre while in England, is in America to study theatre exploitation conditions, and to get "close ups" of studios in Hollywood. He is always glad to tell of his capture of the First National comedian.

"I flew over to Cherbourg and met Chaplin when he arrived and in an off-hand way he promised to come and see me at Clapham. He spent so much time in France that when he came to England he had only two days to remain before sailing for America. I knew I had to get him quickly or not at all. So I drove a handsome limousine to the aviation station where Chaplin arrived from France. I spread the word everywhere that I was there to meet Chaplin. Fearful that he would remember me, I disguised myself as a chauffeur wearing a small mustache. When Chaplin came out of the customs barrier, the bobbies, believing mine was the right car, ushered Chaplin into it, saying: 'Here's your car, Mr. Chaplin.' I took the back roads and sped along at forty miles an hour. Only once did the man with Chaplin question me, and I told him the main roads were town up. It was a twelve-mile drive. I pulled up in front of the Majestic Theatre, pulled off my disguise, and said:

"Mr. Chaplin, I'm the general manager of this theatre, and I kidnapped you because you promised to make an appearance at my theatre.' At first I didn't know whether he intended to fight, but he soon roared with laughter and said:

"'Pretty good. I'll do it. But I must hurry, as I have an appointment to meet Lloyd George in London.'

"I didn't have a chance to advertise Chaplin, and when he appeared on the stage my audience didn't believe he was the famous comedian until he took off his hat and smiled. He made quite a little speech.

"Chaplin said to me before he left: 'Why did you disguise yourself?' I told him I feared he would recognize me from Cherbourg. 'Why, I never would have known you without the disguise.'"

Jeffrey Joins Lichtman

George S. Jeffrey has just joined the Al Lichtman Corporation as special representative and will open the new Buffalo exchange. Mr. Jeffrey has been associated with Mr. Lichtman in different capacities for the past five years. He was with him at Famous Players as sales manager for the Dominion of Canada and served in a similar capacity in the East when Mr. Lichtman was connected with Associated Producers.

Demand for Universal Product in England Growing Rapidly

THE story of the entry of European Motion Picture Co., Ltd., the new franchise-holders of Universal product, into the British fields reads like a romance. In the mid-months of 1922, Mr. Edwin J. Smith, now the managing director of the European Motion Picture Co., Ltd., fresh from his highly-successful management of the Universal exchanges of the Atlantic Division in the U. S., landed in London with two New York assistants. Securing premises in the overcrowded metropolis, and especially in "the Street of Films," is no easy task, but this was safely accomplished; and Mr. Smith, a few weeks later managed to secure a five-floored building in Wardour street.

Fully Equipped Building

It contains a private projection theatre accommodating 100 people, and various offices, including travelers' and reception rooms, executive offices, contracts, accounts, publicity, editing, and posters departments and enough elbow room for extension. The latter precaution has already proved a wise one, as already various other rooms have had to be taken in to provide for its rapidly-growing business in the Universal product.

In view of the fact that it is the policy of the European Motion Picture Co. to release simultaneously with American releases, the task of breaking into the British territory was beset with obstacles. English exhibitors had packed up their date books with advance bookings, many of which related to older Universal features which had been booked as far ahead as the end of 1924. The second obstacle was a more formidable one—block bookings, and the demand from exhibitors that the new Universal output should also be block-booked; the alternative offered being that contracts be refused. The latter course was chosen.

In barely six months the British turnover has reached 75 per cent. of the total usually expected for twelve months in this zone. Universal serials have had brilliant success. Twenty-four of the later Universal attractions have already been released, and those four super Jewels—"Human Hearts," "Heart of a Wolf," "The Storm," and "Foolish Wives" have also been released. Stroheim's masterpiece had a London presentation at the New Oxford Theatre, where it ran for 90 performances, finishing up on November 7. The first London release of "Foolish Wives" took place on November 20, when it ran concurrently at twenty of London's leading picture theatres. Since then it has been screened at most of the leading key towns, and in every case constant queues were reported—one exhibitor's principal complaint being the heavy charges made by the police for controlling his crowds.

It has been left to the European company to emphasize the importance of "short stuff" to the British exhibitors who, so far, do not carry out any consecutive plan about inserting "shorts" in their program. It has succeeded in establishing a brisk and continuous trade in this line, with the result that Century Comedies, two-reel dramas, and one-reel comedies, are fast finding a footing on exhibitors' programs. The European Motion Picture Co. is the first organization in England to run a special department for "short products."

Phenomenal Success

The phenomenal success of the first series of "The Leather Pushers," with Reginald Denny as "star," has produced a crop of inquiries for the second set. Century Comedies, particularly with their animal "stars" and Baby Peggy, are taking fast hold in public favor. As to the serial business, European's quick releases placed them at a disadvantage, exhibitors being usually booked for a clear year ahead. Nevertheless, record figures have been achieved with "Robinson Crusoe," "Perils of Yukon," and "Buffalo Bill," while some managers have been so delighted with the standard of the Universal serials that they are now fixing up for "The Radio King."

Having established the London headquarters, the next task was the fixing up of provincial exchanges—a thorny one, owing to the vexatious fire restrictions set up by local authorities in regard to film premises. This has now been safely accomplished, and today the European banner bearing the Universal ensign floats over eight of the key cities in the United Kingdom, including Birmingham, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Manchester, and Newcastle-on-Tyne. Branch managers have been fixed in each city, and an organization installed which, while making each branch a self-contained unit, is based on the same efficient organization lines as London headquarters.

No One Will Miss 'Em

Governor Alfred E. Smith, in a message to the Legislature asking for a reorganization of State departments and bureaus, provides for the total abolition of seven bureaus. The New York State Motion Picture Commission is included among the seven. In his message Governor Smith said that the motion picture censorship board could be abolished without any one feeling its loss.

Exports 13,000,000 Feet

Japan Best Market for Unexposed Film

Exports of nearly thirteen million feet of moving picture film—2,400 miles—valued at more than a half million dollars, are reported for December by the Department of Commerce.

Foreign shipments for one month included 1,891,558 feet of unexposed film, valued at $50,788; 714,488 feet of exposed negatives, with a value of $65,874; and 10,800,927 feet of positive film, worth $447,830.

Our best market for unexposed film was Japan, which took during the month 904,442 feet, valued at $24,853, although twelve other countries also made small imports. The largest purchaser of negatives was England, whose total for the month was 441,526 feet, valued at $40,970, the remainder of the month's exports being scattered in small amounts among thirteen other markets. In positives, Australia led with imports of 1,643,075 feet, valued at $70,909; followed by Canada with 1,456,084 feet, valued at $65,666.

Kill Censorship Bill

The Steele moving picture censorship bill was killed on second reading in the Indiana Senate on Monday, February 26, when the Senate adopted a motion by Senator Harold Vanorman, of Evansville, to postpone indefinitely further consideration of the measure. The bill flickered out by a vote of 40 to 4, following a lively debate.

Meet with Postal Heads

Washington Film Board of Trade Has Special Meeting

Postmaster Merritt O. Chance and J. H. Schooley, superintendent of mails, of the Washington, D. C. post office, were the guests of the Washington Film Board of Trade at a luncheon at the Hotel Harrington. It was the desire of the exchange managers to get in closer touch with the postal officials and several matters of considerable importance were taken up with them.

Sidney B. Lust, of Super Films, Inc., who has been very active in matters pertaining to postal and express service, sought the co-operation of the postmaster in securing an order from the Postmaster General providing for the return of undelivered films. He pointed out that the exchanges are put to a great deal of inconvenience due to delays where the postmasters, particularly those in the small towns, hold films until they can get instructions from the exchanges regarding their disposition. Mr. Chance stated he would take the matter up with the department.

Mr. Chance was also asked to see if arrangements could be made whereby a receipt could be secured by the exchanges covering shipments of paper. It was pointed out that where a shipment of posters goes astray the exchange has nothing to show even for its acceptance by the postal service.

The luncheon meeting was presided over by President R. C. Robin (Pathe), who thanked the members for the handsome lamp that had been sent to him as a wedding present by the Film Board of Trade.

Daylight saving in Maryland is also holding the attention of the exchange managers, many of whom are backing the opposition both morally and financially. The adoption of State legislation "monkeying" with the clock, it is pointed out, will result in heavy losses to the exhibitors and this in turn will be reflected in the business of the exchanges.

Ben Blumenthal and David Howells are deserving of praise for their courage and intelligence in testing the public appeal of "Othello" before a New York audience at the Criterion Theatre. And we are pleased to note that the response is encouraging.

There has been a remarkable revival of interest in Shakespeare on the legitimate stage this year, and it is pleasing to state that Emil Jannings and Werner Kraus in this screen version, fully uphold the screen's prestige in any comparison with the stage.

The Editor.

Favorable Report on Ticket Sales

Both houses of the Missouri Legislature have received committee reports favorable to the enactment of bills to prohibit the sale of theatre tickets after every seat in the theatre is occupied. Senator Pickett introduced the Senate bill and Representative Con O'Brien, the House measure.

The Private Corporations Committee of the House has reported unfavorably on the anti-chain store bill. This would have effected chains of motion picture houses under one management, although intended to hit chain drug and grocery stores. Through a graduated schedule of licenses the bill would have made the operation of more than four houses prohibitive.

Rabell Lands Plum

Independent Movie Supply Co. Made Sole Agency for Power's Projectors

William H. Rabell, president of the Independent Movie Supply Company, 729 Seventh avenue, New York City, announces that his company has been made the exclusive distributor of Power's projectors in New York, New Jersey north of Trenton and part of Connecticut. In Connecticut the Independent Movie Supply Company will distribute Power's Projectors throughout the state but the right to sell exclusively is limited to a line west of the 72°30'.

Offhand, this does not seem to be a big territory, but when you consider that about one-eighth of the population of the United States is concentrated within this comparatively limited area it will be seen that the franchise is a valuable one and that the transaction is one of the most important made for some time in the cine machinery industry.

William H. Rabell is one of the best known and most successful motion picture equipment dealers in the United States and the Independent Movie Supply Company has been made distributor of Power's as a well deserved reward for its success in handling Power's Projectors under the more limited rights heretofore granted by the Nicholas Power Company. Although the Independent has been handling Power's for about two years this firm has installed Power's Projectors in a large number of well known motion picture houses, but Mr. Rabell is now putting into effect plans for going after business on a much larger scale and in a more vigorous manner.

The Independent Movie Supply Company also has branches at Albany and Buffalo, New York, and New Haven, Conn., and other branches will be added if it is found necessary to develop new business and to give efficient service to the customers of this company.

On Visit to Coast

Max Balaban and Maurice Katz, heads of the big chain of theatres in Chicago are out in Los Angeles paying a visit to the First National releasing units now all at work at the United Studios.

M. P. T. O. Argue Against Music Tax and Attack Will Hays

At a meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, at the Hotel Vendig, Philadelphia, which was attended by about 65 members, Secretary George P. Aarons, urged all exhibitors within a radius of 50 miles of Philadelphia not to pay the music tax and declared that the organization would defend any action brought by the Society of American Authors, Composers and Publishers against the organization's members in that district.

Outside of this territory where hearings are held in Scranton or Harrisburg he advised individual exhibitors to pay the tax under protest, purely for economic reasons, declaring that the cost of defending an action in Scranton or Harrisburg would be considerably more than the amount of the license fee. Such fees paid under protest would be returned to the exhibitors in the event of the present cases now pending being decided against the Society.

New Members Admitted

Four new members were admitted into the organization: The Pastime Theatre, Media; Bryn Mawr Theatre, Bryn Mawr; Fifty-sixth Street Theatre, Philadelphia, and Hill's Theatre, Paulsboro, N. J.

Billy Wolf, representing the Thomas H. Cusack Company, asked for the theatre owners' cooperation in combatting the 5-cent per square foot billboard tax now in the Legislature. Pres. H. J. Schad announced the appointment of standing committees for the year.

Sam Stiefel, of the Poplar and Fairmount Theatres, protested against what he termed the high prices being asked for the new Harold Lloyd comedies.

A resolution was adopted against the practice of running double feature and a request for cooperation on this resolution forwarded to the Film Board of Trade.

An excellent entertainment and luncheon were provided by Lowen Pizor, Chairman of the entertainment committee.

Attack Hays

Four days later, Tuesday, February 20, at a testimonial dinner tendered by the organization to Harry Stevenson, in the gold room of the Adelphia Hotel, Philadelphia, at least two of the speakers took a fling at the president of the Motion picture Producers and Distributors.

M. J. O'Toole, Chairman of the public service committee of the M. P. T. O. A., in the course of an able address which was punctuated by frequent applause, questioned the sincerity of Will Hays' policy of "confidence and cooperation," declaring that he was simply a paid employee of the producers and represented them as such in the industry. Harry Knapp, chairman of the Pennsylvania State Board of Censors, declared that Mr. Hays was retained by the producers to kill censorship throughout the country and not to elevate the moral tone of pictures.

Another speaker was Ed. Fay, proprietor of Fay's Theatres in Philadelphia, Rochester and Providence, R. I., who touched humorously upon some previous remarks on the floor by George Dembow, who had complimented, in his remarks, the Film Board of Trade. The Fox Exchange is not a member of the Film Board of Trade.

Oscar Neufeld, president of the Film Board of Trade, praised the part Mr. Stevenson played in creating the joint arbitration board, which is functioning so successfully at present.

The resonant baritone of Secretary George P. Aarons was used to good effect in broadcasting the virtues of the guest of the evening.

George Kline proved an acceptable chief of the commissary department. Another who distinguished himself by his activities was Charlie Dutkin as announcer and stage manager.

Stevenson Given Watch

Following the regular order of speakers probably the biggest hit of the evening was scored by Joe Cunningham, staff cartoonist of "The Exhibitor" who, in his dry, inimitable fashion, convulsed the gathering with an uproariously funny analysis of the different speakers' remarks.

At the conclusion of the speaking Mr. Stevenson was presented with an engraved gold watch as a token of the esteem in which he is held by his fellow theatremen.

Considerable praise is due the committee composed of Sam Hyman, Ben Fertel and Charlie Dutkin, headed by Lew Pizor, for what was at the conclusion of the evening pronounced one of the most enjoyable affairs of its kind held in years. Perfect arrangements, an excellent dance orchestra, a fine repast and a harmony of good fellowship pervading the affair kept the gathering until the last minute of the schedule.

Report Film Stolen

Exhibitors are urged to be on the lookout for a five reel feature "Boss of Camp Four," a western, reported by the Fox Film Corporation, Washington, D. C., to the police of that city, as having been stolen from a local exchange on February 18. It is stated that someone unknown broke the glass window in a door at the rear of the exchange thereby gaining entry and left undetected with the case containing the five reels. An employe of the exchange heard the noise but paid no attention to it. The loss was noticed when the exchange was opened for the day. The case had been delivered just before it was stolen, having been brought to the Fox Film Corporation by express.

Would Prevent Sunday Shows

The Arkansas Legislature has before it a bill to prevent Sunday shows, golf, baseball, tennis, football, fishing, hunting and other sports and amusement, while an amendment has been submitted to the Senate to include in the "blue class" Sunday church collections. (On the theory that it is commercial and against the mandate of the Master, who drove the money changers out of the Temple), Sunday newspapers, railway trains and automobile driving. Recently a bill to permit Sunday baseball was killed. The new bill was sent in for revenge.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Bad Storms in Northwest; Showmen Visit Legislature

Owing to unprecedented weather conditions which prevailed last week, Seattle and the entire Northwest was in the grip of one of the worst storms on record. Business in all lines was practically paralyzed. Trains were delayed and held up, trolleys, power and telephone service were all suspended by heavy snows and extreme cold, which ended locally in a damaging "silver thaw."

With several splendid offerings on at local theatres, business suffered in spite of extensive exploitation campaigns which would have drawn large crowds under normal conditions. Exhibitors were game, and little or no "crying" was heard. Among the offerings were "The Stranger's Banquet," "Hottentot," "Flame of Life," and "Singed Wings." Attendance, which picked up as soon as conditions were bettered, resulted in a holdover for two of the pictures.

Seattle was host for a brief period to practically every exhibitor in the state on Friday, when the boys gathered here while a special train was made up to carry them to Olympia where the state legislature is in session. The purpose of the trip was as a protest against a proposed 10 per cent. tax on theatre admissions, at a public hearing Saturday evening, February 17.

The protest was decided upon at a mass meeting held in Pantages Theatres. L. O. Lukan, general manager of the Blue Mouse Theatres, Seattle, and president of the Allied Amusement Interests of Washington, was in charge of the special train. Senator E. J. Cleary, chairman of the committee on revenue and taxation, presided. The Senate chamber and gallery were crowded during the hearing. Without exception the speakers declared that the tax would result in many theatres, particularly the small picture theatres, being forced out of business.

Manager Lukan pointed out that with the present 10 per cent. federal tax on theatre tickets, managers of houses throughout the state were often confronted with the necessity for paying the federal tax out of losses instead of profits. He cited as an illustration, the theatre with an overhead expense of $3,000 a week, its box office receipts being $3,500, paying the government $300 of the amount above its overhead, and the same theatre with the state tax imposed, its receipts cut to $2,500 but its overhead continuing at $3,000, paying $250 to the government and $250 more to the state on top of a loss of $500. Reduction in patronage, he declared, would bring about that condition. The theatre owners could not and the patrons would not pay an additional tax.

From a business viewpoint the tax would be ruinous to the theatres, William O. Cutts, manager of the Seattle Columbia, explained. Seattle's theatres alone pay taxes on $1,500,000 worth of property and equipment exclusive of any real estate, and pay $1,000,000 a year in wages. In addition, they pay five other forms of taxes not imposed on other lines of business. Addition of another 10 per cent. tax would drive patronage away and close many theatres, resulting in a reduced number of persons employed and a corresponding reduction in payroll.

The viewpoint of the small town theatre owners was capably presented by Clarence Farrell of the Colonial Theatre, Ellensburg. F. C. Bradley, of the Musicians' Union, Seattle, stated that already 700 out of their 1,100 members are unemployed and that further theatre closings would increase the number of musicians out of work and would likewise effect stagehands, projectionists and others connected with the operation of theatres.

Picturing the effect of the 10 per cent. federal tax, William Quimby, Bellingham theatre operator, told the committee that his theatre had been operated profitably on a 15-cent admission charge prior to the federal tax. The tax on a 15-cent ticket being 2 cents he first tried a 17-cent charge. Patronage fell off, and it was impossible to make a profit. He next tried 20 cents, but still could not make income meet expenses. The price was then advanced to 25 cents where a profit was made until increased cost of operation and improvements in the theatre again made an advance of 10 cents necessary, forcing the price up to 35 cents, where it is today.

"To get 2 cents for the government, we were forced to raise our prices 10 cents. Another 10 per cent. tax would force another 10 cent raise and the people would not pay it," declared Mr. Quimby.

Duncan Inverarity of Seattle, representing the vaudeville interests, cited the unusual circumstances of capital and labor, the owners and operators and the theatrical workers, coming to Olympia voluntarily in their own common interests to defend their means of livelihood from the imposition of a tax which, he declared, would stifle it.

Numerous other speeches were made, all interesting, enlightening and driving home, without room for doubt, the impossibility of the theatrical and moving picture interests meeting the proposed tax. No word has yet been heard from Olympia, but the fact that a proposed state income tax was defeated yesterday, gives rise to the hope that the combined efforts of the moving picture and theatrical interests have not been in vain.

On Saturday, February 17, Jensen & Von Herberg opened the Liberty Theatre in Astoria, Oregon. The house is said to be temporary, to be replaced later by a large, high-class theatre. The present structure seats 800.

J. B. Beckman, formerly salesman for First National in the eastern Washington territory, has recently become manager of the Rialto Theatre, Wenatchee. F. E. Wesp, formerly manager of the Rialto, is now managing the Colonial Theatre, Seattle, for John Danz.

Mike Lyons of the Top Notch Theatre, recently felt a vacation coming on, so Mike,

(Continued on following page)

JUST AS IN THE GOOD, OLD DAYS

"Pop" Dibble, the Daddy of 'Em All, cranks his ancient Edison No. 1 for the International News cameraman. You'll find it in International News No. 18, shipped from New York on February 23, and you'd better run it because "Pop" shows the makings of a great "movie" actor. He's already proprietor, manager, publicity man and projectionist of the Park Theatre, Branford, Conn. "Pop"—not George—does it, eh, what?

Minneapolis

Art Landry and his Commodore band, which was featured at the State last week, appeared on the program of another Finkelstein and Ruben house the week of February 24 when the band goes to the Garrick Theatre, Duluth. The orchestra is proving a good box office attraction.

P. F. Schwie, resident manager for Finkelstein and Ruben at Duluth, was in Minneapolis recently arranging dates for the Duluth showing of "Robin Hood" at the Garrick Theatre. The Zelda Theatre, another Duluth house recently purchased by "F-R," is closed to permit extensive renovating, alterations and general improvement. It will re-open soon.

At least one Minnesotan and one Minnesota newspaper is doing something constructive for the motion picture industry. A letter written to the Fairmont, Minn., Sentinal in which conditions in Hollywood are described, was given prominent position in last week's issue of the paper. It was written by Fred Hadley, a subscriber of the paper. Mr. Hadley wrote: "Probably no place in the world is so well advertised as Hollywood. And probably no place in the world is more maligned and misunderstood." Mr. Hadley wrote in detail of conditions as he found them there.

Theatre-less towns of Southern Minnesota will be served by a new organization known as the Community Entertainment Bureau and fostered by the Rev. T. F. Tucker, a minister at Lynd, Minn. The Rev. Tucker plans to serve sixty towns with both picture and dramatic entertainment. The programs will be given "under canvas." The plan, according to reports, is to get 100 business men in each community to pledge 25 cents each week for incidental expenses.

Insisting she is not trying to reform the screen, but wants an antidote for present day form of pictures, Miss Elizabeth Hall, assistant superintendent of Minneapolis public schools, will go to Cleveland next week to attend the National Educational Association meeting, with the idea that screen reforms are needed.

Miss Hall will discuss a recent Minneapolis murder in which three boys figured, in an effort to push action on a new type of films for use in class rooms. She will ask the association to enlist the aid of Will Hays in changing the tone of the "murder movie."

The State Theatre, a picture house, declared a "Theodore Roberts Night," and the veteran character actor was a guest at a banquet tendered by local Paramount forces. Newspapers published stories and pictures of his visit. Mr. Roberts was seen at the Orpheum in a sketch.

Eugene O'Brien will be the second screen star within two weeks to make a personal appearance here. He will be seen at the local legit house in a four-act play "Steve." Exhibitors and exchange men plan to entertain O'Brien during his Minneapolis visit.

"Robin Hood" opened the fourth week at the Garrick Theatre Saturday. This picture is having the longest run in Minneapolis recorded for several seasons.

One hundred persons rushed from a picture theatre at Benson, Minn., Tuesday night when a fire which started in the operating booth threatened to spread to the auditorium of the theatre. The manager of the theatre was operating the picture machine when the fire started.

There Are Stills and Stills

John A. Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, was recently approached by one of his close friends—Schwalm says he was so close he would make Shylock look like a spendthrift. The friend in question, after glancing furtively in all directions to make sure that the coast was clear, inquired in whispered tones if he could obtain a little "hootch."

Schwalm, believing the man to be joking, replied, with his characteristic quick wit, that his friend should go inside and see the picture, because the female star possessed intoxicating beauty. The friend insisted, however, that he was in earnest, and upon further inquiry it was learned that he had overheard part of a conversation held with a film salesman in the lobby of the theatre a few evenings previous, when Schwalm had made the remark, "Those last stills you shipped me were the finest I have ever seen, and sure brought me a lot of customers."

Schwalm considers this a genuine case of "a still alarm."

Additional Seattle

(Continued from preceding page)

armed with fishing tackle, rod and gun set forth with a couple of congenial companions for the beautiful Cascade Mountains. Fish were as scarce as moving picture fans during the recent snow storm. Tiring of angling, Mike chucked the tackle and struck for the tall timbers, later emerging with his companions and three very dead black bears. Mike says he will not put on the story of "Goldilocks" at the Top Notch.

Exhibitors of Chelan, Okanogan and Omak, Washington, have plans for a booking combination to buy pictures together. It is understood the arrangement will be primarily to simplify shipping problems, regulate express and freight rates, etc. A meeting will be held early in June, at which time the exact terms of the organization will be made public. Mrs. R. E. Culp, C. P. Scates and R. A. Kelsey are sponsoring the movements. At present it is proposed to buy film together for six months ahead.

Manager Case of the Columbia, in a successful effort to entice the few pedestrians, stranded office employes and other unwilling victims of last week's weather into his "parlor," caused a piping hot sign to be placed at a tempting angle in the lobby. The sign bore the legend that "'The Flame of Life' will warm your hearts and a cup of hot coffee will cheer you. Served free, all you want, in the foyer."

John Morrison, actor and singer of Irish melodies, who was accompanying the film "Silver Threads Among the Gold" on a personal tour, died suddenly of heart failure at a Tacoma theatre on February 16, while singing his favorite song. His wife, known on the stage as Elsie Clifton, an accompanist, was with him. The film which was to run at the Tacoma theatre for two days, was continued as a benefit to the widow. Mr. Morrison had been an Eagle for twenty years. His home was in Portland.

Charges were dismissed in police court recently by Judge John B. Gordon against James McNab and Norman Williams, operators employed in the Danz picture houses, of having placed chemical bombs in a leading theatre here. The court held that the specific facts set forth in the complaint were not proven.

A review of "The Gentleman From America" was arranged by Manager Case of the Columbia for the boys of the American Legion, just prior to the opening. They turned out in goodly numbers and, it is reported, got quite a kick out of the picture. A lobby draped with American flags helped to attract attention to the new offering, which went on during the middle of the week.

The Coliseum is very conservative in its method of exploitation and rarely steps out on a lobby trim. However, with the showing of "Shadows" long heralded as a wonderful box office attraction, they spread themselves on an attractive lobby, done with compo board to simulate bamboo, etc., in Chinese effect. Usherettes were also dainty and attractive in Chinese costumes. The efforts were justified by capacity business.

Oliver G. Wallace, for years the popular organist at the Liberty Theatre, Seattle, is coming again to the Liberty as guest-organist with "Robin Hood" which opens for an indefinite run February 24. Wallace is now chief organist with the Granada, San Francisco. The Liberty's giant organ is one of the finest instruments of its kind, and that Wallace loved every unit of it was proven by his interpretations while he occupied its console. Prior to becoming the Liberty's organist, he played the Clemmer Theatre organ in the old days, under Jim Clemmer. Needless to say he has hosts of friends in Seattle, who are looking forward to a treat during his engagement here. It has been tentatively promised that Wallace "fans" will have an opportunity to hear him in special concert during his visit to the Liberty.

Thrill 'Em to Heat Theatre

Latest official advice from the scientists:

To exhibitors: Give 'em a thriller and they'll warm themselves, for while the average person in repose gives off 425 heat units, the number increases by leaps and bounds as excitement becomes intense, and the temperature of the theatre jumps accordingly. That's what Prof. Miller of the Massachusetts Institute of Technolggy asserts. The New York World puts it this way: "Be Useful! Go to the Theatre, Get Excited and Be a Radiator."

To distributors (advertising suggestions): "Why pay $25 a ton for coal? Book 'Lilly's Lithe Lover' and open the windows." "Cut your coal bills in half! 'The Sheik in the Boarding School' (20,000 heat units) will make the radiators sizzle."

To accessories dealers: "Calm that feverish patron! We carry a complete line of individual fire extinguishers, guaranteed up to 50,000 heat units, subtly perfumed." "Our cooling system the best! Circulates inside as well as outside the patron. Be just to the home-town folks!"

More About the Jazzy Titles, This Time from an Exhibitor

F. M. Francis, manager of the Charleston Theatre Company, Charleston, Ill., writes to tell Robert E. Welsh, our editor, of the "kick" he got from that part of the editorial of February 10 that related to titles of pictures.

"There are two forthcoming releases from two of the most important companies in the business with titles including the word 'jazz,'" he says. "We for one so far have passed up buying these subjects on account of their titles. Do the men back there stop to think of the average small town and the possibilities of titles, or do they just take in consideration the eight or ten big cities in the country when they pick a title like 'Children of Jazz' or 'Jazzmania?'

"We live in a town of about 6,000 and so do, no doubt, a lot of other exhibitors. The word 'jazz' is only spoken in terms of bad reference in our community and by the lower classes only. We have yet to hear an intelligent person of either sex or any age mention the word in every-day conversation.

"We get a lot of calls daily, asking us about our programs for the day. Naturally mothers will call up (especially these trying times) and ask what we are to show. What are we to answer? 'Childen of Jazz,' a very fine picture, or 'Jazzmania,' with May Murray? Can you imagine the result? Could I expect that mother to send the children to the show that day?

"Can't those people back there think of titles that can be called 'family titles' and which could be discussed at home and at the table among families, and do some good to the theatres? Can you imagine a father or a mother discussing or explaining any of the titles mentioned above in talks with their children?

"We are proud of having our ministers patronize our theatre. What a feeling if I were to be asked by one of our ministers, "What are you showing today?' Producers should think this over. It would do some good; at least we hope it does. Give us good titles. Leave the 'jazz stuff' out. It will do nobody good."

Mr. Francis evidently is highly esteemed by the townspeople of Charleston and justly entitled to their confidence. Further proof of that is supplied in the form of an appreciative letter addressed to Mr. Francis by the Rev. and Mrs. J. L. Fisher, of the First Christian Church, Charleston. Read it and you will not wonder that Mr. Francis is so intent on contributing all within his power to civic advancement.

"We thank you most sincerely," the letter says, "for your splendid Christmas remembrance. We will accept every opportunity possible to enjoy the high-class entertainment which you are providing for the people of Charleston. We feel that there is no finer medium than the motion picture to convey constructive impressions and suggestions. The people of Charleston are to be congratulated that they have a man of your moral balance and high ideals to direct its entertainment. We wish for you during the New Year continued prosperity and happiness."

Wisconsin Picture Interests Win First Madison Skirmish

Wisconsin motion picture interests appear to have won their first skirmish in the present legislative session at Madison. After listening to leaders in the picture industry, supported by members of various censorship boards, the senate state affairs committee indicated that it would recommend indefinite postponement of the Teasdale bill, aimed at the motion picture business.

The measure would bar children under 16 from picture theatres unless accompanied by their parents or guardians and unless the picture had been approved by the National Board of Review or a local censor board.

Representatives of the Motion Picture Theatre Owners of Wisconsin, various film exchanges, censor boards and independent exhibitors informed the senators in convincing terms that the Teasdale bill is unnecessary.

"Our organization constantly is alert to keep the motion picture industry clean," Walter F. Baumann, executive secretary of the Wisconsin exhibitors' organization told the committee. "We need no further legislation to better conditions. Our organization is working hand in hand with kindred organizations. The proposed measure would be a needless burden inasmuch as it would require a local board of review in every city, village and town of the state."

Mr. Baumann's views were backed by F. J. McWilliams, manager of the Grand Theatre at Madison and president of the Motion Picture Theatre Owners of Wisconsin, and Fred C. Seegert, Milwaukee exhibitor. Both declared that experience has shown that children can go to picture shows in Wisconsin in safety.

The seriousness of the non-theatrical menace in Wisconsin was demonstrated recently when an organized attack threatened for a time to block the proposed building of a picture theatre in Shorewood, Milwaukee's aristocratic suburb, on the grounds that school movies already filled the needs.

Those behind the theatre project succeeded in repulsing the attack only after weeks of wrangling, during which residents of the suburb, led by the educational heads, appeared before the village board and demanded that the permit be revoked.

No sooner had the Kel-Nau Amusement Company made known its plans to erect a theatre as a part of a $200,000 store and apartment building, than the protest was sounded. A committee from two parent-teacher associations, the school board and the board of industrial education were almost solidly opposed to the theatre.

Members of the committee pointed to Winnetka, Ill., as an example to be followed in barring theatres. They argued that the school could well take care of what motion pictures are needed. With equipment furnished by the industrial board of education, pictures could be shown at a lower cost in the school than in the theatre.

The fight in the suburb was watched with interest throughout the state in view of the campaign mapped out against non-theatrical competition at the recent mid-winter convention of the Motion Picture Theatre Owners of Wisconsin. Speakers at the convention pointed out that Wisconsin is the hotbed of such competition and that theatre men must band together for a finish fight.

Texas

H. H. (Jack) Hollman, Burnturnet movie proprietor, was arrested at that place last week by federal officers on charges that he is withholding admission tax collections due the United States government. The charge is one of embezzlement, Hollman being the government's agent in the collecting of tax from patrons. It is understood he claims the tax is not due the government. Government revenue officials assert that $1,295 is due from Hollman, who is proprietor of the Lyric Airdome and Strand theatres.

Frank Wilkie, arraigned before Justice of the Peace C. O. Walling at Burnturnet, Texas, charged with operating a picture show on Sunday, was found guilty and a fine of $50 and costs was assessed. The case will be appealed to the higher court. Mr. Wilkie is proprietor of the Liberty Theatre and it was brought out in the trial that when the theatre operated on Sunday, patrons were admitted to the show upon purchasing a box of candy at the entrance instead of by paying the customary admission price.

L. G. Bissinger, manager of the Washington Theatre at Dallas, has returned from a trip to the Pacific Coast.

All theatres at Cisco, Texas, closed last week on account of the "flu."

Charles Logodines, of the Crystal Theatre, at Stamford, has recovered from a serious illness.

Sam Woder now controls the Queen and Folly treatres at Pioneer, Texas, in addition to the theatre at Cross Plains, Texas.

John Sayeg has installed an electric "Expression Piano" in his theatre at Ennis.

Singer & Hendricks have installed an organ at Memphis, Texas.

W. E. Robertson has purchased the Haskell heatre at Haskell, Texas.

Billie B. Beam has leased the Wichita Theatre, at Wichita Falls, Texas. Feature pictures and vaudeville will be the program.

The Broadway heatre at Tyler, Texas, has reopened with 5 and 10 cents afternoon and 10 and 20 cent night admissions.

Walter W. Whipkey has purchased the Palace Theatre at Colorado, Texas, and will add new equipment and make other improvements.

Gordon Holford has leased the Lyric Theatre at Carland, Texas.

O. Gill has purchased the Strand Theatre at Honey Grove, Texas.

S. J. West has opened his new Plainview heatre at Plainview, Texas, with pictures and vaudeville as the program.

W. F. Lange has closed his picture show at Nordheim, Texas.

Cabot Baker and Bruce Anderson have purchased the Texas Theatre at Cathage, Texas. Cabot Baker will be manager.

Old Majestic Theatre at Eastland, Texas, has reopened under the name of the Melba. D. M. Howad is manager.

The Rex Theatre at Ranger, Texas, has closed for want of business.

The Grand Theatre at Pioneer, Texas, has closed down but may reopen later in the season.

Cincinnati Still Laughing About Dr. Jack, the Quack

Manager I. Libson of the Strand Theatre, is enjoying many hearty laughs at the expense of Health Commissioner Peters over the recent screening of "Dr. Jack." Several weeks before the picture opened here, W. A. Clark, Libson's publicity man, ran a series of display teaser ads in the local dailies, announcing that "Dr. Jack" would reach Cincinnati on a certain date, and inviting any one afflicted with the blues to call on him at 521 Walnut street.

Commissioner Peters, with visions of a quack advertising specialist, wrote the State authorities at Columbus to ascertain whether "Dr. Jack" was duly qualified to practice. When receiving advice that the State medical files failed to show anyone by that name, Peters decided to spare Cincinnatians the humiliation of hooking up with a disreputable physician, and actually arranged to have the "doctor" prosecuted as soon as he opened up. Upon going to the addres given and finding it to be the Strand Theatre, Peters learned, upon further inquiry, what it was all about.

Despite Peters's pleas for secrecy of the incident, Manager Libson takes great delight in repeating it, while Clark vouches for the truth of the story, vigorously maintaining that it was not "planted."

Manager Jules Frankel, of Gifts Theatre, is gratified at the results of his continuous run programs, recently inaugurated. "Tess of the Storm Country," the first picture to be shown under the new policy, established a record in point of attendance for a four weeks' run, while "One Exciting Night," now in its fourth and final week, promises to do even better.

Those who have wished for "the lion and lamb to lie down together" have had their wish fully gratified, according to a report which has reached the writer's desk from Sandusky, Ohio, where the Rev. N. H. R. Moore, pastor of the Grace Episcopal Church, after viewing a Sunday night presentation of the picture, "To Have and To Hold," at the Star Theatre, occupied the stage and delivered a ten-minute discussion of the picture, pointing out the lesson which the film conveyed.

The theatre was packed to capacity, with as many patrons turned away as gained admittance. The minister, enthusiastic as the result of his initial venture into the movie field, announced that he would hereafter conduct these stage sermons several times a week, instead of Sunday nights only, as was his original intention, supplementing his statement by adding that messages of this nature delivered in the theatre would reach many hundreds who would not otherwise be able to hear them.

Cincinnati has a new municipally-operated picture theatre, the first of its kind to be established in this section of the country. It has been opened on the top floor of the City Hall, and is being operated by the Board of Examiners of Motion Picture Operators, the purpose of the venture being to test the knowledge of operators handling motion picture apparatus. The projecting machines and other apparatus were donated by the Nicholas Power Company, of New York. The Motion Picture Operators' Union and the Motion Picture Exhibitors' Association donated the necessary funds for the installation of the devices.

Mrs. Harry J. Myers, manager of the Rialto Theatre, Covington, Ky., just across the river, has filed suit against the United Artists Corporation seeking $100 and interest, claiming that the company failed to deliver a certain film on specified time. As a result, Mrs. Myers ordered the attachment of one of the company's films being shown at another Covington house.

Assistant Manager James Schwalm, of the Rialto Theatre, Hamilton, Ohio, is receiving the sympathy of his friends over the prolonged illness of his wife.

The Literary Theatre, a new picture house recently opened at Wellsville, Ohio, is the first theatre to be opened in the Wellsville district since the closing of the old Cooper Opera House, which several years ago was famous throughout the Ohio Valley as one of the first burlesque houses in existence within the State.

All the Cincinnati picture houses have been enjoying unusual business for the past few weeks, the annual automobile show and the Shriners' ceremonial, immediately following, having attracted a large transient clientele. The ceremonial parade, with over 6,000 Shriners, was "shot" by Clarence Runey, the Times-Star-Pathe local cameraman, as was also the Shriners' indoor circus, which is holding forth for the week at Music Hall.

Manager Libson of the Capitol Theatre announces that Theodore Hahn, Jr., conductor of the Capitol orchestra, has arranged an appropriate overture and score for "The Christian," when that film is shown at his house shortly. Hahn will feature Guido Terranova in a violin solo, "Ave Maria," using it as a prologue setting. Libson has also placed Francis Kromar, Jr., in charge of the Capitol organ, with the promise of a number of musical novelties for the patrons of his house.

Manager Jules Frankel has dressed the front of his Gifts Theatre to represent "Main Street" in accordance with the settings of "The Flirt" which has just begun an indefinite run at Gifts. The interior decorations are also in keeping with the picture, Frankel changing both the front and interior to portray the atmosphere of each picture shown on the screen.

At the Strand Theatre Manager Libson is playing up the fact that Audrey Berry, a local girl who recently started a screen career, is in the city on a visit simultaneously with the showing of "Java Head," in which Miss Berry appears as one of the three little sisters.

Stewart Wilkinson, a Cincinnati boy who entered the picture game several years ago, is reported to have sailed for England with a company of motion picture players including Wanda Hawley. From England the party expect to go to Egypt to make pictures for a British company.

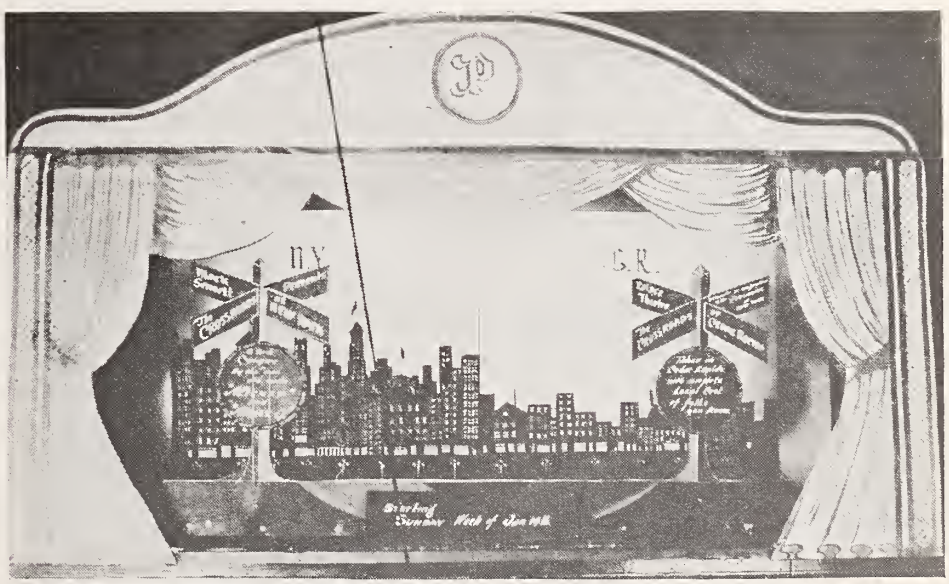
Manager Schwalm, operating the Rialto Theatre at Hamilton, Ohio, reports the biggest week's business in the history of his house with "Dr. Jack." Managing Director Meyer of the Palace also kicks in with the information that "The Third Alarm," which he played in opposition, exceeded his highest expectation in point of attendance.

Lenten Slumps Ended

Time was when Lent meant a slump in business at the picture houses. But that day is gone, Milwaukee exhibitors agree.

"Years ago attendance at a motion picture show during Lent was considered bad form," said George Fisher, manager of the New Milwaukee. "Today, however, due to the higher standards of the motion picture industry and the broader views taken by pious people, the theatre does not suffer to an appreciable extent.

"Probably the underlying reason for this change is that motion pictures now are considered an education instead of simply an idle amusement. Religious leaders have come to realize this more and more and as a result have been inclined to lessen the restrictions. In the present age climatic conditions keep more people from theatres than observance of Lent."



A First National Release

CONTRASTING NEW YORK WITH CEDAR RAPIDS, IOWA

This window display for "The Crossroads of New York" shows the big city on the left and the Cedar Rapids skyline on the right. The semaphores tell of the Sennett comedy and of a local production, "The Crossroads of Cedar Rapids."

Byron Brentlinger Retires in Indiana Theatre Shake-up

A general shake-up has been made in the management of eight picture theatres in Indiana that are owned and operated by the Consolidated Realty and Theatres Corporation. The changes resulted from orders issued from the Chicago headquarters of the company.

Among the changes in the managmeent of the corporation is the appointment of C. E. Burdick, until recently connected with the B. F. Keith organization in New York, who has taken over the office of A. F. Brentlinger, general manager of the Indiana office of the corporation.

The theatres controlled by the corporation and which have been affected by the change in management are the Victory, Evansville; Liberty, Terre Haute; Orpheum, Fort Wayne; Capitol, Clinton; Strand, Kokomo, and Murray and Murrette, Richmond.

Mr. Brentlinger said his resignation was due to the fact that the Indianapolis offices of the corporation were to be moved to Chicago, where they will be united with the realty offices of the concern. He said he did not care to move his residence to Chicago as would be necessary under the changed plans.

F. H. Gruneberg, a representative of the company, said it is planned to departmentize the system He explained that the concern intends to centralize the operation of the theatres instead of permitting each individual manager to direct the policy of each house

Back of the changes there is going the rounds a story of friction between Mr. Brentlinger and some of the major stockholders in the corporation, which resulted in the withdrawal of Mr. Brentlinger and all of the local managers that had been selected by him.

Byron Brentlinger retires as manager of the Victory Theatre at Evansville; Russell Brentlinger from the management of the Liberty at Terre Haute; Byron Moore from manager of the Capitol at Clinton, and J. F. Daley as manager of the Orpheum at Fort Wayne. Fred Le Comte, of Chicago, has been named manager of the Liberty Theatre and O. L. Huffman, of Chicago, has been named manager of the Orpheum at Fort Wayne.

Modest Altschuler, conductor of the Russian Symphony Orchestra, has arrived in Indianapolis to take up his duties as manager of the Circle Theatre orchestra. His first performance was in connection with the presentation of "Mighty Lak' a Rose" and he received an unusual ovation.

When a film ignited in the course of an exhibition at the Montgomery Theatre at Cynthiana, a little town south of Owensville, Friday night, it resulted in a fire which destroyed the theatre, the home of Al Montgomery, owner of the theatre, and the Methodist church. The loss was estimated at $15,000. Patrons of the theatre filed out in orderly fashion.

Hill Brothers, proprietors of a picture theatre at 414 Indiana avenue, Indianapolis, have bought the Douglas Theatre at Nineteenth street and Martindale avenue.

Newman Shows Kansas City Specially Made Radio Film

The Royal Theatre, owned by Frank L. Newman, Kanssa City, is showing a special radio picture this week in conjunction with other attractions. The film was made by W. A. Andlauer, cameraman for the Newman theatres and Pathe News, and shows how the Kansas City Star broadcasts the Coon-Sanders music from the Hotel Muehlebach each night. The short feature also showed the studio broadcasting apparatus at the Star building.

Walter Fite of the Novelty Theatre, Wichita, Kas., was in town the other day looking over some of the new releases.

The new theatre being built at Iola, Kas., by E. Van Hyning is nearing completion and will be opened soon.

Harry Till of the Auditorium Theatre at Braymer, Mo., dropped into town last week. T. C. Goodnight of the Star Theatre, Warrensburg, Mo., and J. H. Vinton, who has the Vinton Theatre at Centerville, Kas., were other visitors.

Mark T. Wilson, who has the People's Theatre at Chanute, Kas., was robbed of about $400 last week, according to word received here. Mr. Wilson had just closed his theatre and was entering his car with the money, when someone pointed a revolver at him and forced him to drive about three miles from town. He was then relieved of the money and some personal effects, the bandit escaping in an automboile which had followed from town.

M. W. Hubbell, who has the Hubbell Theatre at Trenton, Mo., was seen making the rounds of the exchanges early last week.

Clair M. Patee, owner of the Pathe Theatre at Lawrence, Kas., recently recovered from a severe illness due to influenza. Mr. Patee had almost completely recovered and made a trip to Kansas City last week.

W. C. Sears of the Lyric Theatre, Boonville, Mo., was visiting some of the exchange managers the other day.

C. A. Record has sold his interest in the Majestic Theatre at Phillipsburg, Kas., to F. E. Winship.

It is announced that a son, who has been named Louis Patrick, was born on February 4 to Mr. and Mrs. Emmett Nolan of the Star Theatre, Yates Center, Kas.

C. L. McVey of the Dreamland Theatre, Herington, Kas., was in town recently. Mr. McVey was formerly a salesman.

Mr. and Mrs. F. E. Davis have opened the Doric Theatre at Barnes, Kas. It has 200 seats.

Sam McBrayer has opened the Tex Theatre at Palo, Mo.

The Orpheum Theatre at Parsons, Kas., has been re-opened and W. F. McAleer is the new manager.

Claude McBraymer has purchased the Auditorium Theatre at Hamilton, Mo.

Cleveland

The Stillman Theatre, Cleveland, is the talk of the town since the opening of "Robin Hood," which played to more than 80,000 people in two weeks. The picture began its third week on Sunday, February 24, with a big attendance, and indications were that it would remain for a fourth week. The Stillman played the picture at a 10-cent advance in price, 50 cents in the afternoons and 75 cents at night.

Loew's State Theatre, where Shubert vaudeville is now playing, is due for a change of policy soon. In fact, arrangements are already being made to put in the Marcus Loew idea of vaudeville and pictures the acts going on three times a day, and pictures in between. This change is scheduled for March 5.

Theatres in Bucyrus, Ohio, are now running on Sunday, by right of injunction. The Bucyrus Theatre Company obtained an injunction against the police and mayor, preventing them from interfering with his performances. The police allowed the performances to go on, but afterward arrested a man whom they claimed was the projectionist, on a charge of performing common labor on Sunday.

Gene Ochs, formerly associated with the Ambassador Theatre, Los Angeles, and the Allen Theatre, Cleveland, has become manager of the Shaw-Hayden Theatre, Cleveland. He formerly lived in Toledo, Ohio, where he was with the Valentine Theatre.

The Knickerbocker Theatre, one of the first large movie houses erected in Cleveland, has gone into the Shuman, Fine & Kramer circuit of theatres, and is now being booked and operated by that concern.

Canada

"The Christian" was given its first Canadian run at the Grand Opera House, a Toronto downtown house, starting with the week of February 26 as a road show at special prices. J. R. Vincent of Montreal, former auditor of Trans-Canada Theatres, has been appointed manager of the Grand in succession to Mr. Simpson of Chicago.

Manager Ben Cronk of the Allen Theatre, Toronto, has booked "Satan's Paradise," a Toronto made prduction, for presentation in the leading Toronto Allen house during the week of March 5. This feature was made by Filmcraft Industries, Toronto, under the direction of Blaine Irish, and the Canadian rights have been secured by Famous Players Film Service.

Miss Winifred C. Blair of St. John, N. B., the nominee of the Imperial Theatre, St. John, to represent that city in the "Miss Canada" contest of the Montreal Winter Carnival, was the choice of the judges at Montreal for Canada's Winter Queen. Walter H. Golding, manager of the Imperial, nominated Miss Blair for the contest and Mrs. Golding acted as her chaperone during the competition at Montreal.

A syndicate of Winnipeg, Manitoba, business men has opened a new picture theatre in the St. James suburb of Winnipeg, the new house being located at Parkview and Portage avenue. It cost $60,000 to build. The opening attraction was "The Storm" An organ is to be installed.

The Auditorium Theatre, Virden, Manitoba, was gutted by fire recently, the loss being estimated at $10,000. The theatre was owned by the Virden Motion Picture Company. The theatre at Gleichen, Alta., was also one of the several buildings which were destroyed by fire there recently.

Massachusetts Audiences in Danger at Epidemic of Fires

More than 350 persons, the majority of them women and children, filed quickly from the Day Street Theatre at West Somerville last Saturday afternoon, during the matinee, when it was discovered that a small fire was in progress upon the roof. A passerby, who had noticed the flames, notified Manager J. Frank Mixer and District Fire Chief Charles F. Hathaway, who was one of the audience. The latter sounded a box alarm, while Mixer mounted the stage and asked the audience to leave the theatre in an orderly manner for a few minutes. Miss Jennie Gunn continued to play the piano accompaniment for the picture and the building was emptied in less than five minutes. The damage amounted to less than $100 and within three-quarters of an hour the show was resumed.

A large audience sat undisturbed in the Lancaster Theatre, near the North Station in Boston, last Saturday night, while a spectacular two-alarm fire raged directly across the street. A police sergeant remained in the lobby of the theatre, however, prepared to quell a panic or to assist in emptying the crowded house in the event it should become endangered. The blaze was confined to the building in which it originated, however, and the first the audience knew of its close proximity was when they left the playhouse at the close of the performance.

A fire that started in the bowling alleys in the basement of the building in which is located the lobby entrance to Gordon's Olympia Theatre, on Massachusetts avenue, Cambridge, Sunday night, resulted in injury to several people not in the theatre audience. The building is a two-story brick structure, occupied on the street floor by the lobby and a dry goods store, a restaurant on the second floor and the bowling alleys in the basement. The theatre itself is in the rear, in a separate building.

The first intimation the theatre employes had of the blaze was when some one whispered to a girl usher that smoke was seeping into the place. She notified a policeman and he immediately ordered the exit doors opened. The audience was requested to march out quietly by the nearest exits and did so as the orchestra continued to play. When practically all were out, some one noticed the smoke and yelled "fire." Two women promptly fainted but were speedily revived when they were taken into the open air.

An audience in the Sterling Theatre, Springfield, Mass., was badly frightened when fire was discovered in the first floor of the city hall, which houses the theatre on the second floor. Smoke filtered into the auditorium, but a panic was averted through the efforts of employes.

Managers of theatres in Lynn, Mass., have been given permission to open the doors of their houses at 3 o'clock and to start the shows at 3:30 o'clock on Sunday afternoons. The state law concerning Sunday performances stipulates that performances on the Lord's Day cannot be started before 1 o'clock. Managers in Lynn pointed out that Boston, Worcester and other cities in Massachusetts permits openings at 3 o'clock and sought the same privilege. The request met with the approval of the state department of public safety and Mayor McPhetres granted the necessary permission.

"Through motion picture houses more people are going down to hell today than were ever dragged down by the saloons," asserted James Marshall, evangelist of Philadelphia, Pa., in an address at a Sunday night meeting in New Bedford, Mass.

"New Bedford, I've just been told," he said, "opens its picture houses on Sundays. We haven't much to boast of in Philadelphia, but, thank God, we haven't come to that. And I hope we never will. I believe that motion picture houses have more to do with the lawlessness, immorality and vice which exists today than any other single institution."

James Lilley, who assisted in the dedication of the New Bedford, Mass., Opera House, now the New Bedford Theatre, died at his home in Fairhaven, Mass., February 22. He was a well known musician.

Property litigation involving thousands of dollars and affecting land owners in Western Massachusetts may result from the reopening of the Lucien Lord bankruptcy case, filed April 14, 1900, and discharged October 24, 1905. Lord built the Academy of Music in Athol, Mass.

Motion pictures are playing an important part in the activities of the Mothercraft organization throughout Massachusetts. The committee of the Hale Federation urges all clubs in the state to present the Mothercraft film at an open meeting in their communities.

Courtland Smith, of New York, secretary to Will Hays, was the guest of honor and principal speaker on Saturday afternoon at the Hotel Vendome, Boston, at the presidents' day reception of the Boston Film Club. It was the first affair of the kind ever held by the club and was largely attended, the guests comprising the presidents and secretaries of the various organizations affiliated with the Massachusetts Federation of Women's Clubs.

Boston has been fairly well "Chaplinized" during the past week, for Charlie's new picture, "The Pilgrim," has been showing at the following picture houses: Loew's State. Loew's Orpheum, Capitol, the Modern, the Beacon, the Scollay Square Olympia, the Central Square, the Fenway, the Bowdoin Square and the Exeter Theatre.

Col. Henry L Kincaide, former proprietor of the Kincaide Theatre (now the Quincy Theatre) at Quincy, has been selected commander of the Massachusetts Commandery, Military Order of Foreign Wars.

A tip from New York that a band of desperate bandits was on the way to The Hub to hold up theatre box offices on the night of Washington's Birthday and relieve them of their holiday receipts, resulted in the assignment of special police guards at all theatres. So far as could be ascertained, the report was a canard. At any rate there was no attempt made at robbery at any of the play houses.

Members of the Boston fire department responded to a unique third alarm late last week, when they gathered by invitation at Tremont Temple to witness a special private showing of "The Third Alarm," which has been shown at Tremont Temple during the past week to large audiences. In the evening another special showing of the film was given for the Fire Chiefs' Club of Massachusetts.

H. Calvin Ford, owner of the new half-million dollar Capitol Theatre, Pittsfield, Mass., wants criticisms and praise from his patrons. He has installed a locked box in the foyer with the request that letters addressed to him concerning the theatre be placed therein. Mr. Ford has cut the admission prices to the Capitol. He is talking to the public about the Capitol through a series of personally signed advertisements in the daily paper.

The sixth anniversary of the opening of the Mark Strand Theatre, Worcester, Mass., was celebrated February 19. After the close of the night show a banquet was held for the employes and covers were laid for 35 persons. Music was furnished by the Strand Theatre orchestra. Preparations were made by Manager Clarence E. Robbins.

The performance at Gordon's Theatre in Brockton, Mass., Sunday night, February 18, was for the benefit of the Brockton Branch of the Mothers League of New England. The feature was "The Little Church Around the Corner."

Work on remodeling the Athol Theatre in Athol, Mass., will be started April 1 and the contract calls for completion not later than October 1. The present upright posts on the lower floor will be eliminated. It is planned to have a seating capacity of 775 on the main floor and 400 in the balcony. While the alterations are being made the shows will be in the Lyric Building.

The Shubert Theatrical Company will vacate the Majestic Theatre in Providence, R. I., March 31. Counsel for the company has withdrawn from its lawsuit against the Emery Amusement Company, owners of the Majestic, in which it was seeking to compel a renewal of the lease it has held for five years.

Maine

The Colonial Theatre and other buildings in Belfast, Maine, were destroyed by fire, causing a loss of more than $150,000. "Way Down East," the Griffith feature, was being presented and the stage was set with hay and lanterns, the latter electrically lighted. During the performance an explosion was heard, the origin of which has not yet been determined. The Colonial was owned by the Colonial Theatre Corporation, made up of residents of Belfast, and the house had been leased by Paramount Pictures Corporation.

The Church Federation of Portland, Maine, is making preparations for special services in Keith's Theatre during Holy Week. These services will take place during the noon hour.

Charles Lester Sinclair, formerly of Hallowell, Maine, is now located in Canastota, N. Y. He is the designer of a new kind of moving picture camera that takes pictures in their natural colors. Mr. Sinclair has his headquarters at the mechanical laboratories of the Marvin Casler Company in Canastota. This company is the designer of the camera used by the Prizma Moving Picture Company. Mr. Sinclair is chief of an experimental department.

The Jefferson Theatre, Portland, Maine, will be transferred into a social center for the welfare work of Catholics of Portland. This announcement was made by Rt. Rev. Louis S. Walsh, bishop of Portland, who purchased the Jefferson. There will be an auditorium where entertainments, concerts and moving pictures will be presented.

The Empire Theatre, Lewiston, Maine, had for its slogan "$1,000,000 Week" when it presented John Barrymore in "Sherlock Holmes" and Constance Talmadge in "East is West" during the same week.

Louisville's Old Masonic Returns Again to Pictures

The Old Masonic Theatre, at Fourth and Chestnut streets, after another failure under the Shubert management as a stock company house, is again back in pictures. This theatre in many attempts has always proven a failure as a stage show house, but was one of the leading picture houses of the city when operated as the Strand by the Louisville & Cincinnati Amusement Company, which was forced out when its lease expired, after purchase by the Shubert interests of the property.

Just recently the house was leased by the Shubert interests to Fred J. Dolle, of the Alamo Theatre, Louisville, representing the Fourth Avenue Amusement Company, which is linked with the Broadway Amusement Company interests, the Walnut Theatre, East and West Broadway and other houses.

The name of the house again becomes the Strand, and it will operate as a high class picture house, changing bills twice a week and playing the finer features. The house opened, after some remodeling, with "Paid Back" and a Larry Semon comedy. "When the Desert Calls" is the attraction of the latter half of the week.

According to papers filed with the County Clerk the present management has taken a five year lease on the theatre, with the privilege of ten years in all, at an annual rental of $22,500 a year. The lease is made with the Fourth Avenue Amusement Company. Mr. Dolle was recently in New York, where he closed the deal for the house.

Leasing the Shubert Theatre gives the Dolle-Steurle-Long and Reutlinger interests control of a great chain of theatres in Louisville. Dolle is also president of the Broadway Amusement Enterprises, and the combined interests have two good downtown houses other than the Shubert, these being the Walnut and Alamo, also a smaller downtown house, the Rex. Other houses are in the suburbs and include the Ideal, Brown, East Broadway, West Broadway and the new $50,000 Baxter, now under construction, which will replace a small house which has been under the company management for years.

It is reported on good authority that a deal has been pending for several weeks whereby the Keith interests hope to secure one of the largest theatres on Fourth avenue, with the idea of increasing vaudeville and picture operations in Louisville. The company is now operating the Keith-Mary Anderson on Fourth street, and the National at Fifth and Walnut.

Fire at Pleasureville, Ky., recently destroyed the picture theatre of Mrs. Ray Fallis, the loss being reported at $5,000.

Lexington, Ky.—The Joyland Amusement Co., capital $40,000, has been chartered by J. W. Sauer, F. K. Sauer and Frank Brandt.

William Evans, former employe of Macauley's Theatre, Louisville, was recently fined $10 and given a forty-day jail sentence, for flourishing a pistol and threatening Manager Harry Martin.

Fred J. Dolle, president of the Fourth avenue and Broadway amusement companies, was recently elected a director of the Louisville Convention and Publicity League.

Louis J. Dittmar picked up a good picture when he secured "When Knighthood Was in Flower," which went over well at the Rialto. The picture ran for a full week. It was advertsied as a rival of "Robin Hood," which after a week's run some time ago at the Shubert, has been booked for a week's second run at the Rialto.

Cold weather during February has stopped the spread of influenza. There was not a time in Louisville when there was much danger of local theatres being closed as a result of the epidemic. However, there were periods when many theatres in the state were closed, especially in the mining sections. At Eddyville even churches and schools were closed at one time. Mayfield closed all public places, and Murray threatened to do so. One theological seminary in Louisville closed. Pleasureville, Campbellsville, Danville, Hazard, Harlan and other points reported restrictions. There were over 18,000 cases reported at one time, in the state.

Mayor Quin is endeavoring to set aside Sunday, March 18, as a musicless Sunday, preceding the opening of Music Week, April 1 to 6. It is planned that all picture theatres, restaurants, etc., cut out music for that one day.

Paducah, Ky.—T. A. Braswell, county clerk of Lyon County, Eddyville, operator of two picture theatres, died a few days ago, from alleged striking his head and suffering injuries in a fall. It was at first believed that he was a victim of a blow and several persons were questioned.

James Powers, alleged murderer of Morris Lee, exhibitor of Covington, Ky., has exhausted his last effort to escape electrocution. Powers is in the death house at Eddyville Penitentiary.

Gov. Morrow has refused to intervene and the Court of Appeals refused a retrial of the case. Powers was one of three implicated in the murder on January 22, 1922, in front of Lee's home, when the latter was shot from his seat in his own car, by the men in another automobile. Isaac McKnight is in jail in Covington awaiting trial in connection with the murder.

New $1,000,000 Theatre for St. Louis, Goldman Promises

An announcement of prime importance because of its relation to the first run situation in St. Louis was made by William Goldman, formerly managing director of the Missouri Theatre, St. Louis, on February 24. He stated that he will erect a $1,000,000 picture theatre seating 3,000 persons at Grand boulevard and Morgan street, just north of the Grand Central Theatre.

The new house will open about September 1, with the formal opening ceremonies on November 21. On November 21, 1910, Goldman opened the St. Louis Tent Show at St. Louis and Prairie avenues, his first theatre. His new house will be known as Goldman's St. Louis Theatre. He has also taken over the Kings Theatre, Kings highway near Delmar boulevard, and will reopen it on Easter Sunday. It is now being redecorated and remodeled.

Plans for the St. Louis Theatre include a disappearing stage and orchestra pit operated by hydraulic elevators; also smoking and lounge rooms equipped with baseball score board, market tickers, etc.; a day nursery for children and a chauffeur's room adjoining special parking space for the theatre patrons. An electric silent call system will bring the automobiles to the theatre door when wanted.

Goldman, who has been confined to his home by illness, has not decided when ground will be broken for his new house. Several stores on the site will be torn down immediately.

E. B. Martin is the new owner of the Majestic Theatre, Lepanto, Ark., which he had renamed the Princess Theatre. Recently he sold his Empress Theatre at Haiti, Mo.

The capital stock of the Missouri Theatre, St. Louis, has been increased from $400,000 to $1,200,000. The company is building a large office building alongside the theatre.

Articles of incorporation have been filed with the St. Louis Recorder of Deeds by the Franklin Amusement Company, which has $60,000 capital, half of which has been paid up. The stockholders are Hyman Komm, 100 shares; Sam Komm, 99 shares; Ben Shafrin, 99 shares; Sam Lewis, one share, and David Barron, one share. The company owns the Palace and Majestic theatres on Franklin avenue.

John Karzin, "The Daddy of Them All" in St. Louis, is recovering from an attack of the grippe. He was home for a week. He runs the Casino, Olympia and Lincoln theatres.

Any attempt to force daylight saving on St. Louis will be opposed by the Exhibitors League. The Board of Governors of the Riverview Club has asked the Board of Aldermen to pass an ordinance setting the clocks ahead one hour between April 1 and November 1. Similar bills were defeated two and three years ago.

Two burglars who were attempting to carry off the safe of the Juniata Theatre, 3147 South Grand boulevard, St. Louis, early on February 22, were surprised by Patrolman Carl Cowell who was making his rounds. The intruders escaped in an automobile they had parked in front of the theatre. The front door had been jimmied opened, while a side door was opened to permit the carrying away of the safe.

Visitors to the St. Louis exchanges this week included Mrs. I. W. Rodgers, Poplar Bluff; Jim Reilly, Alton, Ill.; Dominic Frisni, Taylorville, Auburn and Kincaid, Ill.; Ross Denny, Carrollton, Ill.; J. W. Schuckert, Chester, Ill.; Joe Lyman, White Hall, Ill.; Lew Maroni, formerly of Johnston City, Ill.; J. F. Whalen, Old Monroe, Mo.

Made a Scout Master

Douglas Fairbanks has become a Scout Master in the Boy Scouts of America. He was appointed to this position by James E. West, national boy scout executive, at the time of Mr. West's recent visit to Los Angeles. It all came about at a luncheon given to Mr. Fairbanks at which Mr. West and William Gibbs McAdoo were guests. Mr. McAdoo also is an officer in the Boy Scouts.

Strange How Many Political Slides "Go Bust" in Chicago

It is strange how many of the slides that the candidates for office send to the theatres to be thrown on the screen gratis are broke in handling. It seems to be the custom to ask the house manager to run the slide for your favorite candidate for office, but while the manager may agree to do this to help the glorious cause along, some way or another the slide is broken in handling before the operator can get it on the screen.

According to the newspapers, the owners of the Auditorium Theatre are planning to build a modern theatre and hotel on the site of the historic house and it is expected that the work will begin as soon as the existing leases are up. It is claimed that the owners have suffered a loss of almost $750,000 since 1918, and outside of one year, 1893, the property has never paid the owners a dividend.

The Kenwood Theatre will pass from the Ascher management on May 1, according to the latest report.

The Cinema Service Company of Detroit will open an office in the Seeberger building on March 1. They have leased quarters on the sixth floor for a period of six years, through Helter and Wells.

Oak Park citizens are going to have another opportunity to vote for Sunday movies as a petition bearing several thousand signatures has been filed with the village board asking that the proposition be submitted again at the spring election. Oak Park is the largest city in the country still under village form of government, and as most of the folks work in Chicago, they no doubt will vote "yes" this time.

C. H. Mullen is building a new theatre at Table Grove and will have a nifty little house when it is completed.

The second anniversary of the Tivoli theatre was celebrated with an elaborate program of stage specialties and musical features. The management report the records of the second year attendance show an increase of 15 per cent over the previous year, and the outlook for this year is very bright.

Lee Mitchell has been made manager of the Loew Theatre at Milwaukee for Max Gootshalt, who recently took the house over from Ludwig Schindler.

L. M. Rubens, president of the Illinois association, is expected back from the coast by the end of the month.

The postoffice department has issued a request that the exhibitors make sure the film cans are properly labeled so as to help give prompt deliveries.

The Temple Theatre at Fort Wayne had a bad fire and the loss will be in excess of $100,000. Forty thousand rounds of ammunition exploded when the third floor of the building, used for an armory, went up in flames.

Some of the houses here are using a fortune teller and mediums to bring in the crowds and in many cases they have got away to a flying start, especially the matinees for ladies only, which always pack the house.

Neva Gerber has been making personal appearances at some of the neighborhood houses and has helped to bring in fans in large numbers. During the past week she has appeared at the Shakespeare, Prairie, Julian, Atlantic, Gold and Easterly.

The Main Street Theatre at Anna has been sold to the Ilmo Amusement Company, which will make some improvements in the house.

The Edna Theatre is a new house at Gibson City under the management of Wooley Brothers. The house seats 700 and will feature high class programs.

The Keystone Theatre has added an orchestra of several pieces and the management will make a feature of musical programs with the pictures.

The Empire Theatre at Aledo has been closed and the building will be torn down to make way for a modern structure.

Adam Dernbach, manager of the Grand Theatre at Wheaton, is out after a siege of poisoning. He reports business as improving this month.

The Empire Theatrical Enterprises has been formed here by D. W. Eliot, Morris M. Chailkin and D. W. Litka, with offices at 127 No. Dearborn street, to do a general theatrical and movie business. The firm has a capital of $40,000.

The Paris Theatre at Decatur has been closed and the date of reopening has not been decided on as yet.

It is rumored that Jones, Linick and Schaefer will take over some neighborhood houses this spring to take the place of the downtown houses they have recently sold to other parties.

The Pekin Theatre at Springfield has been reopened and will feature popular priced programs.

Another big picture theatre is projected for Chicago. The Auburn Park section on the south side will have a 3,000-seat house by this time next year. The National Theatres Corporation, which now operates the Chatham and the Hamilton on the south side, are backing the new house. It will be named the Capitol and will be located on the east side of Halsted street near Eightieth, and have several novel features such as a sky roof, no balconies and only one floor of seats stretching upwards almost as high as a balcony in the rear.

The stage and side walls will be built to resemble the walls of buildings, and above will be a great sweep of sky made of tinted canvas over which will float clouds and stars will twinkle and a moon glow softly. The clouds will be made to move slowly by the means of a small machine. The total investment in the new house will be in excess of $1,000,000 and work will start in May and the job rushed through in twelve months.

C. C. Hansen has been made manager of the Empress Theatre at Hastings and will make some improvements in the house.

Sid Heyman, owner of the Orpheum Theatre at Waukegan, will close his house on June 1 and spend $30,000 improving it. The seating capacity will be increased 300 seats, the stage enlarged and the house modernized throughout for the fall season.

A new movie and vaudeville theatre is projected for North Chicago, to cost at least $40,000. As soon as financing is arranged, the work will start.

The many friends of William Goldman, formerly manager of the Missouri Theatre at St. Louis, are pleased to hear that he is going to be active again in the movie business in the Missouri metropolis.. Word has been received here that Goldman is going to build a 3,000-seat house on Delmar boulevard that will cost a million dollars, and he is going to follow the slogan of "A seat for everybody." Goldman also recently took over the Kings Theatre on Kingshighway near Delmar, and expects to open the house early in April, after making many improvements. The new theatre will be known as Goldman's St. Louis Theatre and be the last word in theatre construction.

The Moore Wiggins Company has sold its interest in the Temple Theatre at Detroit to the Keith Circuit.

Sam Bradley is now operating the Martin Theatre at Red Bud, coming from Willisville to take the house over.

You'd better watch out for the thrillers in the future, as a woman patron of a movie house at Hammond a few nights ago was stricken with apoplexy from the excitement caused by the thrills in the picture.

The directors of the Association of Motoin Picture Equipment Dealers met at the Congress Hotel last week and plans were completed for the national meeting to be held here July 12 to 15 at the Congress Hotel. Otto Dieckman and Harry Boque of Cincinnati, Joe Hornstein of New York, Leo Dwyer of Cleveland, C. E. Cornwall of Charleston, W. Va., and B. A. Benson of this city were on hnad for the meeting.

The name of the Bijou Theatre at Quincy has been changed to the Lincoln Theatre and a mixed program of vaudeville and pictures will be featured by the new mangement.

Manager Barbee of the Barbee Theatre got the fire department of the city to cooperate with him in putting over "The Third Alarm" and they loaned him apparatus valued at $5,000 to make a lobby display that attracted crowds to the house.

Fred Hoffman plans to erect a new picture theatre on Monterey avenue to cost at least $100,000. Burrett Stephens has made the plans for the new house.

Andrew Karzas, movie magnate and owner of the Trianon dance palace, had some harsh words for Rudolph Valentino after playing his dance act last week. Karzas, according to newspaper reports, gave Valentino the big end of the first week's receipts, and after signing him up for the second week, Rudolph demanded his pay be doubled. Instead of the Trianon, Rudolph played the Marigold Garden where Ernie Young advertised that he paid him the largest sum ever paid for a dance act. It seems funny that Valentino gets the managers all "het up" so easily.

The Rev. John Thompson of the Chicago Temple is a supporter of the movies and in a recent speech said the ministry should stop attacking them and the theatres and study them more carefully for the work they are doing today.

(Continued on following page)

Rumor Claims Dan Michalove Will Build Charlotte House

Dan Michalove, director general of theatres for Famous Players in the South, was in Charlotte, N. C., during the past week. Rumor found some credence while he was here that he was prospecting with a view to the construction of a new vaudeville-picture theatre to be built in Charlotte to take the place of the Academy which was burned several weeks ago. Nohing authentic could be learned, however.

Carolina exhibitors were shocked a week ago to learn of the tragic death of Herbert Southerland, manager of the Gem Theatre, Clinton, N. C., after the car which he was driving was struck by a passenger train at Goldsboro, N. C. Southerland was a young man of sterling qualities and well liked throughout this territory.

"One of the finest equipped theatres in the South," is what Colonel H. B. Varner promises residents of Lexington, N. C., when his new house is completed. Opening date will not be until about June 1, but those who know the Colonel know that he is no half-way builder—or fighter.

J. F. White is now operating his new theatre, the Capitol, at Ashboro, N. C. This is only a village of 500 population and the Capitol is a credit to the town.

The millionaire winter tourist resort, Pinehurst, is soon to have a new theatre, now in course of construction and which will be the last word in appointments.

When "The Third Alarm" played the Grand Theatre, Wilmington, N. C., as a benefit for the Wilmington Fire Department's relief fund, the Rev. John Peter Hurt, who has previously been considered as a strong enemy of the screen, voluntarily wrote a strong appeal to every one to see the picture, accompanying the letter with a check for the fund.

L. W. McCauley, of the Broadway, Randleman, N. C., has cut down to two days a week, since he could not meet expenses on a solid program.

H. A. Mathews, station agent at Candor, N. C., is proprietor of the Dixie, a neat little picture theatre there.

Arnold Huff's Rose Theatre, at High Point, N. C., after being completely renovated, will open within a short time.

The first effort on the part of the present session of the North Carolina General Assembly to regulate picture theatres in the bill which Percy W. Wells has heard will be introduced during the coming week, making it a misdemeanor for any child under 16 years of age to attend a picture theatre or other place of amusement after 8 p. m. unless accompanied by a parent or guardian.

It is rumored that Charlotte is to have a modern picture theatre for colored patrons only. An attorney for unknown parties has applied to the city council for permission to build such a theatre within the near future.

W. H. Hendrix, operating the Fairview and Central theatres at Greensboro, has leased the Broadway, Reidsville, N. C., and will reopen the house about March 1.

Carl Bamford, district supervisor for Southern Enterprises in North Carolina, has recently visited Charlotte booking pictures for the Imperial, which he now operates independently.

It is announced from the office of the R. D. Craver enterprises that their Broadway, Columbia, S. C., will be opened about March 1.

Fire destroyed the Vakoo Theatre, Zebulon, N. C., recently.

R. E. Dority has taken charge as manager of the Auditorium, Durham, which is now running pictures exclusively. He formerly managed the Paris.

Messrs. Mason and Stallings, of the Stallings-Mason Enterprises, Goldsboro, Kinston and Wilson, were Charlotte visitors during the past week.

A. H. Hood and L. B. Harrell will soon begin the erection of a picture theatre and roof garden in Waycross, Georgia. It will be 55 by 100 feet in size, have a stage for road shows and seat 1,000 persons.

A Warner Brothers Release

PROBABLY THE AUDIENCE GOT IN THROUGH THE BACK DOOR

Or perhaps they merely massed the display while it had its likeness took. This is a part of the material used by George Rea, of the Colonial Theatre, Washington Court House, Ohio, for Grace D'Armond in "A Dangerous Adventure."

The Southeast

E. J. Sparks and Judge Henry Titus came up from Florida to spend several days in Atlanta the past week. Judge Titus is building two new theatres at Daytona Beach, twin theatres, each with a seating capacity of 700. The cost will be around $70,000 each, and they will open by September 1.

The Fairfax Theatre, Miami, Fla., will hereafter play four days of vaudeville and three days of pictures.

Edwin Wallace, former manager of the Royal, Birmingham, Ala., has assumed management of the Rialto of that city. He is succeeded at the Royal by R. M. Kennedy.

Among exhibitors on Atlanta's Film Row the past week were O. B. Cleveland, Lebanon, Tenn.; John Evins, the Lucas, Savannah, Ga.; H. C. Farley, Montgomery, Ala.; F. E. Williamson, Garden, Winter Haven, Fla.; V. L. Ray, Star, Parish, Ala.; O. C. Lamb, Rome, Ga.

After March 10 Atlanta will have only four first-run, downtown theatres, the smallest number in many years. There are only five at the present time in the downtown section north of the viaduct using strictly first run programs, and the Strand, one of the lower price houses, will close on March 10, when the lease on the property reverts to its owners, and it will be converted to mercantile purposes. It was one of the original Jake Wells theatres in Atlanta.

Ralph DeBruler is being heard from since he went over to Charlotte to take charge of Craver's Broadway Theatre. That house has assumed its old place in the esteem of Charlotte theatre-goers under his efficient management and having them lined out on the side walk is a nightly occurrence. Craver will turn his Broadway at Columbia, S. C., over to DeBruler when it is reopened in the near future, after extensive alterations.

Former Southern Enterprise's theatres in three additional towns have been sold. L. L. Dent, formerly first lieutenant to General Manager Freeman, has purchased the Palace at El Paso and has already taken charge. O. C. Lamb has bought the theatre operated by this company in Rome, Ga., and R. B. Wilby has taken over the Princess, Birmingham, Ala.

Additional Chicago

(Continued from preceding page)

Word has been received here from Sioux City to be on the lookout for Samuel Yanowitch, who the police say, skipped out from that city with $30,000 belonging to H. Goldstein, exhibitor.

Harold G. Townsend, John S. Stevens, E. A. Dunshee and Francis L. Harry have formed the Boulevard Theatre Corporation with offices at 410 South Michigan avenue, to operate and manage theatres.

The Goetz Brothers will erect a new picture theatre at Platteville and work will start in the near future.

N. A. Petrie has taken over the Pastime Theatre at Ashton from B. L. Berve.

The uncompleted Alhambra Theatre at Rockford was sold for $355 at a sheriff's sale and bid in by C. G. McClermond, building superintendent of the Alhambra Theatre Company. The sale was caused by alleged unsettled labor claims and it is not known when the work will be resumed.

San Francisco Bids Farewell to Chic Winner of $10 Prize

Elvira Bertino, a pretty usherette at Loew's Theatre, San Francisco, who recently won the first $10 prize offered by this house for the most courteous attendant, is on her way to Italy to visit her mother. Some time ago a school of courtesy was launched at the Warfield Theatre by the management, with sessions every Saturday morning, and a prize of $10 was offered the girl making the best showing. Miss Bertino was given a shining gold piece is taking this to Italy with her to show to her mother. When General Manager Lionel H. Keene heard of her proposed trip he gave her a letter to the Loew offices in New York so that she will be looked after until her boat leaves.

The Discovery Concerts launched two months ago by the California and Granada theatres, San Francisco, have grown in popularity until they have become a feature of the Sunday program at each house. This part of the program commences at 12.30 o'clock, so that patrons may see the entire screen program either before or after the concert.

James M. Triplett, formerly with the Theatrical Manufacturing Company, has been named business agent of the Moving Picture Theatre Operators' Union of San Francisco, succeeding Herman Lubfin, who has acted in this capacity for some time.

Manager Samish, of the California Theatre, San Francisco, recently had moving pictures taken of a party entering the house and showed them on the screen less than two hours later and before the party had left. The occasion was the screening of "My American Wife," a production in which Senor Santos Goni, consul general of the Argentine Republic, was interested, having been called into consultation in the making of the picture by Famous Players. Senor Goni attended one of the first performances in which the picture was featured, with a party of friends from South America, and this visit was the motif for the unusual stunt.

A. Salsky, of the York Theatre, San Francisco, has taken over the Dimond Theatre on Dimond street.

The Garden Theatre on Divisadero srteet, is being remodeled and a heating system installed at a cost of about $10,000. It will be reopened at an early date.

John Triguerio, of Fort Bragg, Cal., was a recent visitor on San Francisco's Film Row and announced that he would shortly open another theatre at Fort Bragg.

Fred Conley, formerly of Clovis, Cal., is now conducting the Grand Theatre at Reedley, Cal., in the raisin belt of the San Joaquin Valley.

Harry Seipel, of the Theatre Visalia, Visalia, Cal., was a recent visitor at San Francisco, arranging advance bookings.

John Peters, of Elmhurst, Cal., is considering making a trip to Philadelphia shortly to visit his folks.

The student body of Stanford University, Palo Alto, Cal., has arranged to show moving pictures once a week.

The Golden Gate Theatre, Oakland, Cal., has been purchased by Sam Gargano.

L. Weiss, who conducts a newspaper at Rio Vista, Cal., has purchased the building occupied by the Netherlands Theatre and will conduct this house after July 1.

The Victory Theatre at Ukiah, Cal., has been purchased by George Mann, who will take possession March 1.

Among the visitors of the week have been Dave Bershon and Abe Gore, who are working on the transfer of the Turner & Dahnken Circuit properties: Al Chamberlain, of the Opera House, Madera, Ca.; W. S. Lester, of the California Theatre, Thurlock; Ed Stark, of the Opal Theatre, Hollister, and C. H. Powers, of the Strand Theatre, Dunsmuir, Cal.

T. C. Reavis, of the King's Reavis Amusement Co., Santa Rosa, Cal., has taken a lease on the theatre to be erected in that city by John Greeott and E. Straboni. This house will seat 1,400 and an organ to cost about $25,000 will be installed. Contracts for its erection have been awarded.

Representatives of film exchanges and San Francisco newspapers tended a farewell banquet to Eugent H. Roth at the Palace Hotel on the evening of February 20, the affair being one of the most widely attended of its kind ever held here. Mr. Roth, who has been a leader in moving picture activities here for the past twelve years, will leave at once for New York where he will devote much of his time to the exploitation of the H. A. Snow African game pictures, in which he is heavily interested. Arrangements for the farewell banquet in his honor were made by Miss Betty Deitrick, well known newspaper woman.

Strong Language

George A. Hunt & Co., Medford, Ore., theatre owners, sends us a copy of the Pacific Record Herald in which there is a rather strong editorial on "The Papers and the Pictures." Its sentiment may be expressed by these two paragraphs:

"We believe that corrupt newspapers are a greater menace to the morals of America than corrupt moving pictures could possibly be.

"As a general thing, the quality of the motion pictures shown in a city is far superior to the quality of front-page news printed there."

In Los Angeles It Appears Poor Week; No Records Fall

Sid Grauman celebrated the nineteenth week of "Robin Hood" at his Hollywood Egyptian Theatre with a midnight Saturday matinee. With the opening of his Eyptian Theatre, Grauman has changed Hollywood from a neighborhood theatre community to a big league, first run Broadway district.

"Adam's Rib" has smashed all attendance records at Grauman's Rialto and passed the high water mark box office record formerly held by "Manslaughter."

Grauman booked "The Ninety and Nine" into his Million Dollar Theatre to follow "The Third Alarm," which had a two weeks' run at the Third Street Playhouse.

The urbane E. C. Bostwick, manager of the Loew State Theatre, is buying more advertising space in the daily newspapers than any other first run playhouse in Los Angeles for the current week. The principal players in "All the Brothers Were Valiant" made a personal appearance at the Sunday night opening performance.

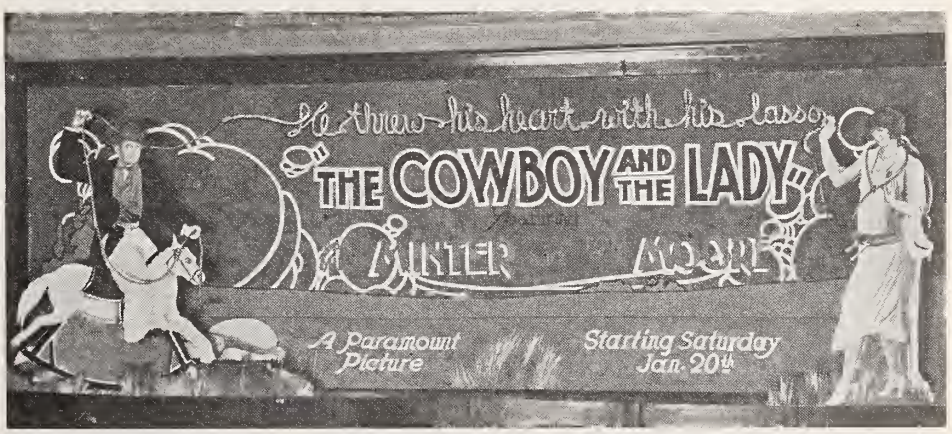
Grauman's new Metropolitan Theatre, seating 4,400 is getting over splendidly. The house has been jammed every night, with big throngs on hand for the matinees. "Racing Hearts" is the attraction for the current week.

"Oliver Twist" has been held over by Sol Lesser for a three weeks' run at the Kinema.

Mack Sennett's comedy, "The Shriek of Araby," was secured by Manager Breckwendel for the Symphony.

T. L Tally has booked "The Dangerous Age" into his Broadway Theatre for a week's return engagement.

Harry David, loyal manager of the Mission, is wearing the smile that won't come off at the way "One Exciting Night" has caught on.



A Paramount Release

ANOTHER EXAMPLE OF REAL ROPE WORK FROM THE ASCHER

Ascher's Merrill Theatre, Milwaukee, used this banner as a "coming" above the inner entrance doors. Real manila rope runs in the line above the title, being joined to the rope ends from the cutouts taken from the pictorial posters.

Albany Exhibitors Shocked by Tragedy in Brown Family

Exhibitors and exchange men throughout this section of the state were shocked the past week in learning of the catastrophe which had befallen L. B. Brown, of Watervliet, who has just opened a repair shop for projection machines in Albany, and who is well known in this territory. It appears that during the absence of the mother, Mr. Brown's children in some manner set fire to their clothing, the little girl dying from her burns, while the little boy will probably recover, although badly burned. The interior o the house was also damaged to a great extent.

The Grand Theatre, in Watervliet, was damaged to a considerable extent last Wednesday morning by a runaway which smashed the lobby of the house to .bits. Occurring as it did on the day before a holiday, it became more than usually serious. The house is owned by George Tetrault.

Louis Buettner and a crowd from Cohoes and vicinity were in Troy last Wednesday night for the opening of the newest of Strand houses.

Exhibitors in this section of the state are complaining that the radio craze is hurting their business. Owing to the nearness of the Schenectady and Troy broadcasting stations, thousands of persons are using cheap homemade sets and receiving the nightly concerts, to the detriment of the picture theatres, particularly the residential ones.

It is said that Buckley and Tarsches of this city, who now operate the Leland and the Clinton Square, are dickering for the Playhouse in Hudson. It is also said that Nate Robbins, of Utica, has recently remarked that he will shortly break into Albany, and according to reports, he is seeking to acquire Harmanus-Bleecker Hall.

After being closed for several months, the Majestic in Troy will shortly be opened by a Mr. Deiches. The house will be a second-run one. The sum of $12,000 will be spent in bringing it up to date.

The Strand, of Troy, has changed its policy, and will now be a second-run house with lower admission prices. It is located directly across the road from the $300,000 Troy, which was opened the past week.

Myer Schine, of Gloversville, has added another one to his rapidly increasing circuit. This time it's the Strand at Dolgeville. which has been run by "Wild Bill" Hayward.

Fred Herbs, of the Strand in Philmont, dropped around to some of the houses along Film Row last week.

Exhibitors around Malone and Northern New York claim that there will not be good business in that section of the state much before next fall.. It appears that prices for the potato crop in that section dropped to a low level, and the farmers are not spending their money for the films these days.

George H. Cobb, chairman of the New York State Motion Picture Censorship Commission, was in Albany the past week speaking before the W. C. T. U.

Work for Sunday picture shows in Rensselaer has been abandoned by William and Irving Featherly, of the Broadway and Bright Spot theatres. It appears that opposition developed not only among the clergy of the city, but also among the city officials.

Rochester's Temple to Make No Policy Change, Says Finn

"No changes will be made in the management or conduct of the Temple Theatre during the present vaudeville season which extends to the end of May," said J. H. Finn, manager, in commenting on the recent acquisition of the Temple by the B. F. Keith organization. "The Temple has had the B. F. Keith franchise for 30 years," continued Mr. Finn, "and the change in ownership is in line with the policy of the Keith interests to operate directly all the theatres in its circuits. During the summer it is probable alterations will be made in the building and the interior will be newly decorated and the stage supplied with new scenery."

Manager Finn said he did not know whether he would be connected with the theatre or not. He has been in the business twenty years and is thinking seriously of a change of scene. Although no direct proposition has been made to him by President Albee of the Keith interests, he would like to make an arrangement by which he could exchange theatres and be in the South during the winter because of his health. He suffers from attacks of bronchitis which become worse each year, he said, and he believes that the climate in the South would be beneficial to him.

Exercises commemorating Washington's Birthday and the thirty-fourth transfer of the flags instituted by George H. Thomas Post, 4, G. A. R., were held in the Eastman Theatre Thursday morning, February 22.

Announcement has been made that the major portion of the block of stock in the Eastman Kodak Company, offered for sale through important brokerage firms, is part of the holdings of the University of Rochester, to be disposed of to raise the money needed to finance its pending building projects. Recent gifts by Mr. Eastman to the local university and Massachusetts Tech were evidently with the expectation that the securities would be converted into money when the need arose.

W. J. Morgan, assistant manager of distribution for Associated First National Pictures, Inc., and E. J. Hayes, manager of the Buffalo exchange of the same company, were in town last week to confer with George Eastman and William Fait, Jr., of the Eastman Theatre on the booking situation at this house. Robert Lieber, president of First National, was also here. Allan S. Moritz of Paramount exchange, Buffalo, was here for a second conference on the same subject. The situation has been cleared up, it is understood. The house was clogged with bookings on old pictures. The companies were asked to relieve the Eastman of some of the older pictures so that new ones could be booked.

Sim Allen, Nate Robbins' general manager in Utica, N. Y., is a busy man these days. He is in direct charge of the Gaiety and DeLuxe, and superintends various matters in the other Utica houses controlled by Robbins. He reviews and passes on all of the pictures shown in the Robbins' Theatres and at the present time will give a flannel bicycle to whoever will invent a device to make this arduous work easier for him.

Paterson, N. J.

Cameron Dooley, who from South Bend, Ind., as a grad from Notre Dame came back to his old home town, is now manager of the Garden Theatre, Paterson, N. J. Mr. Dooley has had for his short time in the picture game quite a career. He was general sales manager for the Clydesdale Motor Truck Co. and was sub inspector for the United States Government at the American Shell Company at Paterson. The house is a First National one, seats 13,000 and has a nine-piece orchestra and a symphony organ. Mr. Dooley came to the Garden as manager direct from college. He is quite a young man but old in the picture business, having received his instructions from one of the best known men in the show business, his dad.

He's a corker, is Dooley's daddy. He was the first manager of the first house that Fabian opened, the Regent, where he now is. He has been with the firm now nine years (same house) and is one of Fabian's chief advisers. His theatre gave gold pieces for Christmas gifts.

Jacob Margolies, who represents the interests of Max Gold, is still at the same old stand at the Strand in Paterson. Jake is by no means a newcomer in the business, having started some fifteen years ago, and he has been at the Strand now seven years. Paterson is his home town, and he's seen floods and fires. Among the theatres owned by Mr. Gold in Paterson are the Strand, Lyric, Majestic, Capitol, Newark, Rivoli and Iron Bound.

Ben Ginsberg is with us again all the way from old New York. We are talking of the Three Star Theatre of Paterson. Ben's been in the business for fifteen years and there are very few who don't know him around 729 Seventh avenue. Ben always knows when to sell something and when to buy. He sold the King Theatre two months ago, at 1744 Third avenue, and says he bought a diamond ring.

Did you ever meet Bill Hill? Well, if you haven't, you've missed meeting a real chap. Bill just decided to hide himself away in a little hideaway town so that he could get away from all the noise of Fourteenth street. Bill was connected with B. S. Morse at the Jefferson Theatre in Fourteenth street, as manager, and then went to the Regent at 116th street and Seventh avenue. Bill's now manager of the Rialto at Passaic for Louis Rosenthal and is making that town his home, although he says he longs for the breath of Old New York.

Manager D. Robinson, of Proctor's 125th Street Theatre, New York, has as assistant, Frank Jones, one of the youngest to hold that position. Frank Jones has the "Up-and-at-'em" spirit, and as his ideas fall in with those of Manager Robinson, the team work is perfect and accounts for the prosperous condition of the house.

Buffalo Strand's Staff to Direct Criterion Destinies

The Criterion Theatre will be opened next week with second run pictues. Practically the entire staff from the recently closed Strand will be in charge of the house. The Criterion building is owned by Walter Hays, Moe Mark and Eugene Falk, all officers of the Mark-Strand interests. It is understood that the admission prices will be the same as the old Strand, 15 to 25 cents. The name of the house will also be changed, it is expected, to the Strand-Criterion. It is hoped to attract the greater part of the former patrons of the Strand, which recently closed on account of the impossibility of renewing the lease for the desired length of time.

The Criterion until a few months ago was the home here of the Shubert unit shows. The house closed when Max Spiegel went into bankruptcy. Mr. Spiegel and I. H. Herk had been sub-leasing the house to the Shuberts. Prior to the Shubert attractions, the Criterion was operated by Famous Players-Lasky and the Shea Amusement Company under the management of Vincent McFaul, now manager of Shea's Hippodrome. It was during this regime that much money was spent on the house in re-decorating and remodeling.

The decision of the Mark-Strand interests to open the Criterion as a picture house does not come as a surprise, as it had been understood that Mr. Mark wanted to keep Buffalo in the Mark chain, for it was here that both Moe and his brother, the late Michael H. Mark, started their chain of Strand theatres. Lionel Edel, brother of Harold Edel, the first manager of the Strand, has arrived in town. It is understood that he will be the manager of the Strand-Criterion. Mr. Edel is a nephew of Moe Mark. Walter Hays will supervise the operation as he did at the Strand. Mr. Hays' headquarters are in Buffalo. The house is now being renovated, an orchestra being assembled and bookings lined up.

Ralph W. Thayer, who has been manager of the new Strand Theatre in Niagara Falls since the house opened last summer, has resigned. So has George McKenna, assistant manager, and cousin of "Toughey" McKenna, a member of the Buffalo Metro sales staff. It is reported that Mr. Thayer is to manage a theatre in the South.

Herman Lorence, manager of the Bellevue Theatre, Niagara Falls, N. Y., reports that Thelma Edwards, the Buffalo dancer, attracted capacity audiences all last week. Miss Edwards went to the Bellevue directly from Shea's Hippodrome. Mr. Lorence will show "Robin Hood" the week of April 1, following it with "One Exciting Night" and "The Town That Forgot God."

William Shirley, manager of the Strand Theatre, Schenectady, N. Y., was in Buffalo last week visiting friends along Film Row.

The new Strand Theatre has been opened in Endicott, N. Y., by the Kodeco Company of Binghamton, consisting of Newt Kornblite and David Cohen. The building is a yellow brick structure with a capacity of 1,000. An indirect lighting system has been installed, with five domes in the ceiling and with lights around the coves in the walls. The decorative scheme is in blue and gold. There are six beautiful mural paintings on the walls. In the lobby are the latest style frames and an ornamental box office. There is a concrete marquee over which is a large decorative electric sign bearing the name of house. Music is provided by an orchestra pipe organ. Pictures will be shown two days. Presentations will be every night, with matinees Saturday and Sunday. Mr. Cohen is managing the house.

Arthur L. Skinner booked "Dr. Jack" for the Victoria Theatre. Result, records smashed. Lines way around the corner from the box office.

James Cardina, manager of the Kensington Theatre, Buffalo, announces that plans and specifications have been completed for his new picture theatre at Bailey and Georgetown avenues. Bids will be called for immediately. Mr. Cardina plans to rush the construction work and if possible the house will be opened in the fall.

You've got to hand it to Harris Lumberg, manager of the Lumberg Theatre, Niagara Falls, N. Y. He has booked the entire Paramount "39" for his theatre and set the whole bunch down for dates. The Lumberg management is now planning a big exploitation campaign. Mr. Lumberg is also engaging a large orchestra. Prices will remain the same. He will put the big ones, such as "Bella Donna," "The Covered Wagon," "Adam's Rib," on for extended runs. It is a percentage proposition.

Ontario Theatres Corporation has been organized to be operated as a unit of Associated Theatres Corporation, of which Harold P. Dygert of East Rochester and Mayor W. J. MacFarlane of Canandaigua are officers, and which will take over the Temple, Smith Opera House and Regent theatres in Geneva, N. Y. The board of managers of the new company will consist of Benjamin B. Gustadt and Ross A. McVoy of Geneva and Mayor MacFarlane of Canandaigua. The consolidation, it is hoped, will enable the house to bring bigger pictures to town. The ownership and management will remain the same as at present, but the new company will operate the houses. Associated now controls fourteen houses in western New York. Lockport will soon have a big theatre under its direction.

H. P. Lally has inaugurated a series of Amateur Nights at the Drohen Theatre in Dunkirk, N. Y. They are held Friday evenings between the two screen performances. The innovation is very pleasing to the patrons and encourages the development of local talent, says Mr. Lally.

When Manager Howard J. Smith put on "The Third Alarm," at the Palace, Buffalo, he got a lot of front page publicity through a newsies' party arranged in co-operation with the Evening News. The special show was given Saturday morning, a day previous to the opening.

Betty Blythe is coming to Buffalo in person the week of March 5 to appear at the Lafayette Square in connection with the showing of her picture, "A Darling of the Rich."

The Western New York Motion Picture Theatres, Inc., has obtained a charter from the secretary of state at Albany authorizing engagement in business in Erie, Niagara, Chautaugua, Orleans, Allegany, Wyoming, Genesee and Cattaragus counties. This is the Cohen organization in this end of the state. Directors are Judge J. W. Schatt, Gowanda; Sidney C. Allen, Medina; Nikitas Dipson, Batavia; H. P. Lally, Dunkirk; F. A. Rice, Warsaw; H. F. Thurston, Lockport; Charles Babcock, Wellsville; Dewey Michaels, Howard J. Smith, J. Walter Morris and William T. Dellemuth, Buffalo.

Sam to Join Us Soon

Inspired by the success of Charlie McInerney, former rack boy in the Hotel Seneca, mecca of movie magnates, who has become a screen star under the direction of D. W. Griffith, and Jerry, the Greek, former bus boy in Hall's Front street restaurant, who is now a masseur in the retinue of Jack Dempsey, Sam B. Ernest, shoe shining and hat cleaning mogul in the Gilbert barber shop, 12 Scio street, is planning to wrest the crown of champion he-vamp from Ruddy Valentino.

Sammy has had his pictures taken as a toreador and a sheik. As soon as these photos are finished, Sam is going to send them to Hollywood and hopes to get an offer to star in pictures at once. "They tell me I'm wasting my time shining shoes and cleaning hats," says Sam, the Sheik of Scio street.

A Goldwyn Release

ANOTHER UTILIZATION OF THE TWENTY-THREE STARS

How Frank L. Browne, of the Liberty Theatre, Long Beach, Calif., utilized the star pictures on the Goldwyn poster for "The Stranger's Banquet," getting ornamentation for three sides of the marquise from a single twenty-four sheet.

Film Exchange Personalities

Buffalo

H. E. Thompson, sales manager for Associated Exhibitors, had "Andy" Smith of the home office as his guest over the week end.

J. A. Clark of Paramount's home office who is making a tour of the country in the interest of accessories sales is now in Buffalo.

Another romance along Film Row. George Canty, Bond Photoplays Corporation, has joined the ranks of those happily married. Enjoy it now, George—the bills will start to come in soon.

We saw "Hub" Taylor of Pathe and "Bill" Allen of Universal going up Franklin street together. Must be a still around somewhere. "Bill" came to town for a sales conference at the Universal office last Saturday at which Manager Harry Bernstein presided.

Ralph Myerson, manager of the Macmy Pictures Corporation branch, has signed up his Local-Grams for a number of theatres in Toronto and the Eastman in Rochester.

Ralph Mau has been busy this week screening a number of American Releasing productions for Manager Fred M. Shafer of the Lafayette Square.

The salesman and office force of the Paramount exchange are planning to honor their chief, Allan S. Moritz, by holding a "31st Annual Moritz Week" April 15 to 21.

Frank Moynihan and Charlie Goodwin are now special representatives for Universal. Mr. Moynihan has just resigned from Select. Both will cover the entire state. George Schaeffer, who has been taking care of the local territory, has been transferred to the Rochester district. Ed Haines who has been with Universal in Iowa and New York City, is now covering the Buffalo district.

Kansas City

A bit of news which is a little late, but which should not be passed up, is the party given recently by the employes of the film exchanges in Kansas City. The party was held in an old southern mansion about a mile north of Independence, Mo., and dancing was the chief amusement, music being furnished by a five-piece orchestra. Managers, their wives, clerks, cashiers and everyone employed at the exchanges here met and motored to the mansion. During the intermission a buffet luncheon was served and when it came time to depart, everyone seemed in favor of giving these "get-acquainted" parties often.

R. M. Melvin, assistant manager of the local Fox exchange, is the proud father of a baby boy, born February 18.

William K. Jenkins, president of the Enterprise Distributing Corporation, spent a few days in Kansas City last week while on his way to the West Coast, where he intends to get some first-hand information concerning production.

The Southeast

Vitagraph is to have a sales promotion department and L. S. Hollingsworth, formerly broker, will assume the management of this department in the Atlanta exchange. N. B. Blount, former cashier, will be booker. E. C. Schofield joins the exchange as cashier.

Arthur S. Dickinson, manager of the Atlanta Hodkinson exchange, is making a special drive on "Down to the Sea in Ships" and has annexed the services of William M. Saal, former branch manager for the Wid Gunning exchanges, who will be in charge of special exploitation for this and other Hodkinson specials.

C. D. Haug, for several years on the road for Metro, has been placed in charge of their new exploitation department, together with Frank Powell.

Ernest P. Aiken, of Vitagraph's Atlanta sales force, headed the list of salesmen of this company for week ending February 17 with a percentage of .92.

Rufus Davis, who presides over the Atlanta Al Lichtman exchange, is compelled to leave the reins of the office in the hands of his assistants these days, being kept jumping from one key city to another arranging for first runs on their new specials.

The following changes in personnel of the exchanges have taken place within the past week: Hank Hearn is made special representative for Southern States Film Company. Harry Simpson goes from Pathe to Metro, covering Alabama and Tennessee. Louis Ingram, formerly with Al Lichtman, has joined Pathe road forces covering Alabama. Joseph Klein has returned to Atlanta to join the Paramount sales force.

Joseph L. Marentette, who was the first Goldwyn manager in Atlanta at the beginning of that company's activities, and who has been back on that job for the past six months, has resigned. H. M. Starrett, formerly in the Cleveland office, will succeed him.

Within two hours after the offer of a new hat for the first contract on Paramount service under a new special proposition had been explained to the Paramount zone managers, Scotty Chestnut, who travels the Florida territory, had copped the prize.

St. Louis

The St. Louis Film Board of Trade and the St. Louis Film Salesmen's Club held a joint luncheon meeting at the Film Board of Trade headquarters, 3308A Olive street, February 24. These gatherings are to be held once a month in the future.

The salesmen's club was formed recently to increase the standards of the profession in these parts. Tom McKean of F. B. O. is president and Lester Bona of First National secretary. The executive officers are: Lew Bent, Educational; J. B. McBride, Paramount; Bob Werth, Metro; U. M. Dailey, W. W. Hodkinson; Claud McKean, Fox, and W. F. DeFrenne, Paramount.

Seattle

Hodkinson has just opened a branch exchange in Portland at 392 Burnside street. C. H. Code, Oregon representative, will be in charge. This is good news for exhibitors, who are now being served through Portland exchanges extensively, where heretofore it was necessary to do business with Seattle. Portland's Film Row is growing.

A. H. McMillan, formerly manager of the Spokane Universal, is now covering the Spokane territory for Metro, out of the Seattle office.

L. W. Barclay, Goldwyn exploitation manager from Los Angeles, is spending some time in Seattle and the Pacific Northwest. Manager Walter Banford of the Seattle exchange is accompanying him on his visit through the territory.

Messrs. Schlaifer of Universal, Navarre of Fox, Harden of United Artists, and Brown of F. B. O. have all blossomed forth with new cars. Others, rumor says, are falling in line. And that with the Auto Show disrupted for two weeks on account of the severity of the recent Alaska weather, handed out by the weather bureau or somebody.

Manager H. A. Black has just returned from a very satisfactory trip to Portland and the Oregon territory.

Miss Eleanora Perry, who has been on Seattle's Film Row ever since it first happened—with Select and First National during the past two years—has joined the Metro staff after a brief rest.

First National announces the following changes in personnel: Harry Sigmond, formerly Associated Exhibitors representative, eastern Washington representative, A. A. Haley, formerly with Paramount, representative out of Seattle, in the Bellingham and Grays Harbor territory; W. J. Heineman, in charge of the booking department at the local exchange; N. C. Conklin, formerly in charge of the service department, now affiliated with the Moore Amusement Company of Tacoma.

Chicago

Will Kilroy, well known showman here, has joined the Metro organization as exploitation representative.

Ben Serkowich has joined the publicity staff of Balaban and Katz, coming from the Madison Theatre at Peoria.

Sam Shurman, recently appointed resident manager at Milwaukee for Goldwyn, is recovering rapdily from an attack of influenza.

George Hickey of the local Goldwyn office is now the law, as he has just been appointed a deputy sheriff of Cook County.

J. S. McHenry, who is well known to the motion picture colony here, having worked here for several years on the trade press, has been appointed branch manager for Germany by Fox. His many friends in the trade here wish him success in his new field.

John Jones of Jones, Linck and Schaefer is confined to his home by illness.

Minneapolis

Jack Margoles, sales manager of the Minneapolis Famous Players-Lasky branch, has revised the zoning system employed by the exchange in routing its salesmen. The men have been assigned as follows: F. B. Benno, northern half of North Dakota; H. G. Kopelman, southern half of North Dakota; Jack Lorentz, northern half of South Dakota; J. E. Lovelett, northwest Minnesota; George Snyder, northeast Minnesota; C. H. MacMillan, southwest Minnesota; Jack Raper, southeast Minnesota and Joseph Fieldman, northern Wisconsin.

Preston L. Hickey, who has served as F. B. O. exploitation man here for the last several months, will in the future divide his time between sales and exploitation. Mr. Hickey has left on a two-week trip in Northern Wisconsin. Another exploitation appointment in this district is that of Morris Abrams, who will represent Metro in the Minneapolis and Omaha districts.

Harry Hollander, former Minneapolis film salesman and exchangeman, is the newly installed manager of Goldwyn's Omaha branch.

A. H. Fischer, Minneapolis Metro manager, has closed a contract with Finkelstein and Ruben whereby "F-R" theatres will show balance of Metro's productions this year over their circuit of theatres.

Jack Auslet, branch manager of American Releasing Corporation, has closed several important deals including "Grub Stake," Nell Shipman's latest picture, to the Pantages Theatre, Minneapolis; Blue Mouse, St. Paul; Eau Claire Theatre Company, Eau Claire; Iowa Theatre, Emmetsburg, Iowa; Capitol Theatre, St. Cloud, Minn.; Empire Theatre, Storm Lake, Iowa, and several other smaller towns.

San Francisco

Edgar Oswald Brooks, serial sales manager for Pathe, paid the San Francisco exchange a visit recently, spending a week visiting exhibitors in the bay district in company with W. W. Kofeldt and other members of the exchange. He was met at Redding by one of the salesmen and visited most of the towns in the Sacramento Valley.

The Hodkinson exchange on Turk street is being remodeled to make more office space, the changes being made necessary by the steady increase in business.

C. Becker, formerly with the Western Poster Company, has joined the Goldwyn staff, taking over the duties formerly handled by Jack Valpey, who has been promoted to booker. Mr. Valpey succeeds T. F. McConville, who has accepted a position at Calgary.

Ed Armstrong, assistant general sales manager for Universal, has returned to San Francisco from a long trip through the Northwest. San Francisco sunshine was never more appreciated, he said, after weeks of snow and stormy weather.

George Sperry, formerly with Select, has joined the local Metro staff.

E. J. Dennison, who fills the position of supervisor of inspection for Paramount, was a recent visitor and made a careful survey of inspection room practice in the local exchange.

The Carolinas

J. U. McCormick, formerly manager of the Charlotte Select exchange, will be manager of the new Al Lichtman exchange to open in Charlotte within the near future. McCormick's many friends are pleased that he will remain in this territory, where he enjoys the confidence and esteem of every one and his charming family is the center of a large clientele of friends.

Joe Worsley, field representative of First National, has finished his winter tour of Florida and will spend the next several weeks in the Carolina territory, working out of the Charlotte office.

Jules Levy, assistant sales manager of Universal exchanges, spent some time in the Charlotte exchange during the past week. Mrs. Levy is accompanying him.

T. O. Tuttle, whose connection with the film business dates back to the old days of General Film, is making Eastern Carolina towns for Hodkinson. Tuttle has been in the production end for the past twelve months.

Alpha Fowler is in the Carolina territory for Goldwyn.

J. F. Worsley is covering Carolina territory for First National.

Sam MacIntyre, one of the best known and most universally liked of all film exchange managers in Atlanta, having been in charge of the Metro office for several years, has been transferred back to the Omaha office, from whence he came to Atlanta, and succeeding him here is "Jimmie" Burke, well known film man for many years on the road for Metro.

Karl Kirkman formerly salesman out of Atlanta, met his death in an automobile accident near LaGrange, Ga., recently.

Washington, D. C.

"Speed it up boys; got to get home," is the mandate hereafter likely to be heard by the members of the Washington Film Board of Trade when the more Bolshevistic among them seek to lengthen out evening meetings with arguments not calculated to get anywhere—President R. Clinton Robin has become a benedict.

Besides being president of the local organization, Mr. Robin is manager of the Washington branch of Pathe, and decidedly a live wire. He has just returned to his desk from Atlantic City, where he spent a honeymoon with the former Miss Mary Theresa O'Connor, now Mrs. Robin. They were married in St. Aloysius Church in the presence of a large gathering of friends, among whom were all the members of the Pathe office and most of the film managers and executives in Washington. Mr. Robin's father, who came here from New York, was best man, and Bob Smeltzer, of Pathe, and Fred Steele, salesman for Associated Producers in Baltimore, were ushers. After the ceremony all attended a big reception at the home of the bride, at 57 New York avenue. They will be at home to their friends in their apartment at the Cathedral Mansions.

"Bob" Smeltzer, eastern district manager for Pathe, and one of the most popular film men who ever served in Washington, has been spending some time here, managing the local office while Mr. Robin was honeymooning, and renewing old acquaintances in this territory. He came here from Pittsburgh and while in town looked the field over to secure some salesmen for the Pennsylvania office.

Albany

Charles Walder, manager of the Goldwyn exchange here, was called to New York the past week by the death of his father-in-law.

Many of the exchange managers were present at a dinner at the Hotel Ten Eyck, following the opening of the new Troy Theatre. The dinner was given by Walter Hayes, Moe Mark and their associates. Among those present were Mr. and Mrs. Vic Bendell, H. S. Gans, Mr. and Mrs. Moe Mark, Alex Wiseman, Mr. and Mrs. Walter Hayes, Marvin Kempner, Moe Silver, and E. L. Falk.

Russell Clark, of the New York office of First National, visited the local exchange last week.

Harry Gans, of the American Releasing exchange here, was right on the job last week while the state gathering of the Men's Apparel Club was in session. Through Mr. Gans, the delegates were entertained at the Hotel Ten Eyck, with a screening of "What Fools Men Are."

Manager Herman, of the First National exchange, is proudly sporting an extremely handsome gold pencil just presented him by John M. Stahl, the well known director.

Archie Moses, manager for the American Releasing exchange in Buffalo, died the past week following a short illness of pneumonia. Mr. Moses was at one time a salesman for Univresal out of this city, and is well known over the state. The film exchanges of Albany sent a handsome wreath.

Canada

Charles Ramage, well-known exchange manager of Toronto, has taken unto himself a wife and has taken up residence at No. 1 Glen Road, Toronto, after a honeymoon to New York. The staff of the Toronto office of Associated First National, of which he is manager, presented him with a lamp.

Walter Golding, manager of the Fox exchange at St. John, N. B., is actively interested in local amateur athletics. He has aided in making basketball a success there this winter and he is known as a baseball authority. He is a nephew of Manager Golding of the Imperial Theatre, St. John.

Miss Margaret Frisen, stenographer in the office of Manager W. P. Wilson of the Garrick Theatre, Winnipeg, has been appointed private secretary to Ray H. Leason, Manitoba district manager for the Famous Players Canadian Corporation, with office at Winnipeg.

W. F. Barrett of Toronto, Canadian general manger of the Fox Film Corporation, has returned to his Toronto headquarters after making a business trip through to the Pacific coast during which he visited Fox exchanges and the theatres of principal centres. At Winnipeg, he conferred with J. A. Wilson, Fox manager there. He met Mr. Sichleman of New York, manager of the Fox contract department, at Vancouver, B. C.

After a long spell of sickness, C. C. Kenning has returned to his work as a film salesman. Mr. Kenning was formerly Pathe representative at Winnipeg and later at Calgary. Having recovered from his illness, Mr. Kenning is now special sales representative in the Canadian West for Regal Films, handling Pathe, Metro, Warner and other releases.

CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

The Young Rajah

Rodolph Valentino—Paramount—7,705 feet)

M. P. W.—Compared to his recent achievement in "Blood and Sand," it leaves a decided impression of being less virile, although none the less attractive to many of the fans.

N.—Among the younger set of women the picture will possibly be acceptable. It will not, however, strengthen the star's value with followers of really worth while screen plays, nor with men.

T. R.—It should be very delectable fare for the especial admirers of Rodolph Valentino.

F. D.—Not much to the story, but it will please star's following.

E. H.—The popularity of the star will doubtless carry it over.

White Shoulders

(Katherine MacDonald—First National—5,966 feet)

M. P. W.—Can be classed as far above the average picture.

T. R.—Ranks as a likely box office attraction and should win widespread popularity.

F. D.—Society drama that gives star better vehicle than those she has had recently; contains pretty fair audience appeal.

N.—Does not depend so much on the beauty of the star to put it over as it does on the dramatic situations and a fairly absorbing story.

E. H.—A society drama with an interesting plot and enhanced by excellent sets and good photography.

June Madness

(Viola Dana—Metro—5,600 feet)

M. P. W.—Where light, spirited entertainment is popular this Metro feature will be a good investment.

T. R.—Should be entirely satisfactory to an audience who enjoys light, humorous situations without exacting any particular thrills therefrom.

F. D.—Not as good comedy entertainment as star's recent pictures.

N.—A society comedy-romance, it sparkles with paprika without exacting any demands upon the spectator's imagination.

The Pride of Palomar

(Featured Cast—Cosmopolitan—Paramount—7,494 feet)

M. P. W.—Eight reels of dashing entertainment without any dull moments.

T. R.—The action is slow in starting, but after it gets into full swing lovers of straight melodrama will probably sit tight in their seats and gasp wildly in unison with the hero's narrow escapes from sudden death.

N.—There are very few variations offered in this familiar story on an old theme.

F. D.—Plenty of good action will make it popular with many.

Thorns and Orange Blossoms

(Featured Cast—Preferred Pictures—6,971 feet)

M. P. W.—A Preferred picture with splendid audience appeal and an out-and-out showman feature.

N.—The production is good and offers real atmopshere. We would call it a first rate audience picture.

F. D.—Will probably prove very satisfying box office attraction in certain houses.

T. R.—The chief factor of this story is its steady interest, its entertainment qualities, rather than its possession of any great moments.

The Marriage Chance

(Featured Cast—American Releasing—6,000 feet)

M. P. W.—Has a fascination beyond all doubt, but the reaction to it may not be entirely pleasant in all cases.

N.—Hampton Del Ruth has, in his latest production, turned out a really diverting picture, a bit uneven perhaps, but with genuine entertainment value.

E. H.—Is an odd mixture of comedy, tragedy and comedy-drama. It has a thrill or two, some very pleasing photography and is well acted by a large and well-known group of players.

T. R.—Exhibitors in search of an unique and soul-shivering attraction will surely find it here.

F. D.—Rather interesting picture except that mystery episode is a trifle too gruesome despite dream ending.

Minnie

(Leatrice Joy—First National—6,696 feet)

M. P. W.—Marshall Neilan has distinguished himself once more. "Minnie" is the latest tribute to his creative art. This is a production that offers truly exceptional entertainment in its display of original character studies and situations.

N.—It's all very entertaining and with a little speeding up should find a welcome place on any program.

F. D.—Original and sparkling comedy feature that offers sure-fire entertainment.

T. R.—Should prove to be first rate entertainment in practically any locality.

E. H.—It holds the interest throughout its seven reels by reason of being a well directed, evenly balanced little "ugly duckling" tale that touches the heart.

Brothers Under the Skin

(Featured Cast—Goldwyn—4,983 feet)

M. P. W.—It is a picture which practically all grown-ups, whether married or single, will enjoy, and should prove a good box-office bet.

T. R.—It is a picture that should appeal to all classes, men and women alike.

E. H.—A delightful satire on spoiled American wives and devoted husbands.

F. D.—Light, clever and entertaining, and should go well.

N.—Goldwyn has knocked another box office home run.

Wolf Law

(Frank Mayo—Universal—4,463 feet)

M. P. W.—It will be regarded as intense melodrama. In places it has great force and at all times it is entertaining.

T. R.—An exciting melodrama thoroughly well acted and holding good suspense.

N.—It is a quick-moving yarn, implausible but sufficiently snappy to please the boys and girls who want color and movement.

F. D.—Some fair action but story not as good as Mayo should have.

E. H.—Tense drama, well enacted, and carefully directed.

Up and At 'Em

(Doris May—F. B. O.—4,580 feet)

M. P. W.—Novel comedy effects the outstanding feature.

E. H.—Farce comedy of doubtful drawing power.

N.—There is little suggestion of earnest effort to the picture.

T. R.—This is a lively comedy, with plenty of adventure and romance thrown in for good measure, skilfully directed, and without a dull moment in it.

Driven

(Featured Cast—Universal— 5,400 feet)

M. P. W.—Unusually fine production based on somewhat tragic theme.

T. R.—Emily Fitzroy and Charles E. Mack give unusual portrayals in powerful tale of Southern hills.

F. D.—A mighty fine picture and a very powerful dramatic entertainment.

E. H.—Here is a picture that should give a lot of satisfaction to exhibitors. From the viewpoint of story, direction and cast and photography it has every angle of appeal.

N.—Here is a picture that for gripping situations has not often been surpassed. If it has a fault it is that its tensity is too continuous; that there is no relief for an overwrought audience perched on the edge of its seat in eager anticipation of the outcome of each sequence.

Nobody's Money

(Jack Holt—Paramount—5,584 feet)

M. P. W.—Jack Holt makes good in his first comedy role in pleasing production.

E. H.—Snappy yarn about crooked politicians and just plain crooks. It doesn't permit a break-down in interest in the six reels.

F. D.—Very bright and amusing comedy number that makes sure-fire entertainment.

N.—It is a story that lends itself admirably to picturization.

T. R.—A fast moving, amusing comedy drama. * * * There isn't a dull moment in the whole six reels.

Pawn Ticket 210

(Shirley Mason—Fox—4,871 feet)

M. P. W.—A program feature graced with fully an average amount of entertainment.

E. H.—It will delight the Mason fans and not disappoint others.

F. D.—Pleasing human interest story that will go big with star's admirers and general public.

T. R.—It is a good program picture and should be a successful attraction from a box office viewpoint.

N.—It is suitable film material in that it offers enough appeal to entertain those who are not too discriminate in their tastes.

The Scarlet Car

(Herbert Rawlinson—Universal—4,417 feet)

M. P. W.—Herbert Rawlinson has a breezy role that features him as he is most admired.

F. D.—Good diversion in Rawlinson's latest; blends action, romance and comedy nicely.

E. H.—The picture is decidedly worth seeing, not big, but good.

N.—This is not a "heavy" picture, but it should provide an entertaining hour.

T. R.—Possesses all of the elements that go to make up a first rate picture.

Money, Money, Money

(Katherine MacDonald—First National—5,995 feet)

M. P. W.—Conventional drama on social values.

T. R.—Should be enjoyed by the majority.

N.—Will doubtless pass as a pleasing offering where the star is popular.

F. D.—Starts out to be an interesting picture but drifts into the commonplace very shortly.

E. H.—Presents the happy combination of a beautiful star, a good story and excellent direction.

"WHO'S WHO AND WHAT'S WHAT" NUMBER

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Applaud With Bookings

THE day of the independent—the enterprising independent producer and distributor—has arrived. Of that there is no doubt. Happenings during the season that is nearing its close strengthen that fact.

But this is only the beginning. It is merely the dawn of a new and more prosperous era for that essential factor in the motion picture business. The current season has been one of miracles, splendid productions, excellent box office showings and general improvement in the independent market; 1922-23 will go down into history as a housecleaning year. Undesirables have been pushed out. The competent, keen, aggressively determined class of producer and distributor is entering an era that promises to firmly and permanently establish the independent market as a most essential branch of the industry.

Without independent producers and distributors the motion picture industry would be paralytic. It is competition that builds and uplifts any business. And this business is no exception to the rule. The independent man is today a factor that the business in general must contend with. He is no longer to be ignored. He is no longer to be put in a corner.

The independent has learned his lesson.

He is ambitious—and will make even greater progress, for he is determined to continue giving theater owners a steady flow of money-making productions. And it must be borne in mind that the current year has, indeed, been productive of remarkable independent productions—pictures that have made money for everybody concerned.

The independent has proved his ability to turn out quality pictures of the highest standard. He is not a spendthrift, reckless individual—he is careful in calculations, considerate in his plans and original in his efforts. He has had his goal in mind for some years. But he did not reach it until 1922. And he is marching on, determinedly, progressively, confidently and fearlessly.

The job of independents for the future is keeping faith with those who have proved their friends. They must cherish the confidence they have won. And they must continue turning out pictures like "Brass," "Sure Fire Flint," "Poor Men's Wives," "Shadows," "Lost in a Big City," "What's Wrong With the Women?," and many others too numerous to mention.

They must better the achievements of 1922-23.

We have reached the goal. Only the timid, the uncertain ones are faltering now. The way is open. But the test is here.

We have won—won recognition by giving exhibitors worthwhile productions.

But there must be no slacking. On the contrary, we must fight harder. We must take nothing for granted. And we can only fight and win by turning out productions that will prove sound investments for exhibitor and exchangeman.

The independent producer is doing his bit—and doing it admirably. The distributor is the chap who must wake up; he must be more aggressive in his exploitation. He must "sell" his pictures properly, not only to the trade, but to the general public. Several of our leading distributors already are doing this and doing it satisfactorily.

Distributors must be more considerate of producers. They should encourage independent production by playing with the producer in the open. There must be no Shylocking. All cards must be on the table—and face up.

The exchange man, too, must continue laboring energetically and in co-operation with distributor and producer.

But the BIG job falls on the shoulders of the independent exhibitor.

Without the independent producer no independent exhibitor is safe. Each is dependent upon the other. And they should help each other.

The wise exhibitor will not clog his bookings. He will and must not ignore the independents.

He must play fairly and squarely with the independent. And he can do this by keeping open dates for independent productions.

And 1923-24 promises to be a season for truly big box office productions. There will be "big names" galore.

But the big thing, Mr. Exhibitor, is:—Help the fellow who is trying to help you.

Forget meaningless statements. We don't want an Independent Week or anything like it.

Independents have earned the right to DEMAND a fair play.

And we're demanding that now. We are not asking for charity or anything bordering on the charitable.

We're appealing to you—Mr. Independent Exhibitor; we're appealing to you in the name of fair play and basing our demand on our performances of the past season.

We're asking you to help us help you, Mr. Exhibitor.

And this you can do, Mr. Independent Exhibitor, by keeping open dates for booking of independent productions.

We're not asking you to book junk; we're asking you to book independent pictures on their merit only.

But we do DEMAND fair play, Mr. Exhibitor.

You who have been complaining about the lack of fair play—now is the time to practice what you have been preaching.

How about it?

ROGER FERRI.

COMPARATIVE PERCENTAGE STATISTICS

First National Exhibitors Circuit

Territory	Percentages
New York State	14½
Illinois	8¼
New England	8
Ohio	7
Minnesota, Wisconsin, North and South Dakota	5
Eastern Pennsylvania	4¾
Kansas, Iowa and Nebraska	4¾
Texas, Oklahoma and Mississippi	4½
Michigan	4¼
West Virginia and Western Pennsylvania	4⅛
New Jersey	3⅝
Eastern Canada	3⅛
Georgia, Florida, Alabama, Virginia, North and South Carolina	3⅛
Missouri	3¼
Indiana	3⅛
Nevada, Hawaii and Northern California	3 2-14
Southern California and Arizona	2 27-56
Western Canada	2
Maryland, District of Columbia and Delaware	2¼
Kentucky and Tennessee	1⅞
New Mexico, Montana, Oregon, Northern Colorado, Alaska, Washington, Wyoming and Southern Idaho	1¾
Louisiana	1⅜

The above list has become more or less obsolete since First National took over its own exchanges. However, many independent distributors are using this percentage table in their transactions with local exchanges.

Arrow Film Corporation

	Percentages
New York State	14.5
Northern New Jersey	3
New England	8
Eastern Pennsylvania, Southern New Jersey and Delaware	5
Western Pennsylvania and West Virginia	4
Maryland, District of Columbia and Virginia	3
Ohio	6.5
Michigan	4
Northern Illinois and Indiana	10
Minnesota, Wisconsin, North and South Dakota	5
Iowa and Nebraska	4
Eastern Missouri and Southern Illinois	3.5
Colorado, Utah, Wyoming and New Mexico	1.5
Washington, Oregon, Idaho and Montana	4
California, Arizona and Nevada	5.5
Texas, Oklahoma and Arkansas	5
Louisiana and Mississippi	1.5
Kentucky and Tennessee	2
North and South Carolina, Georgia, Alabama and Florida	3.5
Canada	4
Western Missouri and Kansas	3

Equity Pictures Corporation

	Percentages
New England States	8
Washington, Oregon, Montana and Idaho	3½
New York State and Northern New Jersey	17½
Michigan	4
Delaware, Maryland, Virginia and District of Columbia	3½
Colorado, New Mexico, Utah and Wyoming	1½
North Carolina, South Carolina, Georgia, Florida and Alabama	3
Kentucky and Tennessee	1½
Eastern Pennsylvania and Southern New Jersey	4½
California, Arizona and Nevada	5½
Western Pennsylvania	4
Louisiana and Mississippi	1
Texas, Oklahoma and Arkansas	4½
Iowa and Nebraska	3½
Western Missouri and Kansas	3
Illinois and Indiana	10
Ohio	7
Minnesota, Wisconsin, North and South Dakota	5
Canada	5½
Southern Illinois and Eastern Missouri	3

Independent Producers and Distributors Association

	Percentages
Greater New York and Northern New Jersey	13
New York State (no. Westchester County)	4
New England	8
Eastern Pennsylvania and Southern New Jersey and Delaware	5
Western Pennsylvania and West Virginia	4
Maryland, District of Columbia and Virginia	3
North and South Carolina, Georgia, Florida and Alabama	3.5
Tennessee	1
Kentucky	1
Ohio	6.5
Michigan	4
Northern Illinois and Indiana	10
Eastern Missouri and Southern Illinois	3.5
Western Missouri and Kansas	3
Iowa and Nebraska	4
Minnesota, North and South Dakota	3
Wisconsin	2
Louisiana and Mississippi	1.5
Texas, Oklahoma and Arkansas	5
Colorado, Wyoming, Utah, New Mexico and Southern Idaho	1.5
Washington, Oregon, Northern Idaho and Montana	4
California, Nevada, Arizona, Hawaiian Islands	5.5
Eastern Canada	2.5
Western Canada	1.5

NOTE:—The Independent Producers and Distributors Association, formed two years ago for protective purposes, is virtually now non-existent.

Federated Exchanges Percentages

New York and Northern New Jersey	17½
New England	8
Eastern Pennsylvania and Southern New Jersey	4½
Western Pennsylvania and West Virginia	4
Delaware, Maryland, District of Columbia and Virginia	3¼
Ohio and Kentucky	7
Michigan (without Northern Peninsula)	4
Illinois and Indiana	11¼
(Less 1½ for Southern Illinois if eliminated*)	
Minnesota, North and South Dakota and Northern Peninsula of Michigan	3
Wisconsin	2½
Iowa and Nebraska	3¼
Eastern Missouri	1½
Western Missouri and Kansas	3
Colorado, Utah, Wyoming and New Mexico	1¾
Washington, Oregon, Idaho and Montana	4
North and South Carolina, Georgia, Florida, Alabama and Tennessee	4
California, Arizona and Nevada	5½
Texas, Oklahoma and Arkansas	4½
Louisiana and Mississippi	1½
Canada	4

NOTE:—The above table was issued by Federated in 1920 and is still in use by many distributing organizations.

Careers of Leaders in the Independent Market Read Like Horatio Alger's Books

Biographical Sketches of "Who's Who in the Independent Market"

The careers of heroes introduced in Horatio Alger's novels had nothing on the struggles and rise of leaders of the independent market. The independent market has always invited the efforts of the keenest within our ranks. Its success has been entirely dependent upon the shoulders of its leaders. And the latter have assumed the task of "putting across" the independents with markedly great success.

In fact, the history of the independent market furnishes as romantic a story as has ever been written. It was born literally "by accident," but was developed systematically by a group of business-showmen who put their heart and soul into everything they tackled. To these leaders the independent exhibitors of the country owe much. True, there have been obnoxious elements, but these are being crushed out gradually but surely. In fact, this element is now virtually conspicuous by its absence.

The past two years have invited the presence of truly great film men in the business. These have come—and conquered. Others have merely struggled along, watching and waiting. Others have taken moves more for selfish reasons, than in the interests of the market. But these have been left behind the procession.

This writer will say that Harry M. Warner and Al Lichtman have done more for the independent market during the past two years than any other force that has participated in the winning of the confidence independents now enjoy from exhibitors. The history of the Warner organization has been an inspiring one—it has inspired others to do big things. Al Lichtman's organization has accomplished wonders. He has associated himself with a string of representatively big exchangemen. And the success of the latter has been the success of the independents in general.

Charles C. Burr of Mastodon Films, Inc.; Dr. W. E. Shallenberger of Arrow Film Corporation; Joe Brandt and Jack Cohn of C. B. C. Film Sales Corporation; Joe Schnitzer and Lou Baum of Equity Pictures Corporation; Irving and Sol Lesser and Mike Rosenberg of Principal Pictures Corporation, and others all accomplished feats that elevated the standard of independent productions—productions that made money consistently for theatre owners.

Following are brief sketches of leaders within the independent market:

HARRY M. WARNER—President of Warner Brothers, independent producers and distributors. Started in show business with his father and brothers in 1904 when they formed the Duquesne Amusement Company, Pittsburgh. Shortly thereafter they opened an office in Norfolk, Va., but in 1910 they sold out to the General Film Company. Later they started a state rights exchange in Pittsburgh, handling Mutual and Universal product. Success attended their efforts in this line and they took advantage of an offer made by Clark & Rowland and sold out. Following this sale, Warners' Features was organized and the First National distribution idea was said to have been given its birth by Harry M. Warner. In 1912 the Warners came to New York and carried on their enterprise until finally they decided to organize under their present name—Warner Brothers. Under this banner the Warners brought forth their first box-office success, ex-Ambassador Gerard's sensational story, "My Four Year in Germany." Then came the successful distribution of the fifteen-episode wild animal serial, "The Lost City," followed by "Why Girls Leave Home," "School Days," "Ashamed of Parents," "Your Best Friend" and the Warner Classics of this seasons—"Brass," "Main Street," "Little Church Around the Corner," "Beautiful and Damned," "Little Heroes of the Street," "Rags to Riches," and "Dangerous Adventure." The firm's offices are located on the ninth floor of 1600 Broadway, New York City. Warner Brothers are planning the production and distribution of eighteen Warner Classics next season.

Perhaps, the greatest accomplishment of Harry M. Warner was his acquisition of David Belasco's plays and his direct association with that great producer. The entrance of Mr. Belasco to the picture field will go down as one of the most important epochs in the history of the business. Every producer in the business had vainly sought to acquire Mr. Belasco. He will collaborate with Warner Brothers in the making of "The Gold Diggers," "Deburau" and "Daddies." They will make other Belasco productions. The Warners also have acquired rights to famous books and a number of George M. Cohan successes. They maintain their own studios on the Coast, which are being enlarged and renovated to cope with the increased production schedule.

Interested with Harry M. Warner in Warner Brothers are his brothers Albert, Sam and Jack. all three now on the Coast. Harry M. Warner is in complete charge of the executive work. Albert, popularly known as Abe, is one of the best liked and most competent showmen in the business, while Sam and Jack devote all their time to production on the Coast. The history of Harry M. Warner, incidently, is the story of the progressive careers of his other brothers.

Warner Brothers have more than a dozen well-known stars under contract, including John Barrymore. They are negotiating for others. Harry Rapf is producing regularly for Warners, in charge of two units. Sydney Franklin also has been signed by Warner Brothers.

HARRY RAPF — Producer for Warner Brothers. Mr. Rapf has been actively connected with the motion picture business for many years. For some time he was associated with the Selznick enterprises, serving as production manager for a time. Then he produced pictures for himself, releasing them on the state rights basis. Associated with him was William Nigh and the two later went over with Warner Brothers. Nigh produced the initial Harry Rapf independent productions, including "Why Girls Leave Home," "School Days" and "Your Best Friend." These were made in the East. Last summer Mr. Rapf, on renewing his contract with Warner Brothers, went to California, where he has produced this year the following Warner Classics: "Rags to Riches" and "Heroes of the Street" with Wesley Barry and "Brass." The latter production is reported to be one of the greatest pictures of the year. He will be in charge of three producing units next season. Mr. Rapf is recognized in the independent market as one of its greatest producers, his productions having been consistent money-makers for exchangemen and exhibitors in general. His headquarters are located at the Warner Studios, Los Angeles.

W. E. SHALLENBERGER—President of Arrow Film Corporation. Dr. Shallenberger is one of the pioneers in the independent production and distribution fields of endeavor. He enjoys the intimate friendship of every man, woman and child of any consequence in the film business and is recognized as one of its keenest business men. His organization has grown into one of the leading ones in the business. Dr. Shallenberger entered the motion picture business many years ago. He was associated in an executive capacity with Thanhouser Film Corporation and later formed Arrow Film Company, which produced pictures. Some time later he changed his policy, forming Arrow Film Corporation to handle the independent distribution of pictures. Since then his organization has grown by leaps and bounds. He is serving as distributor for some of the leading independent producers in the business. He is releasing all of the Ben Wilson, Eddie Lyons. Blazed Trails Productions, Inc., Pine Tree Pictures Corporation, Maescher Film Corporation, Atlantic Pictures Corporation and Ideal Film Corporation.

To Dr. Shallenberger is given the bulk of credit for putting over Blazed Trails Productions' stellar attraction, "Ten Nights in a Barroom." This picture was turned down by virtually every distributor. Arrow took over the production and literally burned up the market by establishing record after record. Arrow Film Corporation is specializing in super-productions. The firm is now releasing "Lost in a Big City," "Streets of New York," "None So Blind," "Little Red Schoolhouse," "Jacqueline" and others. Its plans for next season, while not yet complete, will be pretentious.

Dr. Shallenberger is also financially interested in production and in several independent exchanges. His offices are on the fourth floor of the Candler Building, 220 West 42nd street, New York City.

W. RAY JOHNSTON—Born in Bristow, Ia. Entered the motion picture business in 1914 as assistant treasurer of the Thanhouser Film Corporation. He was at that time president of the North Avenue Theatre Company of New Rochelle, assistant treasurer of Syndicate Film Corporation and secretary of the Thanhouser Syndicate Corporation. Joined W. E. Shallenberger, president of Arrow Film Corporation, in 1917, and has been associated with him ever since. He is also president of Big Productions Film Corporation and treasurer of Arrow Exchanges, Inc., the latter operating the Arrow Exchange in New York City. Mr. Johnston is very popular with exchangemen. He is also vice-president of Arrow Film Corporation. His office is in the Arrow Film Corporation quarters, Candler Building, 220 West 42nd street, New York.

J. CHARLES DAVIS—Assistant to President W. E. Shallenberger, Arrow Film Corporation; entered the picture business ten years ago. Started producing comedies, features and industrials, specialized in that for some time. He later joined Famous Players Corporation, being detailed at the New York exchange of the concern. Later he was assigned to duties at the home offices of Famous Players-Lasky Corporation. Resigned that berth to join Arrow Film Corporation as director of advertising and publicity. He is now assistant to President Shallenberger of that firm, and also exercises active supervision over the advertising, publicity, and exploitation departments. His office is in the Arrow Film Corporation quarters, Candler Building, 220 West 42nd street, New York City.

CHARLES C. BURR—President of Mastodon Films, Inc., has been a prominent factor in the production and distribution field for the past ten years. He was the first to inaugurate the exploitation of pictures, for he exploited a series of single reels many years ago when he was connected with the Paramount organization. He resigned from Paramount while assistant manager, and since that time has been producing and releasing pictures on the independent market. Mr. Burr is a graduate of the University of Pennsylvania. For several years he was a newspaper man in Philadelphia, Baltimore, Kansas City and Chicago. Tiring of the newspaper business he came to New York and joined the advertising department of "Success Magazine," leaving that firm to join the McCall company where he was put in charge of an extensive merchandising and promotion campaign on their dress patterns. Later he joined the Allen Advertising Agency and then went over to the New York Times' staff.

C. C. Burr's first experience as a producer was with the Vitagraph Company and then with the South American travel series in conjunction with C. L. Chester and Jack Eaton. Since then he has produced features regularly. He also has turned out comedies and short subjects. Among Mr. Burr's most notable feature productions are "I Am the Law," "The Silent Barrier," "Secrets of Paris," "Sure Fire Flint," "Burn 'em Up Barnes," "The Last Hour," "Luck" and "You Are Guilty." He also produced the Johnny Hines' "Torchy" comedies of two-reelers and is now making the All-Star comedies, Earl Hurd comedies, a series of

CHARLES C. BURR AND HIS BUSINESS-GETTING BRIGADE OF EXPERTS WHO ARE BRINGING MASTODON FILMS, INC., TO THE FRONT

Left to right: Lester F. Scott, Jr., General Sales Representative; Johnny Hines, a leading star; Raymond S. Harris; C. C. Burr, President; William T. Lackey, Treasurer; Richard S. Thorpe, Production Manager, and R. W. Baremore, Publicity Director.

SHOWMANSHIP TACTICS AIDED MANY TO THE FRONT

scenics and Burr's Novelty Review. He is at the helm of the producing organization that owns the Glendale, L. I., studios, where all Burr productions are made. Mr. Burr's offices are at 135 West 44th street, New York.

WILLIAM T. LACKEY is treasurer of Mastodon Films, Inc. He is a Cornell graduate. He also graduated from the New York University Law School. Mr. Lackey practiced law for some time and then served as captain overseas in the recent World War. He was attached to the Italian army on special duty. After his return he discontinued his practice and became associated with C. C. Burr in the formation of the producing and distributing units, of which Mr. Burr is the head.

RAYMOND HARRIS—Assistant to C. C. Burr, has had wide experience in the picture business. Also he was for some time a newspaperman in the West. He was largely responsible for the success of the Chester-Outing scenics and is well known throughout the trade for his ability in editing, writing and producing short subjects. Mr. Harris has direct supervision over the production of all of the one and two-reel films made by Mastodon.

LESTER F. SCOTT, JR.—Is in charge of sales of Mastodon Films, Inc. He is one of the best-known and best-liked sales representatives in the country. He has a host of friends among exchangemen and exhibitors throughout the country. He was for some time located on the Pacific Coast, where he was actively interested in production. Later he joined the distribution end of the business. At present he is on the road representing C. C. Burr productions. His permanent address is Mastodon Films, Inc., 135 West 44th street, New York City.

RICHARD S. THORPE—Is in charge of the production activities of Mastodon Films, Inc., at the Glendale, Long Island studios. He was formerly manager of a stock vaudeville and musical company and during the war served as Secret Service agent overseas. After his release from service he obtained a position at one of the Paris theatres where he played leading roles in musical shows. After returning to this country he played on the vaudeville stage and later began his picture career in a Dorothy Gish picture. He later joined the ranks of producers and directors. His permanent address is Mastodon Studio, Glendale, L. I. New York.

R. W. BAREMORE—Is publicity, advertising and exploitation director of Mastodon Films, Inc. He is a former newspaper man. At one time he was with Exhibitors' Trade Review and later handled publicity for the United Pictures Theatres, Inc. He returned to the Trade Review and resigned from that publication to go with the New York Morning Telegraph. He has also served as publicity representative for stars. He resigned from the Telegraph in December, 1922, to join C. C. Burr's Mastodon Films, Inc. His office is at the Mastodon Films, Inc., quarters, 135 West 44th street, New York City.

JOE BRANDT—President of C. B. C. Film Sales Corporation, is one of the leading men in the independent market. Mr. Brandt and Jack Cohn, one of his partners, have literally grown with the business, for the two were associated as far back as in the days of the old Imp company. Later, Mr. Brandt joined Universal as exploitation manager. He was promoted to the general managership of that concern, but later resigned to organize C. B. C. Film Sales Corporation, which has been producing and distributing independent features and short subjects. Mr. Brandt is now active in releasing his "Big Six," comprising productions based on famous melodramas. The first two releases were "More To Be Pitied" and "Only a Shop Girl." The third release, "Temptation," is now being produced. His firm also is producing the Hallroom Comedies, Starland Review, Screen Snapshots and other short subjects. The firm is also handling other product of independent producers. Mr. Brandt has been one of the leading exponents of the independent cause and has participated in every move that has had the betterment of the field in general for its motive. He was president of the Independent Producers and Distributors' Association. His offices are at 1600 Broadway, New York City.

JACK COHN—Is one of the best known and oldest independent distributors and producers in the business. He is now secretary of C. B. C. Film Sales Corporation and is generally referred to as the "short subject king." Mr. Cohn was Universal's greatest producer of short subjects. Prior to that, he was IMP. Later he organized C. B. C. Film Sales Corporation with Joe Brandt and his brother Harry. His offices are at 1600 Broadway, New York.

HARRY COHN—Is the producing head of C. B. C. Film Sales Corporation. For many years he has been concentrating on the production of short subjects. He is now overseeing and supervising generally all production on the "Big Six" program of C. B. C. on the Coast. His offices are on the Coast.

SOL LESSER—Is President of Principal Pictures Corporation, which recently absorbed all the Lesser and Rosenberg independent production and distribution interests. Mr. Lesser's career is one of the most interesting known. He first attracted attention while handling "The Birth of a Nation" on the West Coast. The venture reaped a fortune for him and his brother, Irving, and his other associates. Later he took hold of "Mickey," that maker of wealthy film men—and also cleaned up financially. His interests continued expanding. His next big assignment was that during the remarkable showing of "Yankee Doodle in Berlin." By this time Mr. Lesser was gradually expanding his interests. He purchased theatres and producing companies and later attracted the attention of the world in general by signing up Jackie Coogan, the boy wonder. With Coogan, Sol Lesser made "My Boy," "Trouble," "Peck's Bad Boy," and "Oliver Twist." He has two other Coogan productions that will be released shortly. Later he organized the Western Pictures Exploitation Corporation and established with several associates independent exchanges in Los Angeles and San Francisco. Last year, together with Irving Lesser and Michael Rosenberg, he organized Principal Pictures Corporation, which absorbed all their combined interests. This company already is functioning actively and next season will produce twenty productions for the independent market. Last month Mr. Lesser and a number of his associates purchased the New York and Coast exchanges of First National, as well as a big interest in several Educational exchanged. They also took over the Turner & Dahnken theatres on the Coast, thus gaining almost absolute control of the first run theatre situation on the Coast. He was also instrumental in putting over a deal that gave Principal Pictures Corporation the ownership of the Vidor Studio in Hollywood. This studio has been renamed Principal Studios. The firm has acquired the rights to many well-known books and stage plays, including a number of Harold Bell Wright books and George M. Cohan plays. They have also signed Guy Bates Post, Bert Lytell and others for appearance in forthcoming releases. Mr. Lesser's offices are at the Principal Pictures Corporation studios in Hollywood, Cal.

IRVING LESSER—Is eastern distribution manager of Principal Pictures Corporation. He has been associated with his brother, Sol, in all the latter's enterprises. He is very popular with exchangemen in general. He was actively and financially interested in the Coogan production ventures. He is now in charge of the eastern headquarters of Principal Pictures Corporation in the Loew State Theatre Building, 1540 Broadway, New York City.

MICHAEL ROSENBERG—Affectionately known to the trade in general as "Mike," is one of the best known figures in the business. His career has been an exceedingly interesting one. He has been associated with the Lesser brothers for some time. He is secretary-treasurer of Principal Pictures Corporation and is also financially interested in exchanges in Seattle and other Northwest sections. He is also interested in theatre interests. His offices are located in the Principal Studio Building, Hollywood, Cal.

HARRY WILSON—Is publicity and exploitation director of Principal Pictures Corporation. He has been associated with the Lesser-Rosenberg interests. He played an important part in the exploitation of the Jackie Coogan productions and is one of the best known publicity men in the country. He recently resigned as press representative for Jackie Coogan Productions, Inc., to devote all his time to Principal Pictures Corporation.

BOBBY NORTH—Is credited with a career that is as interesting as that of any President of the good old U. S. A. When 12 years old he went on the stage and was known as one of the "boy wonders." He had a wonderful singing voice and attracted considerable interest. Later Mr. North joined the burlesque field as comedian and was in his day considered at the helm of his class. He was one of the earliest high-priced stars ever signed by the Columbia Amusement Company. Later he joined the famous team of Weber & Fields, being a headliner with the world-famous combination for some years. It was while he was with Weber & Fields that Bobby met and made the acquaintance of L. Lawrence Weber, brother of Joe Weber. He was induced by Larry to join him in production. The change appealed to Bobby, who was made studio manager of the Weber production activities, which were confined to the making of twenty-five pictures starring Olga Petrova, which Metro released. Since that time Bobby North and Larry Weber have been associated in various branches of the picture business. North & Weber first put Mary Miles Minter and Anna Q. Nilsson in pictures, "Barbara Fritchie" being their first picture. Then they produced "The Passing of the Third Floor Back" with Sir Johnston Forbes Robertson, and "Raffles" with John Barrymore. The two now operate the Weber & North Enterprises, producers and distributors of Will Nigh productions, the first of which was "Notoriety," and the second of which is now being produced. Mr. North is manager and owner with North of the Apollo Exchange and the Apollo Trading Corporation. The two are also interested in a number of "legitimate" producing ventures. Weber & North also are handling "The Curse of Drink." Mr. North knows everybody who is anybody in the show business—and he knows the show and picture business as very, very few know it. His friends are counted by the thousand, not only in this country, but in all parts of the world. His offices are at 1600 Broadway, New York City.

L. LAWRENCE WEBER—Is a wizard in every field of showmanship. At a time when the picture business was in its infancy he foresaw the future of the picture industry and helped organize Metro Pictures Corporation with Rowland and Engel as his associates. He followed this achievement with the organization of Popular Players Corporation, producers of the Olga Petrova pictures. Then came "The Passing of the Third Floor Back," with Sir Johnston Forbes Robertson. Next came the Weber productions, followed by the Tiffany Company. He filmed "The Heart of Maryland" with Mrs. Leslie Carter. Among the stars whose career Mr. Weber launched are Gail Kane, Mary Miles Minter, Anna Q. Nilsson, Edmund Breese and many others. He is now President of L. Lawrence Weber & Bobby North, producers of Will Nigh pictures. He is also President of Apollo Exchange, Inc., and Apollo Trading Company. At the age of 11 he was a star in a minstrel show; at 16

(*Continued on page* 176)

Sweden won't be out-o-"LUCK"?

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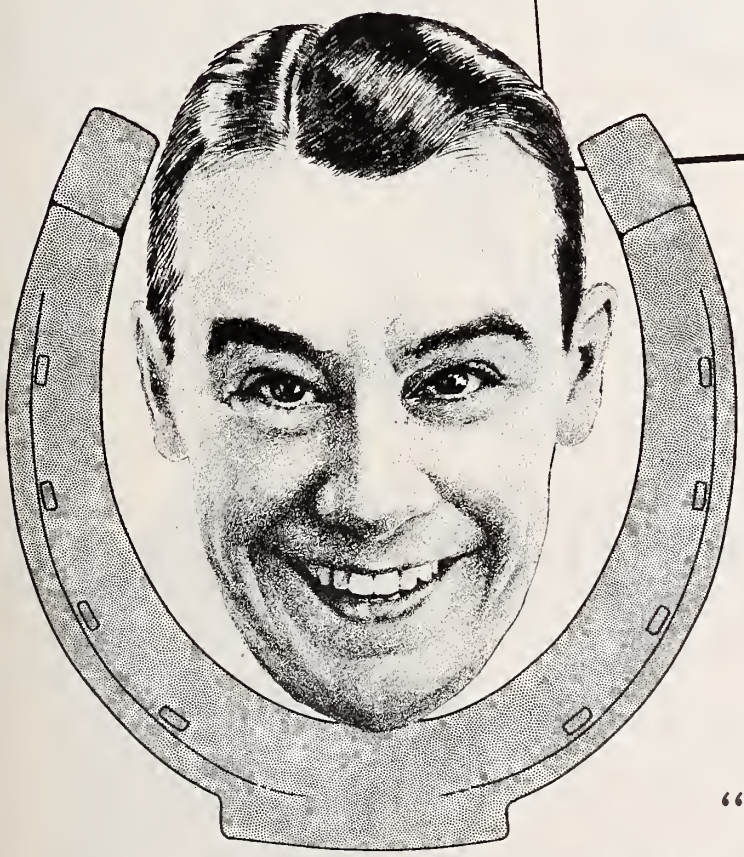

C. C. Burr presents

JOHNNY HINES' LATEST "LUCK"

WITH

Violet Mersereau, Robert Edeson, Edmund Breese, Warner Richmond, Polly Moran, Charlie Murray and Flora Finch

Story by Jackson Gregory
Titles by Ralph Spence

Bigger and Better Than

"Burn 'Em Up Barnes" and "Sure-Fire Flint"

NOW BOOKING THROUGH

De Luxe Film Company
308 Virginia St., Seattle, Wash.

Metro Film Exchange
1321 Vine St., Philadelphia, Pa.

Moscow Films, Inc.
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2104 Broadway, Denver, Colo.

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A hand that can't be beat

A "Straight Flush" That Means A "Full House"

Comparison Tells the Tale

Compare the box office records of these pictures with any independent feature. All of these five were big money-makers.

Box Office Results Are the Final Criterion of a Picture's Real Value

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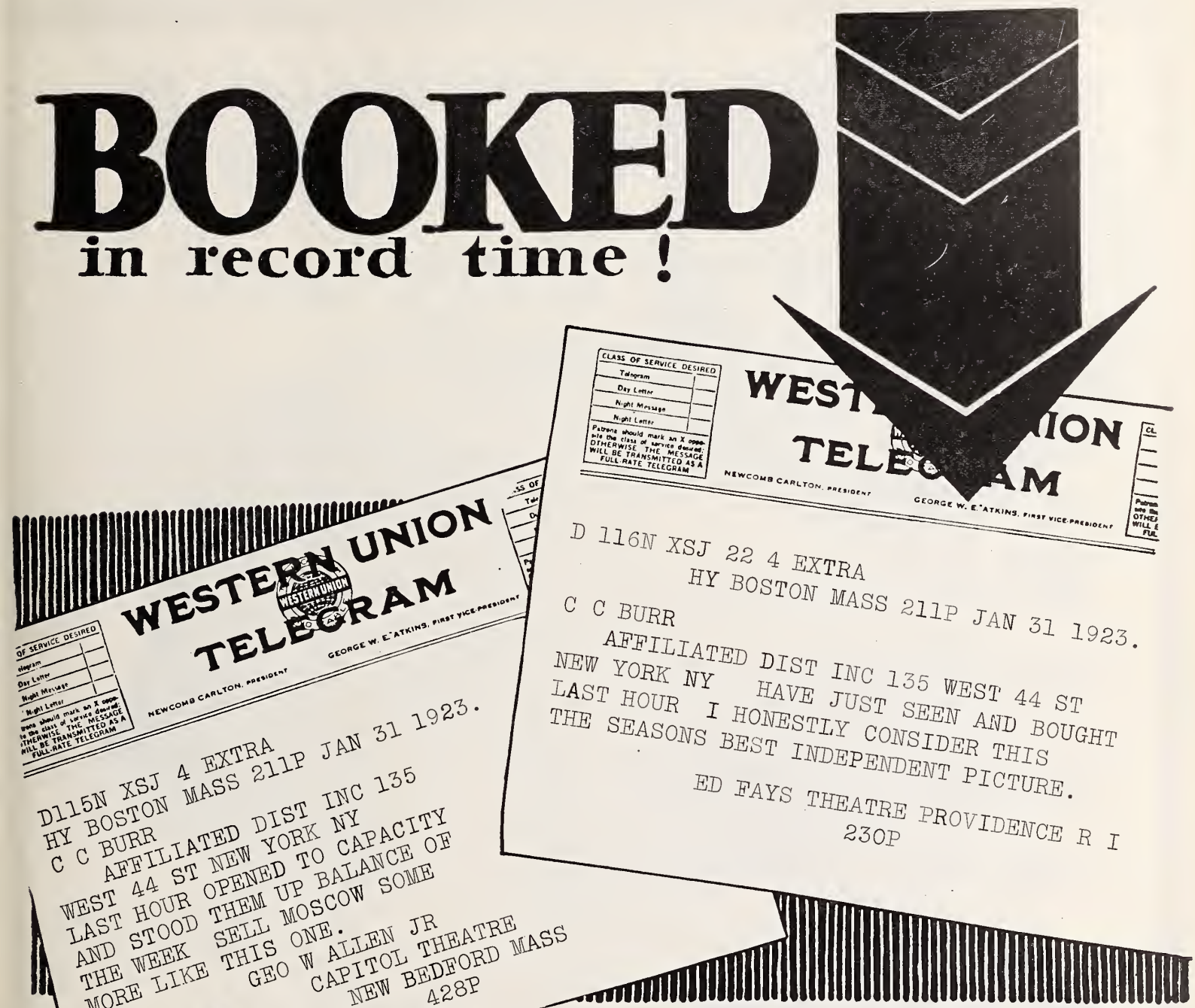
BOOKED
in record time!


CLASS OF SERVICE DESIRED
Telegram
Day Letter
Night Message
Night Letter
Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
D 116N XSJ 22 4 EXTRA
HY BOSTON MASS 211P JAN 31 1923.
C C BURR
AFFILIATED DIST INC 135 WEST 44 ST
NEW YORK NY HAVE JUST SEEN AND BOUGHT
LAST HOUR I HONESTLY CONSIDER THIS
THE SEASONS BEST INDEPENDENT PICTURE.
ED FAYS THEATRE PROVIDENCE R I
230P
WESTERN UNION
TELEGRAM
D115N XSJ 4 EXTRA
HY BOSTON MASS 211P JAN 31 1923.
C C BURR
AFFILIATED DIST INC 135
WEST 44 ST NEW YORK NY
LAST HOUR OPENED TO CAPACITY
AND STOOD THEM UP BALANCE OF
THE WEEK SELL MOSCOW SOME
MORE LIKE THIS ONE.
GEO W ALLEN JR
CAPITOL THEATRE
NEW BEDFORD MASS
428P

EDWARD SLOMAN'S PRODUCTION

THE LAST HOUR

MILTON SILLS CARMEL MYERS PAT O'MALLEY WALTER LONG
ALEC FRANCIS CHARLES CLARY ERIC MAYNE MASTODON FILMS

WINNERS!

Every One of Them – and Still Going Strong!

WESLEY BARRY

IN TWO
NOTABLE SUCCESSES

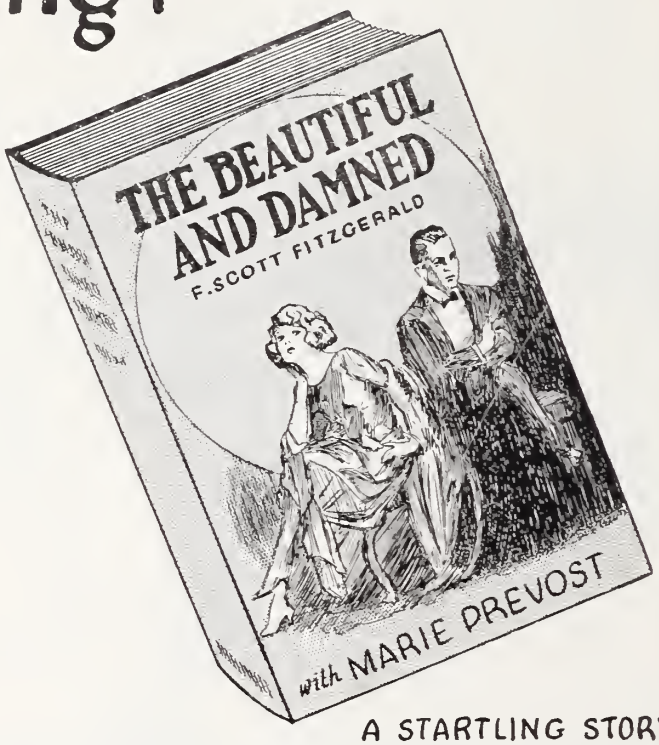
"RAGS to RICHES"

BY WM. NIGH AND W. DeLEON

"HEROES of the STREET"

By LEM PARKER

HARRY RAPF PRODUCTIONS



A STARTLING STORY
OF FLAPPER LIFE—

NOW

The Greatest of All Romantic Melodramas...

"The LITTLE CHURCH AROUND the CORNER"

FROM THE PLAY BY CHAS E. BLANEY
STORY AND SCENARIO BY OLGA PRINTZLAU

Powerful Dramatic Appeal—
Big Cast-Lavish Production

Coming, Warner Bros. 18 "Classics of the Screen"

WARNER BROS.

Classics of the Screen

SOON

Not Merely Books—Best Sellers!

"Brass," now in its 52nd edition, already boasts a counter sale of more than 400,000 copies. That means more than 2,000,000 readers. "Main Street" sales have passed the 700,000 mark—more than 3,500,000 readers. Both novels NOW are at the height of their popularity. That means at least 10,000,000 boosters by the time the pictures are released. Good box-office prospects? Rather!

Coming, Warner Bros. 18 "Classics of the Screen"

WITH

ALFRED LUNT
Big, handsome, masterful—the new, never-to-be-forgotten figure of the screen

EDITH ROBERTS
Beautiful, dainty, vivacious

and the greatest cast ever assembled—truly a *Distinctive* cast:

William B. Mack
Frank Evans
George MacQuarrie
Marion Abbott
James D. Doyle
Charles Fang
L. E. LaCroix
Hugh Huntley
J. W. Johnston

Clarence Budington Kelland
wrote the story

Edward Sloman
directed it

Distinctive Pictures Corporation

366 Madison Avenue, New York

Arthur S. Friend, *President* Henry M. Hobart, *Vice-President*

IT'S A DISTINCTIVE PICTURE

ENTERTAINMENT ARTISTRY ENTERTAINMENT

The Perfect Audience Picture!

"BACKBONE" is built on big lines—bigger and better than all the rest!

A great story of undying love—it starts with a swing and ends with a smash: a breath-taking episode in which all the elements of criminal cunning and honest backbone come crashing together.

The picture piles up in ever-growing interest—with surprise and mystery relieved by bits of unique comedy.

They'll sit on the edges of the seats when they see

DETERMINED FIGHTERS HAVE REACHED THE TOP

(*Continued from page* 168)

he was leading comedian with Greener's Circus. At 19 he retired as an actor and went into business for himself, forming the Weber Olympia Company. He helped organize the Columbia Amusement Corporation, which virtually controls burlesque productions in this country. He is still treasurer of this company. He is now owner of the Longacre Theatre, the Little Theatre, with William A. Brady owns the 48th Street Theatre in New York. In conjunction with Arthur Hopkins he is the sponsor for the appearance of Ethel Barrymore.

He has produced "Honeydew," "Nothing But the Truth," and "Nothing But Lies," with William Collier, "The Very Idea" and others in which Richard Bennett and Ernest Truex have been starred. He is a member of the legitimate producing firm of Weber & Friedlander, which has produced a number of units on the Shubert Affiliated Vaudeville Circuit. This firm also has produced many vaudeville acts and a number of stage productions.

NATHAN HIRSH is president of Aywon Film Corporation. Mr. Hirsh can be placed in the old-timers' class. He has been conducting a conservative business, dealing in conservative product and is recognized as one of the wealthiest state righters in the business. He is also interested in production. He operates the Aywon Film Exchange in New York. His offices are located in the Mecca Building, 729 Seventh avenue, New York City.

DANIEL V. BARNES, president of Second National Pictures Corporation, is a retired real estate operator of New York City, and a former member of the New York Legislature. His offices are located at 149 West 42d street, New York City.

WILLIAM J. AUCHTERLONIE is secretary-treasurer of Second National Pictures Corporation. He has been connected with the picture business continuously since the days of the old Biograph. He helped form Second National two years ago. He is a former exhibitor, having operated theatres in Brooklyn. His offices are located at 140 West 42d Street, New York City.

HERMAN JANS is president of Jans Pictures, Inc. Up until two years ago he was actively interested in independent production. Since then he has been devoting all his time to his Jans Exchange. He formerly owned the Goodwin Theatre, in Newark, N. J., and the Rivoli in New Brunswick, N. J., but disposed of both houses last year. He is now handling the Al Lichtman Preferred Pictures product in New Jersey. His offices are located at 729 Seventh avenue, New York City.

IVAN ABRAMSON is president of Graphic Film Corporation. He has been director, scenario writer and producer. Among the productions he has made are "One Law for Both," "Enlighten Thy Danghter," "A Fool's Paradise," "Forbidden Fruit," "Morai Suicide," "Sins of Ambition," "A Child for Sale," "Mother Eternal," "Wildness of Youth" and about thirty other pictures. Born in Vilner, Russia, he was impresario of the Ivan Abramson Opera Company for seven years. Wrote about eight plays for the Jewish stage and directed the famous Jewish actor, Jacob Adler, for 15 years. He organized and was president of Ivan Film Productions, Inc. He was the first man who interested William Randolph Hearst in the picture business. He later organized the Graphic Film Corporation. He also owns the Graphic Exchange in New York. His offices are at 729 Seventh avenue, New York City.

SAM SAXE is general sales manager for Weber & North. He is one of the best known salesmen in the business and has been connected with the picture business for many years. He started in the exchange business at the Universal office at Indianapolis. Then he joined the Selznick exchange. A year later he was made division manager for Selznick, covering Chicago, Milwaukee, Cincinnati, St. Louis and Indianapolis. Later he was brought East to act as general sales manager for Selznick. He left Selznick to join Robertson Cole in the same capacity. He left R-C to join Warner Brothers, breaking all records with his qnick sales on "Why Girls Leave Home" and "School Days." When Weber & North organized their national independent producing and distribnting venture, Mr. Saxe joined that firm. His offices are located at the Weber & North offices, 1600 Broadway, New York City.

SAM ZIERLER is president and owner of Commonwealth Pictures Corporation, owning the Commonwealth Exchange in New York. He is also interested in the Bond Exchange in Buffalo. He is also at the helm of the organization producing the Clara Kimball Young pictures that Metro is releasing. His Commonwealth exchange in New York is second to none. His exchange is also handling the Al Lichtman product. This exchange is handling nothing but the first class pictures available in the independent market. Among his current releases are "Enter Madame," with Clara Kimball Young; "The Woman in Bronze," "Cordelia, the Magnificent," "Shadows," "Thorns and Orange Blossoms," "Poor Men's Wives," "The Hero," "Are You a Failure?" "The Girl Who Came Back," "April Showers," "Has the World Gone Mad?" "The Last Hour," "Luck," "Are You Guilty," "Sure Fire Flint," "Secrets of Paris" and "Flaming Hearts." People in the film business give Commonwealths meteoric rise to a commanding position in the distributing branch of the industry to its president, Mr. Zierler. His talent for organizing, his keen judgment of picture values, his penchant for salesmanship, all these have combined to place Commonwealth Exchange at the top of the ladder. His offices are at 729 Seventh avenue.

LOUIS BAUM is general manager of Equity Pictures Corporation, which has developed into one of the most reliable independent distributing organizations in the business. Mr. Baum recently returned from Europe, where he transacted important business for the firm. His firm has handled some of the biggest winners of the year, including "Where Is My Wandering Boy Tonight?" "What's Wrong with the Women?" and "Has the World Gone Mad?," the last two having been produced by Daniel Carson Goodman. Mr. Baum's office is in the R-E Film Building, Seventh avenue and West 48th street, New York City.

HARRY CHARNAS is one of the leading exchange men in the business. He operates his own exchanges in Cleveland, Detroit, Cincinnati and Pittshurgh. He also operates the Al Lichtman exchanges in those territories. He has an exchange organization that is in a class by itself, releasing most of the big product available in the independent market. He makes his headquarters in Cleveland.

FRANK ZAMBRENO is president and owner of the Unity and Progress Picture Exchange in Chicago and Indianapolis. He has been in the business for many years and his Chicago exchange is one of the most popular in the Middlewest. He is immensely popular with exhibitors in his territory. He is releasing all the Arrow and Graphic product in his territory. He makes his office in Chicago.

BEN AMSTERDAM is truly a pioneer in the business and operates the Masterpiece Film Attractions and Al Lichtman Exchanges in Philadelphia. He is also a founder and officer of Federated Film Exchanges of America, Inc. He releases all the Equity, Lichtman, Weber & North and Principal product in his territory. Associated with him is Sam Korson. The exchange this year celebrated the tenth anniversary of that organization. He makes his headquarters at the Masterpiece Exchange, Vine street, Philadelphia.

LOU BURMAN is owner of the Independent Film Corporation exchanges in Philadelphia and Washington. He has been in the film exchange business for some time and in the course of a year has built a business that is the envy of his rivals. He is releasing the Warner product in Philadelphia and Washington. His offices are in Philadelphia.

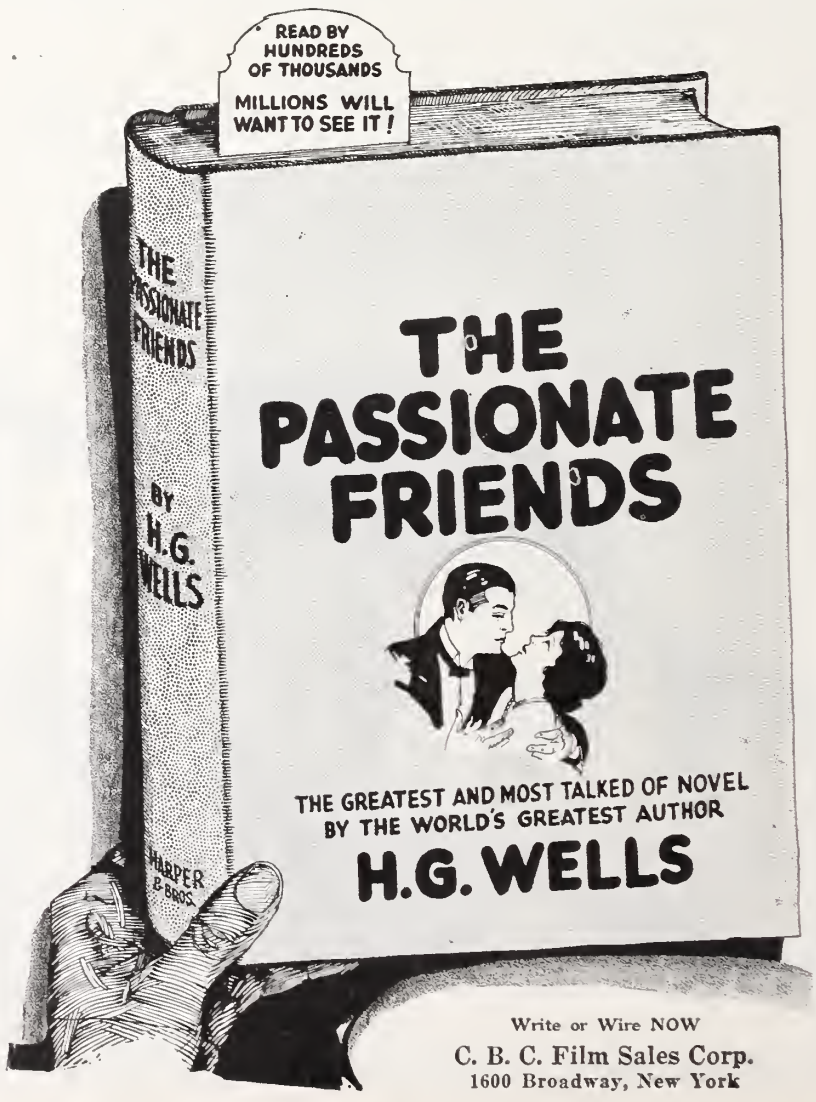
DAVID SEGAL is one of the youngest exchange managers in the country. He owns the Royal Pictures, Inc., Exchange in Philadelphia, which is handling State rights pictures. He makes his headquarters in Philadelphia.

JAKE WILK is one of the pioneers of the business. Although very seldom mentioned in print, it is a fact that Mr. Wilk is one of the most important members of the Independent bnsiness. He has extensive interests in many independent ventures. His offices are located in the Fitzgerald Building.

W. G. UNDERWOOD is president of Specialty Film Company, operating exchanges in Dallas, Tex., Little Rock, Oklahoma City, and several other Southwest cities. Mr. Underwood is known as one of the shewdest buyers in the market. His exchanges are releasing the Warner product, and other open market product. His offices are located at 1914 Main street.

SI GRIEVER is president of Griever Prodnctions, Inc., of Chicago. He is well-known in independent circles and has been interested in a number of independent production ventnres. He operates one of the best paying exchanges in Chicago, handling the best product available. His offices are located at 831 South Wabash avenue, Chicago.

FRED ZIMMERMAN is vice-president and sales manager of the Bond Film Exchange in Bnffalo, N. Y. Mr. Zimmerman started in the film business in 1909. He has been associated with the Buffalo Feature Film Service, Universal, Gardiner Syndicate and others. Later he became associated with Sam Zierler and accepted the presidency and general managership of Nn-Art Pictures Corpora-


READ BY HUNDREDS OF THOUSANDS
MILLIONS WILL WANT TO SEE IT!
THE PASSIONATE FRIENDS
BY H.G. WELLS
THE PASSIONATE FRIENDS
THE GREATEST AND MOST TALKED OF NOVEL
BY THE WORLD'S GREATEST AUTHOR
H.G. WELLS
HARPER & BROS.
Write or Wire NOW
C. B. C. Film Sales Corp.
1600 Broadway, New York

LIVE WIRES ARE AT COMMANDING FRONT

(Continued from page 176)

tion. He is also vice-president and general sales manager of Bond Photoplays Corporation, the concern handling the product of Nu-Art, Al Lichtman and Grand & North.

RICORD GRADWELL was born in Northumberland County, Virginia, March, 1879, graduated Law University of Maryland. He was a cub reporter on New York World, then special assignment for that publication in Washington, D. C. He went through the West and Southwest on a special mission for the World. Later he deserted journalism and went into the typewriter business as syecial representative for Smith Premier in the Southwest. Later he became first representative of the Oliver Typewriter Company, in 1898. In 1900 he was elected vice-president and general manager of that concern and remained in that capacity until 1916, when he organized western factories for the manufacture of munitions for the Allies. Later he became associated with William A. Brady in the mauagement of the World Film Corporation. He was made president and general manager of that firm. Resigned from World Film in 1918, and in September of that year formed Producers Security Corporation, which this week increased its capitalization from $600,000 to $750,000. Producers Security Corporation is a service corporation, representing producers negotiations, sales, audits, accounting, advertising, publicity legal service, contract and finance. Through association with financial companies on the one hand and association with national distribution on the other, Producers Security Corporation supplies the neccssary binder to make possible the continuance in business of certain independent producers who otherwise would not be sufficiently financed or hooked up for distribution to continue. An interesting side note is that, taking hold of the Oliver Company with $300 capital, Mr. Gradwell, in sixteen years, helped build a business that paid its stockholders $4,500,000 in dividends.

LON YOUNG is publicity and advertising director for Warner Brothers. He is a native of Providence, R. I. He has been in show business since the days of P. T. Barnum and Tony Pastor. He toured Europe as a "vaudeville single." Later he operated picture houses in Providence, Pawtucket, R. I., and Newport, R. I. He also was at the Strand in Hartford, Conn., for some time. Handled the exploitation on "Checkers," "Cleopatra" and later was attached to the Selznick exchange in Philadelphia. He was transferred to the New York office. In 1921 he joined Warner Brothers, with whom he is still associated. His offices are at the Warner headquarters, 1600 Broadway, New York City.

WHITMAN BENNETT is a well-known producer. Right now he is producing pictures for the independent market under the firm name of B. B. Productions, starring Betty Blythe. He also produced "Secrets of Paris," which he distributed in association with C. C. Burr. Mr. Bennett has been associated with a number of national distributing organizations, having produced for Paramount and First National before joining the independent field. He joined the independents in 1922. He makes his headquarters at the Whitman Bennet studio in Yonkers, N. Y.

CHARLES S. GOETZ is general manager of the Warner Brothers Exchanges, Inc. He is manager of the New York exchange and has supervision over all the Warner exchange interests. He has been in the picture business since 1911, when he became salesman for Warner Features, Inc. His offices are at 1600 Broadway.

BEN BLUMENTHAL—Ranks as one of the "discoverers" of the picture business. It was Ben Blumenthal who first introduced the famous Pola Negri to the picture business, for he had considerable to do with the bringing over to America of "Passion," her sensational production that earned a fortune for First National. Mr. Biumenthal is head of Export & Import Film Corporation, which, in a quiet way, is doing a tremendous business with independent exchanges and distributors. Mr. Biumenthal is a pioneer and makes many trips between this country and Europe. He was responsible for the wholesale demand for foreign pictures, but his competitors, on invading Europe, discovered that he had obtained all that was worthwhile in European countries. He is associated with many enterprizes in the picture business and out. He is now sponsoring the distribution of "Otheilo," which opened at the Criterion Theatre in New York this week. Office: Export & Import Film Corporation, 729 Seventh avenue, New York City.

LOUIS AUERBACH—Is Vice-President and General Manager of Export & Import Film Corporation. A quiet, but aggressive business man with a keen sense of showmanship, Mr. Auerbach enjoys the respect of the entire industry. He, too, is a pioneer in the field of independent endeavor, having been associated with the picture business in various capacities for many years. Office: Export & Import Film Corporation, 729 Seventh avenue, New York.

M. H. HOFFMAN—Is known as an independent producer and distributor in the business. He recently invaded the exchange market and is now operating Renown Exchanges in New York and Buffalo. He will open another Renown Exchange in Chicago next month. He is at the helm of the Tiffany Productions, producers of "The Empty Cradle," a Burton King production. Mr. Hoffman has been associated in numerous picture enterprises and makes his office in the Loew State Theatre Building, New York City.

PHIL GOLDSTONE—Was formerly an exhibitor and then an exchangeman. He still has exchange interests in the West. However, he has attracted most attention as a producer. His star, Richard Talmadge, is one of the "finds" of the year. He is now producing a series of melodramatic productions on the West Coast. In addition to the Richard Talmadge pictures, he has made "Deserted at the Altar." His offices are in Los Angeles, Cal.

ARTHUR LEE—Is a member of the independent firm of Lee & Bradford. Mr. Lee was brought into the independent market by the backers of "Determination," which he handled. Mr. Lee has been in the picture business for some years, having been associated with national distributing organizations. His organization, although a little over a year old, has made rapid strides. Mr. Lee is well liked and a thorough showman. His offices are located in the Columbia Theatre Building, 47th street and Seventh avenue, New York.

OSCAR PRICE—Has had a remarkable career. He is first a keen and thorough business man. He has launched a number of successful ventures and has proved a life saver for a lot of shaky propositions. His counsel is widely sought. He is now part owner of Tri-Stone Pictures, Inc., which is handling the Triangle reissues. His offices are in the Loew State Theatre Building, New York.

A. D. V. STOREY—Is winning recognition as a producer and distributor of short subjects. He was formerly associated with C. B. C. Film Sales Corporation. Offices: 576 Fifth avenue, New York.

LOUIS WEISS—Formerly an executive in Weiss Brothers' Clarion Pictures Corporation, Adventures of Tarzan Serial Sales Corporation and other firms, is now about to launch another independent venture. He recently sold out his interests in the foregoing concerns to Alfred Weiss. His offices are in the Loew State Theatre Building, New York.

ADOLPH WEISS—Is a brother of Louis Weiss and has been associated with him in many pic-

(Continued on page 208)

TONY LUCHESE AND OSCAR NEUFELD
Owners of Progressive Programs Pictures Company Exchange of Philadelphia

Mae Murray productions released by Metro. He has reorganized Truart Pictures Corporation, which is producing pictures starring Elaine Hammerstein. He has already two Truart pictures on the market, "Women Men Marry" and

"Good Star-Director Scarce," Says Rapf

By HARRY RAPF
Producer of Many Warner Brothers' Successes

The observations noted in the Independent Department section of Moving Picture World of last week, in so far as they related to the scarcity of good screen players, were correct and emphasized the claims producers on the Coast have been making for some time.

As strange as it may seem to those who are supposed to know the inner workings of the production end of the business, it is extremely difficult to secure good screen players—players who, by virtue of their experience, are actors in the true sense of the word. This phase of the production end is very vital. Without good actors no worth-while productions can be made. And I must say that this fact—all statements to the contrary notwithstanding—is the biggest handicap in a producer's life.

A good screen player is as scarce as a good director. The big directors of today are all in demand. They have no days of leisure. The moment one production is completed, they are at work on another. All of which means that this coming season will see the passing of the cheap and sensational pictures. Instead, the public will be given real high class productions ably and painstakingly produced, containing stories that get under the skin and which are interpreted by the best screen players a producer is able to marshal together.

Motion pictures, and by that I mean good productions, cannot be produced within the requirements of five or six reels, as some exhibitors demand today. If we attempt this formula, and it is nothing but a formula, the art of the motion picture will become stagnant. And there would be no use of having producers. All you'd need would be butchers!

To produce a picture properly, so that the public will find the best entertainment in it, the producer must not be hampered by footage limitations. He must produce the feature in accordance with its just treatment. In other words, given a story that is vital and human, the producer who knows his business will turn out a picture that is a credit to the industry—provided the long arm of the so-called required length demanded by exhibitors does not interfere.

For example, my latest picture, "Brass," is in nine reels. To cut this great picture—and I'm not exaggerating when I call it great—down to six or seven reels would be nothing shorter than butchery. As a matter of fact we have looked at the picture dozens of times to find out whether some portion of it could be cut out. But we found it impossible. We found that if any part of the film was cut, that part would ruin the beauty of the production and the continuity of the story.

And if there is any attempt made to butcher this film the public will not be pleased. The attempt will react on the exhibitor's box-office, and that's the last place any enterprising showman will want a reaction. I cannot too strongly advise exhibitors not to tamper with the completed production.

"I can say with great pride that 'Has the World Gone Mad?' is without doubt the finest of its kind that I have ever handled since I have been in the film business."

BEN AMSTERDAM,
Masterpiece Film Attraction,
Philadelphia, Pa.

Daniel Carson Good

"has th
go

The Celebrated Cast—CHARLES RICHMAN—ROBERT EDESON
MARY ALDEN — HEDDA HOPPER — VINCENT COLEMAN
—ELINOR FAIR—LYDA LALO—and others.

"Give me half a dozen big pictures such as this latest Goodman special, 'Has the World Gone Mad?' every year and I'll ask for no more. My exhibitors will make a clean-up with this latest Equity production. It is a winner if there ever was one."

SAM GRAND,
Federated Film Exchanges,
Boston, Mass.

an's Masterful Production

e world ne mad!!!

Life-hungry, folly-mad men and women groping, clawing, clutching at the glitter of passing pleasures and missing the golden glow of real happiness!

Youngsters smoking cigarettes and toting hip flasks!

Mothers more frivolous than their youngsters!

Fathers more greedy than the very gold-diggers they toy with!

Marriages decreasing!

Divorces increasing!

That's a brief word-drawn impression of this masterful drama—this poignantly piercing and scathing expose of modern life—this gem of a photo-drama which strikes at the very vitals of life itself!

Equity Pictures Corporation

723 SEVENTH AVENUE, NEW YORK CITY

BURTON KING

PRODUCER—DIRECTOR

OF THOSE THREE GREAT TRIUMPHS

"THE STREETS OF NEW YORK"

"NONE SO BLIND"

AND

"THE EMPTY CRADLE"

ANNOUNCES

for 1923

FOUR SPECIAL PRODUCTIONS

BETTER, IF POSSIBLE, THAN THE THREE NAMED ABOVE

DISTRIBUTION ARRANGEMENTS ARE PRACTICALLY COMPLETED WITH THE MOST DISTINGUISHED ORGANIZATION IN THE STATE RIGHTS FIELD

TRUART FILM CORPORATION

OFFERS PRODUCT THAT

THE INDEPENDENT MARKET

CAN BE PROUD OF

EDWARD DILLON'S

"BROADWAY GOLD"

WITH

ELAINE HAMMERSTEIN

ELLIOT DEXTER—KATHLYN WILLIAMS

and Distinguished Cast

BURTON KING'S

"THE EMPTY CRADLE"

(Cheating Wives)

WITH

MARY ALDEN—HARRY MOREY

EDWARD DILLON'S

"WOMEN MEN MARRY"

WITH

E. K. LINCOLN, HEDDA HOPPER, FLORENCE DIXON
AND JULIA SWAYNE GORDON

OTHER PRODUCTION OF SAME HIGH EXCELLENCE TO FOLLOW

TRUART FILM CORPORATION

M. H. HOFFMAN, Vice President and General Manager

1540 BROADWAY, NEW YORK CITY

Quantity of Quality Productions Helps Clear Up Exchange Market

That there is a general tendency among independent and State rights exchangemen to stabilize their interests is generally accepted as a fact among the well informed. The 1921-22 season—the worst the industry has known—proved a Godsend in so far as exchanges were concerned, for the situation developed virtually into a test for the survival of the fittest. With this test came a new class of independent exchangemen. The irresponsible, get-rich-quick, soldier-of-fortune, shoe-string and junk-dealing "exchangemen" found the going too fast. There was no demand for the product. Inability to get new product, lack of ready cash and loss of local and national prestige with exhibitor and national distributor, respectively, resulted in the virtual elimination of this army of hangers-on.

In the place of this army came a group of practical men—men who combined straightforward business methods with keen showmanship. The combination has been a blessing. It has helped clear the market of undesirables. It has increased exhibitor patronage—and what is more, it has won for the energetic independent that recognition for which he had been combating for years. Despite the tightening grip circuit magnates were getting on the theatre situation, with the advent of the current season came increased bookings and at figures that assured the exchangeman a reasonable profit on his investment.

The franchise proposition with which independents had been experimenting developed into a fact—a fact that contributed in an extremely large measure to the meteoric progress of the independent market, for Al Lichtman Corporation, Arrow Film Corporation, Warner Brothers, Charles C. Burr and others formed an alliance with leading exchanges that has brought glory to the field. The franchise method has proved successful—but it has been successful only for those exchanges that have been receiving a steady flow of quality product.

Other exchanges, that probably would have developed with the general development of the field, were forced out mainly because of financial obligations they incurred during the disastrous seasons of 1921 and 1922. They started the current season and bade fair to succeed, but their revenue from good pictures was dissipated by debts acquired in previous seasons. This developed a peculiar situation, for, although with splendid product on hand, these exchanges were without funds to properly merchandise it and had the alternative either of again running into a rut or selling out. A majority of them took the latter course.

The value of good independent productions with box office possibilities was quickly appreciated by theatre-controlling interests, who lost no time in allying themselves with national distributors of such product. We find these interests in virtually every territory. In New York there are the First National and Fabian interests, in New England, Nathan Gordon, Jake Lourie, Columbia Amusement Corporation; in the South, S. A. Lynch; in the Middle West, Balaban & Katz, A. H. Blank, Rubin & Finkelstein, Skouras Brothers, Ascher Brothers; on the Coast the Lesser-Gore-Ramish Theatres interests, and down the line.

While there are many who will insist that the invasion of this faction has not aided independents financially, the fact remains that they have furnished a medium through which independent productions have been given proper public and exhibitor recognition—and artistic prestige.

Appended is, for the first time published, a correct list of bona fide State rights exchanges:

ARROW FILM CORPORATION HUSTLERS
W. Ray Johnston; W. E. Shallenberger, President, and J. Charles Davis.

Philadelphia, Pa.

Masterpiece Film Attractions, Inc., Ben Amsterdam, 1329 Vine street.
Independent Film Corporation, Lou Burman, 1337 Vine street.
Royal Pictures, Inc., David Segal, 1337 Vine street.
Metro Pictures Exchange, Bob Lynch, 1327 Vine street.
De Luxe Film Company, Tony Luchese-Oscar Neufeld, 1318 Vine street.
Twentieth Century Film Company, Gene Marcus, 256 North 13th street.
Capitol Film Exchange, 1314 Vine street.
United States Releasing Company, 1314 Vine street.
Graphic Film Exchange, 1220 Vine street.
Imperial Pictures Corporation, Jno. F. Gill, 1302 Vine street.

Albany, N. Y.

Bond Photoplay Corporation, Mr. Cohen, 676 Broadway.
Merit Film Corporation, M. M. Wheeler, 680 Broadway.

Buffalo, N. Y.

Bond Photoplay Corp., Sydney Samson-F. M. Zimmerman, 265 Franklin st.
Associated First Nationay Pictures Corp., E. J. Hayes, 505 Pearl street.
First Graphic Exchange, Inc., J. Berkowitz, 257 Franklin street.
Merit Film Corporation, N. I. Filkins, 265 Franklin street.
W-B Film Exchange, C. R. Levee, 505 Pearl street.

New York City

Alexander Film Corporation, William Alexander, 727 Seventh avenue.
Ambassador Pictures Corporation, Philip Shiller, 729 Seventh avenue.
Apollo Exchange, Inc., Ben Schwartz, 1600 Broadway.
Arrow Film Corporation, H. H. Thomas, 729 Seventh avenue.
Associated First National Pictures Corp., Si Fabian, 729 Seventh avenue.
Associated First National Pictures of New York, R. H. Clark, 729 Seventh av.
Aywon Film Exchange, Melvin Hirsh, 729 Seventh avenue.
Capital Film Corporation, Herman Gluckman, 729 Seventh avenue.
Certified Pictures Exchange, Murray Tannen, 729 Seventh avenue.
Climax Film Exchange, Felix Goldfarb, 729 Seventh avenue.
Commonwealth Pictures Corporation, Sam Zierler, 729 Seventh avenue.
Elk Photo-Plays, Inc., B. H. Mills, 729 Seventh avenue.
Graphic Film Corporation, Ivan Abramson, 729 Seventh avenue.
Jans Film Exchange, Morris Broskie, 729 Seventh avenue.
Jawitz Pictures Corporation, Charles Jawitz, 729 Seventh avenue.
Kerman Films, Inc., Herbert and Moe Kerman, 729 Seventh avenue.
Merit Film Corporation, F. J. Willis, 130 West 46th street.
Producers Feature Service, Inc., H. A. Samwick, 729 Seventh avenue.
Renown Pictures, Inc., Jack Bellman, 729 Seventh avenue.
Rialto Productions, Inc., S. R. Reece, 729 Seventh avenue.
Second National Pictures Exchange, Murray Beier, 729 Seventh avenue.
Smart Films, Inc., E. Marks Behrman, 723 Seventh avenue.
S-P Exchange, Sam Pinkenfield, 729 Seventh avenue.
W-B Film Exchange, Charles S. Goetz, 1600 Broadway.

Chicago

Celebrated Film Players Corporation, Joe Friedman, 810 South Wabash ave.
Commonwealth Pictures Exchange, 746 South Wabash avenue.
Reelcraft Film Exchange, Morris Hellman, 810 South Wabash avenue.
Griever Productions, Si Griever, South Wabash avenue.
Exclusive Film Service, 730 South Wabash avenue.
First National Pictures Corporation of Illinois, R. C. Seery, 831 So. Wabash.
Illinois and Indiana Film Exchange, 804 South Wabash avenue.
Superior Screen Service, 25 East Seventh street.
Progress Pictures Corporation, Frank Zambreno, 810 South Wabash avenue.

Boston, Mass.

American Feature Film Corporation, Harry Ascher, 37 Piedmont street.
Boston Photoplay Company, 50 Broadway.
Cosmopolitan Film Corporation, Piedmont street.
Moscow Films Co., Sam Moscow, Piedmont street.
Pioneer Film Exchange, Harry Segal, Piedmont street.
Motion Picture Distributers Corporation, G. M. Ficke, Piedmont street.
Eastern Film Corporation, Herman Rifkin, Piedmont street.
Franklin Film Corporation, William Shapiro, Broadway.
Independent Film Corporation, Joe McConnville, Piedmont street.
Federated Film Exchange, Sam Grand, Piedmont street.
Lightning Photoplay Corporation, Si Bunce, Piedmont street.

Cincinnati

Standard Film Service, Film Building.
Skirboll Brothers, Seventh and Main streets.
Lande Film Distributing Corporation, Film Building.
Fine Arts Exchange, Film Building.
Progress Pictures Corporation, Film Building.

Cleveland, O.

Standard Film Service, Al Lichtman Exchange, Harry Charnas, Film Building.
Skirboll Brothers Gold Seal Exchange, Joe Skirboll, Film Building.
Progress Pictures Corporation, J. S. Jossey, Film Building.

Dallas, Texas

Independent Film Service, 1717½ Commerce street.
Mid-States Distributing Company, 1801½ Commerce street.
R. D. Lewis Film Company, 1812 Commerce street.
Specialty Film Corporation, W. G. Underwood, 112 South Hudson street.
Southern States Film Company, 1900 Commerce street.
Southwestern Film Corporation, 1911 Commerce street.
True Film Company, William Thompson, 1911½ Commerce street.

(*Continued on page* 186)

Fairbanks - Triangle

One of the uncanny, amazing facts about moving pictures is their **life.** A year or a hundred years from today, today's picture will be as fresh, just as young, just as **alive** as it is now.

Fancy seeing your great grandmother in a pinafore and with her hair in a braid,—climbing a cherry tree!

Douglas Fairbanks is a great actor. One of the most magnetic that has ever crowded a theatre.

Not the least of his charm comes from his perennial **youth**—the vigor, the laughter that bubbles up and overflows; that shines through his smile and sparkles in his eyes.

Six years ago, when the Triangle-Fairbanks pictures were made—the pictures that gave him fame—he was six years younger than he is today. Full of love, **laughter** and **thrills,** the pictures he made then **haven't aged a minute.**

A new edition of the most attractive Fairbanks pictures made—under Griffith's supervision—for Triangle, reconstructed throughout, will be ready very soon.

Thousands of people have never seen them. Thousands of others have—and want to see them again.

Many of the largest and finest theatres have been built since these wonderful pictures were made.

They will be put out on a basis that means **Profit** to **Exhibitors.**

We want to talk business to responsible men who know how to see a picture with a profit to wise exhibitors.

Tri-Stone Pictures, Inc.

H. E. Aitken Oscar A. Price

565 Fifth Avenue, New York

EXHIBITORS CASH IN NO

EVERY MAN, WOMAN, CHILD, AND

IS WAITING

"THE DRUG

THE FIRST NARCOTI

A GENUINE PRODUCTION WITH

AN ALL-STAR CAST OF

GLADYS BROCKELL—BARBA

AVAILABLE THROUGH FOL

Renown Pictures, Inc.
729 Seventh Avenue
New York, N. Y.
New York City New York State
Northern New Jersey

Washington Film Co.
78 Broadway
Boston, Mass.
Massachusetts Connecticut Vermont
New Hampshire Rhode Island

20th Century Film Company, Inc.
256 N. 13th Street
Philadelphia, Penna.
Eastern Pennsylvania
Southern New Jersey

J. G. Meyer
c/o Educational Film Co.
916 G St., N. W., Washington, D. C.
Delaware Maryland Virginia
District of Columbia

Southern States Film Co., Inc.,
111 Walton Street
Atlanta, Ga.
Georgia Florida Alabama
North Carolina South Carolina Tennessee

Southern States Film Co., Inc.,
1815 Main Street
Dallas, Texas
Texas Oklahoma Arkansas

Southern States Film Co., Inc.,
732 Girod Street
New Orleans, La.
Louisiana Mississippi

Standard Film Service Co.
Sloan Building
Cleveland, Ohio
Ohio

Standard Film Service Co.
Jos. Mack Building
Detroit, Mich.
Michigan

Standard Film Service Co.
Broadway Film Building
Cincinnati, Ohio
Southern Ohio Kentucky

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NEWSPAPER IN THE COUNTRY

FOR

TRAFFIC"

EVIL SUPER SPECIAL

WHOLESOME ENTERTAINMENT VALUE

PLAYERS INCLUDING

RA TENNENT—BOB WALKER

LOWING LEADING EXCHANGES:

Federated Film Exchange
1018 Forbes Street
Pittsburgh, Penna.
Western Pennsylvania West Virginia

Greiver Productions
831 S. Wabash Avenue
Chicago, Ill.
Northern Illinois

The H. Lieber Co.
122 W. New York Street
Indianapolis, Ind.
Indiana

Friedman Film Corporation
Film Exchange Building
Minneapolis, Minn.
Minnesota North Dakota South Dakota

All Star Feature Distributors, Inc.
915 S. Olive Street
Los Angeles, Calif.
Southern California Arizona

All Star Feature Distributors, Inc.
209 Golden Gate Avenue
San Francisco, Calif.
Northern California Nevada
Hawaiian Islands

De Luxe Feature Film Co., Inc.
308 Virginia Street
Seattle, Wash.
Oregon Washington Idaho
Montana

Liberty Films, Inc.
Film Exchange Building
Omaha, Neb.
Iowa Nebraska

Mountain State Film Co.
2104 Broadway
Denver, Colorado
Salt Lake City, Utah
Colorado Wyoming Utah
New Mexico

Midwest Dist. Corp.
Toy Building
Milwaukee, Wis.
Wisconsin

MAX ROTH, 1005 LOEW BUILDING, NEW YORK

INDEPENDENT EXCHANGES

(Continued from page 182)

St. Louis, Mo.

Skouras Brothers Enterprises, Inc., 3319 Locust street.
Exhibitors Direct Service Exchange, Plaza Hotel Bldg., 3314 Lindell Blvd.
Fine Arts Pictures Corporation, 3618 Olive street.
Pioneer Film Exchange, Bob Leonard, 3435 Olive street.
United Film Service (Federated), Sam Werner, 3628 Olive street.
Enterprise Distributing Corporation, Olive street.

Kansas City, Mo.

Crescent Film Company, Al Kahn, 115 West 17th street.
Enterprise Distributing Corporation, West 17th street.
Standard Film Exchange, 12 East 17th street.
Richards & Flynn, Film Building.

Minneapolis, Minn.

Associated First National Pictures Corporation, Loeb Arcade Building.
Elliott Film Exchange, Produce Exchange Building.
Friedman Film Company, 200 Film Exchange Building.
F. & M. Film Exchange, J. F. Cubberley, Loeb Arcade Building.
First Film Company, 305 Loeb Arcade Building.
Merit Film Corporation, 206 Film Exchange Building.

Indianapolis, Ind.

Progress-Unity Pictures Exchange, Wimmer Building.
H. Leiber & Company, 24 Washington street.

Louisville, Ky.

Big Feature Film Exchange, Film Building.

New Orleans, La.

Pearce Film Exchange, 1015 Commerce street.
Creole Enterprises, Inc., L. M. Ash, 1401 Tulane street.

Baltimore, Md.

Progress Pictures, Inc., Film Building.

Des Moines, Ia.

Greater Productions, Inc., 303 Second street.
Associated First National Pictures Corporation, 303 West Second street.

Atlanta, Ga.

Wassmann & Stephens, 121 Marietta street.
Eltabran Film Company, Hirsch Building.
Enterprise Distributing Corporation, Walton street.
Savini Films, Inc., 63 Walton street.
Arthur C. Bromberg Attractions, 16 Walton street.
Southeastern Pictures Corporation, 106 Walton street.
Southern States Film Company, Walton street.
Quality Film Service, 146 Marietta street.

Washington, D. C.

Super Film Attractions, Inc., Sidney Lust, 905 Mather Building.
Independent Film Corporation, Lou Burman, Mather Building.
Thomas Film Exchange, Mather Building.
Al Lichtman Exchange, 916 G street.
All-Star Features Distributors, Mather Building.
Associated First National Pictures Corporation, Mather Building.

Denver, Col.

H. T. Nolan, Welton street.
Arrow Photo Play Exchange, 1735 Welton street.
Associated First National Film Exchange, 1732 Welton street.
Mountain States Film Attractions, 2104 Broadway.
Kwality Pictures, Inc., 1712 Broadway.

Los Angeles, Cal.

Federated Film Distributors, Inc., 738 South Olive street.
All-Star Features Distributors, Inc., 5528 Santa Monica Boulevard.
S. & O. Pictures Corporation, 913 South Olive street.
Progress Pictures Exchange, South Olive street.

San Francisco, Cal.

S. & O. (Federated), 298 Turk street.
All-Star Features Distributors, Inc., 191 Golden Gate avenue.
Peerless Film Service, Inc., 94 Golden Gate avenue.
Associated First National Pictures Exchange, 146 Golden Gate avenue.

Memphis, Tenn.

Southern States Film Company, H. D. Hearn, South Main street.

Salt Lake City, Utah

Superior Screen Service, Inc., 147 Regent street.

Little Rock, Ark.

Specialty Film Company, 1122 West Markham street.

Oklahoma City, Okla.

Specialty Film Company, 306 South Reno street.

Portland, Ore.

Kwality Pictures, Inc., 403 Davis street.

Seattle, Wash.

Brin Film Exchange, S. K. Brin, 2006 Third avenue.
De Luxe Film Exchange, 308 Virginia street.
Greater Features, Inc., 2010 Third avenue.
Progress Features Exchange, Third avenue.

Pittsburgh, Pa.

Associated First National Pictures Corporation, Forbes street.
Lande Film Corporation, Forbes street.
Federated Film Corporation, Forbes street.
Supreme Photoplay Corporation, 1022 Forbes street.
S. & S. Film Exchange, 414 Penn avenue.
Columbia Film Service, Forbes avenue.
Apex Pictures, Inc., 121 Fourth avenue.
Imperial Film Service, 414 Ferry street.

Milwaukee, Wis.

Al Lichtman Corporation, Toy Building.
Tunstall Film Exchange, E. G. Tunstall, 505 Toy Building.
Midwest Distributing Company, Toy Building.

Charlotte, N. C.

Eltabran Film Company, Piedmont Theatre Building.
Premier Pictures Corporation, 8 South Graham street.
Progress Pictures, Inc., 8 South Church street.

SAM ZIERLER
Enterprising Owner of the Commonwealth Film Exchange, New York, one of the best releasing organizations in the world.

LOU BURMAN
Owner of Independent Film Corporation Exchanges in Philadelphia and Washington, D. C.

Brilliant Array of Stars with "Reps" in Independent Pictures

Box office stars—stars known and popular with the theatre-going public, stars that invite exploitation and exhibitor patronage of independent productions—are quite common now in independent productions. Millions have been expended by independent producers in salaries given to established stars who have appeared in their productions. There has been no let-up, in fact, insofar as all-star combinations are concerned independents are coming to the fore remarkably well.

During the past few weeks news despatches have disclosed interesting news—news that gives an inkling of what exhibitors can expect in the way of "big names" from independent producers. Among the well-known artists signed by independent producers for forthcoming pictures are John Barrymore, Bert Lytell, Tom Moore, Ann Forrest, Kenneth Harlan, Lon Chaney, Tully Marshall, Mildred Davis, Guy Bates Post and many others.

Here is a list of "name" players who are appearing in current independent productions or who will appear in forthcoming releases:

Mary Alden
Marie Prevost
Guy Bates Post
Francis X. Bushman
Beverly Bayne
Peggy O'Day
Kenneth Harlan
Lon Chaney
Bert Lytell
Frank Keenan
Big Boy Williams
Pat O'Malley
Helen Ferguson
Richard Tucker
Richard Headrick
Buddy Messenger
Claire Windsor
John Sainpolis
House Peters
Rosemary Theby
Marguerite De La Motte
Peggy O'Day
Edward Earle
Doris Pawn
Betty Francisco
Snowy Baker
Roy Stewart
Wallace Beery
Milton Sills
Stuart Holmes
June Elvidge
Joseph Depew
Rose Coghlan
Alan Hale
Mitchell Lewis
Hobart Bosworth
James Kirkwood
Robert Edeson
Mae Busch
William Fairbanks
Raymond Hatton
Pete Morrison
Russell Simpson
Richard Travers
Mary Anderson
Ann Forrest
Marion Aye
Betty Blythe
Charles Murray
Florence Vidor
Mildred Davis
Tully Marshall
Lew Cody
Richard Talmadge
Monte Blue
Cyril Chadwick
Ethel Gray Terry
Bryant Washburn
Irving Cummings
Mary Culver
Zasu Pitts
Estelle Taylor
Edith Roberts
Lloyd Hughes
Carl Stockdale
Ethel Shannon
Dore Davidson
William Austin
Brandon Tynan
Francis Ford
Katherine Kirkham
Noah Beery
Alice Joyce
Eva Novak
Vernon Steele
Carmel Myers
Louise Fazenda
Gordon Griffith
Sheldon Lewis
Bessie Love
Charles Richman
Vincent Coleman
Elmo Lincoln
Franklyn Farnum
Cullen Landis
Seena Owen
Roy Stewart
William Tooker
John Barrymore
Tom Moore
Harry Morey
Johnny Hines
John Lowell
Harry Myers
Wesley Barry
Walter Long
Pauline Starke
Jack Hoxie
Margaret Seddon
Miss DuPont
Hal Cooley
Tom Santschi
Gaston Glass
Madge Bellamy
Barbara La Marr
David Butler
Harrison Ford
Colleen Moore
Evelyn Lebue
Zena Keefe
Frankie Lee
Martha Mattox
Gladys Brockwell
Neva Gerber
Trixie Friganza
Alice Lake
Myrtle Steadman
Jane Novak
Barney Sherry
Edmund Breese
Otis Harlan
Joseph Crowell
Forrest Stanley
Dorothy Mackaill
Hedda Hopper
Elinor Fair
Neal Hart
Dick Hatton
Ann Little
Wyndham Standing
Eddie Lyons
Monroe Salisbury

WORTH WAITING FOR

NOW IN THE COURSE OF COMPLETION

WILL NIGH'S NEW PHOTODRAMA

A Mighty Magnificent Screen Extravaganza, Conceived and Directed by Will Nigh

With An Exceptional Cast of Characters

TOM MOORE and **ANN FORREST**

Supported by

HARRY T. MOREY
EDMUND BREESE
TOM LEWIS
FLORENCE BILLINGS
SHANNON DAY
CHARLES CRAIG
JOHN GOLDSWORTHY

Produced and Distributed by

L. LAWRENCE WEBER and BOBBY NORTH

1600 BROAWAY NEW YORK CITY

Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, New York City

JOHN LOWELL

A Man's Man Who Is Now Starring in

Blazed Trails Productions, Inc., Special

"LOST IN A BIG CITY"

Which Bids Fair to Better the Long String of Records Established by His First Great Box Office Success

"TEN NIGHTS IN A BARROOM"

Blazed Trails Productions, Inc.
Blazing the Way With Winners—

First it was

"TEN NIGHTS IN A BARROOM"

That made enterprising independent exhibitors of this country sit up and take notice.

This SUPER-SPECIAL awakened exhibitors to the limitless possibilities of quality independent productions by sweeping the country like a cyclone, breaking record after record, where it was shown.

And now BLAZED TRAILS PRODUCTIONS, INC., again comes forward with a SUPER-SPECIAL that promises to equal the remarkable showing of its first independent release. This special,

"LOST IN A BIG CITY"

is now being released by Arrow Film Corporation.

The same combination that was responsible for the huge success of "Ten Nights in a Barroom" also produced

"LOST IN A BIG CITY"

JOHN LOWELL is the star.

L. CASE RUSSELL, whose screen adaptation of "Ten Nights in a Barroom" adapted this famous play for picture entertainment.

BABY IVY WARD also is in the cast which blazes with established box office "names" that can not help but win.

JOE SETTLE, who photographed "Ten Nights in a Barroom," is responsible for the splendid camera work.

GEORGE IRVING directed.

Watch for Future Wonder Independent Productions, Made by

Blazed Trails Productions, Inc.

STUDIO **GLOVERSVILLE, N. Y.**

How Exchangemen Sometimes Go Wrong

Roger Ferri On Inside Doings In Independent Market

Junk Dealers Find Going Is too Hard

THE current season has unearthed much interesting "inside information." But very little of that sort of information can be divulged in public print. And because of that fact those involved were able to go through with their questionable moves without fear of expose. Nevertheless, these "sure thing" operators have found it impossible to remain long in any one field—with the result that, while the lucrative promises of August threatened to see a wholesale campaign on the-part of these operatives, most of them have been relegated to the "has-been" class or are traveling the road that leads to the poor house.

For a while it looked as if the "junk" dealer was to stage a determined "comeback" at the expense of enterprising State righters. The effort was determined enough, but far from effective. Many of these operatives died in the course of "trying." Exhibitors refused to "fall," with the result that they had to pack up and get out while the getting was good. This situation has helped the independent field in more ways than one. But most important is the fact that this reluctance on the part of the exhibitor to encourage this questionable clan by refusing to do business with it has tended to give the market a clean bill of health. And that's everything at this stage of the fight.

THAT exchangemen stand ready to buy any picture that looks like "real money" has been divulged time and again this year But a prize stunt came to the attention of this writer this week. A certain distributor who is also producing pictures, featuring a star formerly affiliated with a national company, came into possession of an unusually good looking box office bet. Two "big names" were featured in the picture, which cost the distributor $45,000. The production cost was $28,000. But that's neither here nor there.

Last week this distributor started his selling campaign, introducing it with advertisements inserted in trade publications. A buyer came to New York from Philadelphia, saw the picture and was pleased with it. He offered to buy and promised, after laying down his proposition, to return this week. The distributor was pleased with the proposition and offered to close then and there, but the exchangeman insisted on the week.

Meanwhile another rival exchangeman from Philadelphia came to New York and immediately set $7,000 as the price he would pay for the picture. The distributor immediately wired the first bidder, told him of the new offer and the latter told him to go ahead. The distributor did. And he cleared about $3,000 profit he had not expected on the picture for the Philadelphia territory, which is a four and one-half territory.

EVERYBODY is talking about Gene Roth's picture, "Hunting Wild Animals in Africa with Gun and Camera." This is by far the best animal picture shown in this country, and the theatre-going public is demonstrating its satisfaction by patronizing the Selwyn Theatre in capacity numbers to see it. The picture has been loudly praised by critics, and will be shown throughout the country on a legitimate attraction basis. Jeff McCarthy and Teddy Mitchell are handling the picture—and in big-league fashion, too. The production opens in Boston for a run of two weeks.

The owner of the picture peddled it to every national distributing and independent organization for several months. They all turned it down. They characterized it as hopeless. Then Gene Roth, who "dogged" it at his theatre on the coast, bought it, leased the Selwyn, and is mopping up with it. Now independent exchangemen are stretching every effort to buy territorial rights—but they are not available. Not yet, anyway.

THAT operating an exchange chock full of big productions is anything but a hugely profitable venture was demonstrated recently in the visit to New York by two exchangemen. Both hail from the same city. One gentleman is operating a money-making exchange, concentrating on the output of one distributing company. The other tied himself up with a concern that is releasing a series of productions that are making money consistently. However, he has tied up other so-called "big" product. Result is his overhead expenses have been so great that he had to hurry to New York for the purpose of lining up some cheaper priced product.

He made proposition after proposition, but the distributors gave him no satisfaction. Meanwhile, his rival managed to tie up about eight pictures. In desperation, the "big timer" offered to buy his competitor's product, offering him a profit of $2,000 in cash. But he was turned down. Then as a last resort he volunteered to buy his friend's exchange outright and engage his services at a princely salary. But again he flunked.

LOUIS WERBA, who has been in show business all his life, having won much attention some time ago as a member of the theatrical firm known as Werba & Luescher (Mark Luescher, publicity director for Charley Dillingham and the Hippodrome), will bring his production, "Barnum Was Right," into the Eltinge Theatre next week. The show opened in Baltimore two weeks ago and then played Providence, R. I., last week. The company is now laying off in New York. Newspaper reviewers have given the production a remarkable send-off. It is a second "Seven Keys to Baldpate," only better. It didn't take film men long to appreciate the screen possibilities of "Barnum Was Right" and the current week saw a half dozen producers' agents trying to buy the screen rights. However, Werba is sitting tight, pending the New York showing.

THE other afternoon we had the extreme displeasure of having to listen, for an hour, to a certain aggrieved State righter, who has had more or less of a see-saw career, bobbing up every now and then. Inasmuch as he was paying for our lunch, having buttonholed us in the Astor lobby, we had no other course but that of listening. And we proved "some listener." However, the point is that this gentleman had nothing but complaints. He insisted on acquainting us with his claim of just how good he was and at the same time of "knocking" those who are really delivering the goods. After the luncheon, he arose and said: "Far be it from me to knock anybody, but, on the level, doesn't it beat hell to see these birds mopping up?" And he kidded himself to believe he was right, so why kid a kidder?

WARNER BROTHERS are taking over the entire ninth floor of the building at 1600 Broadway. This is another evidence of meteoric progress. This organization has been growing in leaps and bounds. To Harry M. Warner, one of the brainiest men in any business, must go the bulk of credit for this remarkable showing. He is at the helm of an organization that has been doing "big things," and doing them in a big way. Their increased floor space is consistent with their announced policy of general expansion, for the Warners will produce eighteen pictures, which will mean that the entire personnel of the organization will have to be doubled. And we understand that is precisely what the Warners will do.

THERE is a report current in well-informed circles that Frank Hall is about to return to the film producing and distributing business. While he has been interested financially in a number of independent producing ventures, it is said that he will soon announce publicly the organization of an independent concern to handle pictures that will be made in the East at the Ideal studios in New Jersey.

JACQUELINE," a James Oliver Curwood story, has been in the "works" for four months. Arrow Film Corporation will release this picture, which was made by the Pine Tree Pictures Corporation. The amount invested in the production is said to have been considerably more than was originally estimated, some two hundred thousand feet of film having been taken. Dell Henderson directed. The picture was completed about two months ago and is still being cut and edited. Just when it will be released has not been made known, although Arrow officials are very enthusiastic about it.

ARTHUR C. BROMBERG, of Bromberg Attractions, Inc., Atlanta, Ga., is a keen showman and a shrewd business man. And incidentally a clever publicity man. Some time ago a certain Bishop took a fling at the movies in general, characterizing them as constituting the "worst form of amusement." The statement was published by all the Atlanta papers. Bromberg immediately sat down and wrote out a clever reply, shattering every contention of the reverend gentleman. Incidentally, the Bromberg statement was "played up" with two-column headlines.

NATHAN HIRSCH had a hard time convincing exchangemen he had a money-maker in "The Man Unconquered," a Maciste starring vehicle, until that film cleaned up in Baltimore and in Lawrence, Mass., where Nathan showed it as an investment and proof that the picture would coin argent. Both engagements proved hugely profitable and now Hirsch is hearing again from those he had approached in the first place. But Nathan is now on the listening end—and inclined to believe there is something to that Missourian theory.

EIGHT BIG PICTURES

NOW READY FOR 1923

Sold on Screen Examination only

Write or Wire For Details

ARROW FILM CORPORATION

W. E. SHALLENBERGER, Pres.

220 WEST 42nd STREET, NEW YORK

Independents on Coast Already Have 200 Pictures Planned for Open Market for Coming Season

LOS ANGELES—(Special)—Never before has the outlook for independents been so promising. Never before have independents been in the position to promise as much as they can now. And never before has there been such wholesale production activities among independent producers on the West Coast. Something like 30 independent pictures are being made. A careful survey of independents' plans for next season indicate that in so far as the West Coast is concerned independent exchangemen and exhibitors can expect something like 200 productions. This number is expected to increase as the new season approaches.

Warner Brothers' studio will house three units that will be kept extremely busy turning out eighteen productions that will be distributed through independent exchanges. So far as could be ascertained at the Schulberg studios, Preferred Pictures Corporation will have something like 12 specials for distribution through Al Lichtman exchanges. The Lesser-Rosenberg interests at the Principal studios report their firm will release some 20 pictures next season. Phil Goldstone is planning 12 pictures. Ben Wilson also is planning a dozen pictures.

Independent production on the Coast has increased approximately 200 per cent during the past eight months. Independents have come to realize that it is no longer a question of getting a market for their product; it is now a question of getting the proper stars, for they are satisfied that the best bet in the independent market is a product that is of the high class order and that the exchangeman can feel justified furnishes adequate competition with the national distributing organizations.

Edw. Dillon is busily engaged with "Broadway Gold," which he is making for Truart Film Corporation. Elaine Hammerstein is starred in this picture, in which also appears Elliott Dexter and Kathlyn Williams. It is understood that Truart will make a series of productions in which Elaine Hammerstein, the former Selznick star, will be featured.

Harry Rapf, the Warner Brothers' producer, will establish his home permanently in this city, according to information at the Warner stndio. Harry has taken quite a fancy to the West Coast. However, he is only one of the numerous former New Yorkers who, when it came to a choice, decided to plant himself here.

Rapf and Sam Warner are now in New York and are expected to return here next week. Production activities will be started at the Warner stndios some time within the next six weeks. Production on "Main Street," the last of the Warner 1922-1923 ontpnt, is nearly completed. This picture will be released in April.

Warner Brothers' float, which has been on tour for the past few months, advertising the pictures released by that firm, is expected in this city some time late next week. It will be in California about a month and then return to New York, advertising next year's prodnct, via the southern territory.

After almost a year's preparations actual filming of "The Silent Accuser" a six-reel drama, wherein the intricate system of police identification plays an important part, has begun at the Hollywood studios under the direction of Richard Thomas. The cast includes Carmel Myers, Carol Halloway, Melbourne MacDowell, Kathryn McGnire, Clyde Fillmore, Spottiswoode Aitken and Edward Borman.

Mike Rosenberg and Sol Lesser are letting no dirt grow under their feet, for they are laboring overtime completing plans for next season. They are both negotiating through their eastern manager, Irving Lesser, with a number of producers of stage plays which they hope to adapt to the screen for next season.

The forces that made "The Drug Traffic," written by Harvey Gates, broke records here. They made this feature picture in about eight full days. The production was completed on the twelfth and edited and finally cut about a week later, and prints were shipped to the exchanges the middle of last week, and should have arrived at the exchange centres on Monday of this week.

Irving Cummings expects to have "East Side, West Side," which he is now making for Principal Pictures Corporation, ready within the next two weeks. He has been shooting on this picture for the past three weeks.

There is a strong possibility that Bert Lytell may make another picture for Principal Pictures Corporation. He is now appearing in "The Meanest Man in the World," which is being produced at the Principal studios.

Sanford Productions, Inc., are completing their next Pete Morrison five-reeler, entitled "Mistaken Identity." W. J. Craft, who directed Hoot Gibson for Universal, is directing the Morrison pictures for F. W. Sanford.

John Barrymore, who has been signed by Warner Brothers for roles in "Duberau" and "Beau Brummel," is expected to start work on the first of those pictures early in the spring. The picture will be made at the Warner studios.

"Big Boy" Williams, the western star, according to reports heard in reliable circles here, will make a series of pictures that will be State righted by Nathan Hirsch of Aywon Film Corporation of New York. He made a series of pictnres for Aywon last year.

Guy Bates Post will shortly start production at the Ince studios on his first independent picture. E. de Newman and Robert Thornby of Courtland Productions, Inc., will supervise the productions, which will be released through Principal Pictures Corporation in the open market.

Cohn Pays Glowing Tribute on World's Help to Independents

On the occasion of the Moving Picture World's special Independent Edition permit me to express my own appreciation—and that of the entire Independent field—for the fine co-operation and very real help your publication has tendered us during the year past.

If the Independents have grown in strength, have won attention, have merited the confidence of the exhibitors and the public—they owe more than they can ever repay of that debt to the Moving Picture World, and particularly to that publication's Independent Section, and Roger Ferri, the editor of that section.

It has consistently pointed out the mistakes, as well as the forward strides the Independents have made—and has, by virtue of its intelligent and far-seeing judgment, helped materially to guide them in the right paths of production, distribution, exploitation—all the many points that must be considered in the picture industry.

May you live long to carry on the good work. We all owe you a deep and sincere vote of thanks!

Gratefully yours,
(Signed) JACK COHN,
Treasurer, C. B. C. Film Sales Corp.

Independent's Screen Writers

Following is a list of the leading scenario writers and adapters who are contributing in no small way toward generally elevating the standard of independent productions:

William Nigh	Ivan Abramson	J. Grubb Alexander
Eve Unsell	Frank Beresford	Alex B. Butler
Frank Dazey	Basil Dickey	Gerald C. Duffy
Thomas F. Fallon	Garfield Thompson	Raymond L. Schrock
L. Case Russell	Harry Revier	Francis Power
Agnes Parsons	Adelaid Heibron	Harry O. Hoyt
Agnes C. Johnston	Anthony Paul Kelly	Julien Josephson
Hope Loring	Tom Berrien	Harvey Gates
Neal Hart	Daniel Carson Goodman	Roy Myers

Phil Goldstone annonnces the release date of the thrilling fire picture, featnring Richard Talmadge, entitled "Throngh the Flames," will be March 1. The city of Los Angeles' fire department was used in making this picture, and two three-story bnildings were burned down to get thrilling realism. Richard Talmadge is supported by Charlotte Pierce, Fred Kohler, S. J. Bingham, Edith Yorke, Tayior Graves, C. H. Mailes, Ruth Langston, M. Geary and Pal, the dog.

Phil Goldstone annonnces that the special feature, "David Crockett," will be photographed in the exact locale. An exact reproduction of the Alamo is being built and will be destroyed during the picture in the same manner as the original Alamo was destroyed, and solid concrete is being used in building the replica of the Alamo of today. The remaining part is being made of wood, with the result that after the fire the Alamo will look as it looks today. An all-star cast will shortly be announced, and it is expected that shooting will start May 1.

Phil Goldstone annonnces that, following the second series of the Richard Talmadge Prodnctions, the second of which, "Through the Flames," will be released Mar. 1, Richard Talmadge will appear in four specials, the first one being "The Pirate," from the famous book and story by Sir Walter Scott.

"His Last Race," a Phil Goldstone production, featuring an all-star cast of Pauline Starke, Gladys Brockwell, Noah Beery, Robert McKim, Tnliy Marshall, Alec B. Francis, Rex (Snowy) Baker and Boomerang, the Wonder Horse, is now being titled and will be offered for release abont March 15.

"Oh Ye Fools" is the latest picture awaiting production on the list of the Big Six annonnced early in the season by C. C. Burr for the independent market; Edgar Lewis will direct the production. Three of the Big Six, "Luck," with Johnny Hines, "Yon Are Guilty," with James Kirkwood and Doris Kenyon, and "The Last Hour," with Milton Sills and Carmel Myers, are finished and being edited for first rnns. Plans for the next program have not been announced by C. C. Burr as yet.

Word comes from the Schulberg studios to the Al Lichtman office that Rnth Clifford has replaced Harriet Hammond in the cast of Tom Forman's production, "April Showers." Miss Hammond was forced to leave the cast becanse of illness.

Eve Unsell has finished editing "The Girl Who Came Back," the Blaney play which is to be presented by B. P. Schulberg as a Tom Forman production. The featnre will be released early in the spring by the Al Lichtman Corporation. Its cast inclndes Miriam Cooper, Gaston Glass, Kenneth Harlan, Fred Malatesta, Joseph Dowling and Zazu Pitts.

Three ring-side champions have been added to the cast of "April Showers." Tom Forman's prodnction now in the making at the Schulberg studios. These are Kid McCoy, Leach Cross and Danny Goodman. The featnred players in this film, written by Hope Loring and her hnsband, Frank Lighton, are Colleen Moore, Kenneth Harlan, Rnth Clifford and Priscilla Bonner.

Gasnier has started his next picture "Mothers-in-Law," at the Schulberg stndios. This will be the next Gasnier prodnction for release by the Al Lichtman Corporation after "Poor Men's Wives." Gaston Glass, Rnth Clifford, Joseph Swickard and Cranford Kent are in the cast.

"Othello"

Excerpts from the newspaper criticisms

"Othello" is a full-blooded motion picture. It has vitality, it is direct and true, it is a thing of action. It rises by many degrees of excellence above the usual offering on the screen.—*New York Times.*

"Othello" is acted with surpassing strength. The great German character actor, Emil Jannings, and that other distinguished German, Kraus, combine two superb performances and bring to Broadway what is beyond question the finest acting that is on view here at this time.—Quinn Martin—N. Y. World.

"Othello" excels in film form. A powerful, efficient work. Emil Jannings as the Moor and Kraus as Iago shine in a brilliantly balanced cast. Technically and artistically pleasing to the mind and eye. A prestige that is given few motion pictures.—*Louella Parsons—Morning Telegraph.*

"Othello" is presented with all of the splendor and with all of the enormous gatherings which distinguish the foreign productions. Superbly acted with Emil Jannings in the title role. A wonderful production.

Harriette Underhill—N. Y. Tribune.

Emil Jannings is impressive as Othello. He makes the Moor of Venice more human than we have ever seen him before. A motion picture one should not miss. Superbly acted.—*Evening Sun.*

Shakespeare-in-the-movies gains new and powerful impetus from this production of "Othello." Jannings looks and acts the part in a manner that is sure to add to his fame. The tragic pathos of his interpretation haunts one. Here is an Othello that seems to live the role.—Evening Telegram.

"Othello" magnificent.—*Eve. Globe.*

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Independents Sign First Rate Directors for New Productions

One important phase of the independent market, as it has developed during the past year, concerns the directorial end of production activities, both on the Coast and in the East. The increased exhibitor patronage noted this season has been the means of inducing producers to get the best directorial talent available in the market. Until 1921 one could count the number of acceptedly notable directors who were making pictures exclusively for independent distribution on the fingers of one hand. True, the pictures of a few of the better known directors did make their way into the independently owned exchanges, but these represented product national distributors had turned down.

With the general betterment of the market in general came producers, who, realizing the necessity of "big" pictures—quality productions, if you please—immediately lassooed the best directors available, making them substantial propositions they found impossible to turn down. These got to work without loss of time, and, given adequate financial support, were enabled to make productions that proved their mettle at the box office. With the success of these now initiated independent directors came others, others with "names" that could be commercialized.

And today we find the independent market brilliantly dignified by the presence of successful and superlative directors who are devoting all of their time making productions for release to exhibitors through independent releasing channels. Those directors who have this year or will next year direct independent pictures follow, together with some of the 1922-23 productions they made, and releasing firms:

Director	Production Title	Release
Abramson, Ivan...	"Wildness of Youth"	Graphic
Anderson, G. M....	"Any Night"	Amalgamated
	"Ashes"	East Coast Prod.
	"Greater Duty"	East Coast Prod.
Apfel, Oscar.....	"Ten Nights in a Barroom"	Arrow
	"Man Who Paid"	Producers Security
	"Trail of the Law"	Producers Security
Bartlett, Chas. E..	"Headin' North"	Arrow
	"Tangled Trails"	Wm. Steiner
Beaudine, Wm.....	"Watch Your Step"	Phil Goldstone
	"Heroes of the Street"	Warner Bros.
Beaumont, Harry..	"Main Street"	Warner Bros.
Butler, Alex. B....	"The Night Riders"	Second National
Campbell, Colin....	"The World's a Stage"	Principal
Carewe, Edwin.....	"I Am the Law"	C. C. Burr
Clifton, Elmer.....	"Down to the Sea in Ships"	National release
Craft, Wm. J.....	"Saved by Radio"	Russell Prods.
Cummings, Irv'g...	"Environment"	Principal
	*"East Side, West Side"	Principal
	"Flesh and Blood"	Principal
	"Man From Hell's River"	Principal
	"The Drug Traffic"	Irving Cummings
Curran, W. H.....	"Blaze Away"	Di Lorenzo
	"Trail of Hate"	Di Lorenzo
De Courcy, Walter.	"The American Toreador"	Anchor
Dillon, Edward....	*"Broadway Gold"	Truart
	"Women Men Marry"	Genius
Dillon, Jack.....	"The Cub Reporter"	Phil Goldstone
	*"The Broken Violin"	Arrow
Feikel, Bernard....	"White Hell"	Aywon
Fleming, Caryl S..	"Devil's Partner"	Irouois
Ford, Francis.....	"They're Off"	Anchor
	"Thundering Hoofs"	Anchor
	"The Storm Girl"	Anchor
Forman, Tom.....	*"The Girl Who Came Back"	Lichtman
	*"Are You a Failure"	Lichtman
	"Shadows"	Lichtman
Franklin, Sydney..	"Brass"	Warner Bros.
	"Beautiful and Damned"	Warner Bros.
Gasnier, Louis.....	"Rich Men's Wives"	Lichtman
	"Thorns and Orange Blossoms"	Lichtman
	"The Hero"	Lichtman
	"Poor Men's Wives"	Lichtman
Giblyn, Charles....	"A Woman's Woman"	Russell Clark
Grandon, Frank....	"Barb Wire"	Arrow
Hart, Neal.....	Westerns and outdoors	Wm. Steiner
Henderson, Dell...	"Sure-Fire Flint"	C. C. Burr
	"The Broken Silence"	Arrow
	*"Jacqueline"	Arrow
Hogan, J. P.....	"Where Is My Wand'ring Boy Ton'ht"	Equity
Holt, George.....	"Trail's End"	W. M. Smith
	"White Masks"	W. M. Smith
Horan, Charles....	"The Splendid Lie"	Arrow
Howard, Wm. K...	"Deserted at the Altar"	Phil Goldstone
Hoyt, Harry O....	"Curse of Drink"	Weber & North
Hurst, Paul.....	"Heart of a Texan"	Wm. Steiner
Irving, George.....	"Lost in a Big City"	Arrow
Keane, James.....	"Whispering Women"	Clark Cornelius
King, Burton.....	"Streets of New York"	Arrow
	"None So Blind"	Arrow
	"The Empty Cradle"	Truart
Le Saint, Edw. J...	"Only a Shop Girl"	C. B. C.
	"More to Be Pitied"	C. B. C.
Goodman, D. C....	"What's Wrong With the Women?"	Equity
	"Has the World Gone Mad?"	Equity
McCarthy, John P.	"Shadows of Conscience"	Russell Prod.
Moranti, Milburn...	"Hate Trail"	Clark Cornelius
Neill, W. Wm.....	"What's Wrong With the Women?"	Equity
Nelson, Jack.....	"Watch Him Step"	Phil Goldstone
Nigh, William.....	"School Days"	Warner Bros.
	"Notoriety"	Weber & North
	*"Marriage and Morals"	Weber & North
Pratt, Jack.....	"Yankee Doodle, Jr."	G. M. Fecke
Santell, Al.....	"Wildcat Jordan"	Phil Goldstone
Seeling, Chas. R...	"Across the Border"	Aywon
Seitey Williams ...	"Little Church Around the Corner"..	Warner Bros.
Titheradge, Don...	"Her Story"	Second National
Townley, Robt. H..	"Squire Phinn"	Producers Sec.
Warner, Jack.....	"Dangerous Adventure"	Warner Bros.
	"Dangerous Adventure"	Warner Bros.
Webb, Kenneth....	"How Women Love"	Whitman Bennett
	"Secrets of Paris"	Burr-Bennett
Webb, Mildred.....	"Where Is My Wand'g Boy Ton'ht?"	Equity
Wharton, Leonard.	"Mr. Bingle"	Producers Sec.
Worne, Duke.....	"Star Reporter"	Phil Goldstone
Wilson, Ben.....	"Price of Youth"	Arrow
	"Chain Lightnin'"	Arrow
	"Innocent Cheat"	Arrow
Worsley, Wallace..	"Rags to Riches"	Warner Bros.

NOTE—* Denotes production has not yet been released, being produced or on next season's schedu.el

Cameramen Doing Their Share to Elevate Artistry in S-R Pictures

More and more the cameraman is attracting the attention not only of the trade in general, but of the theatre-going public. This latter development—this public demand for good photography in productions—has prompted independent producers to spare no expense in acquiring cameramen who knew something more concerning the requiems of production-making than merely to look on and turn the crank. Independent productions are improving remarkably from a photography viewpoint—and this fact is serving as a helping wedge.

Below is a list of photographers who have either worked at, or will turn the crank in the course of the making of independent pictures:

David Abel	Billy Bitzer	William Beckley
Jacques Bizuel	John Brown	Fred Chaston
William Crolly	J. Diamond	Charles Downs
Max Dupont	Arthur Edeson	Edward Dupar
Harry A. Fishback	Harry Fowler	John E. Holbrook
O. G. Hill	Harry Gerstad	Joe Settle
Frank B. Good	Alfred Gondolfi	A. G. Penrod
Robert Kurrie	Tom Malloy	Glenn McWilliams
Virgil Miller	William Nobles	Hal Mohr
William Steiner, Jr.	Victor Milner	Carl Struss
Neil Sullivan	Harry Stradling	Gilbert Warrenton
John Thompson	Lucien Tanquay	J. C. Cook

Lee-Bradford Closes Many Sales Deals

The following is a list of contracts which have recently been closed by the Lee-Bradford Corporation:

"Is Money Everything?"—Sold to Argentine American Film Corporation, New York, for Argentine, Uruguay, Paraguay, Brazil, Peru, Chile and Bolivia; to Mr. Nat Nathanson for Australia, Dutch East Indies, Federated Malay States and Straits Settlements; Capital Film Exchange, New York, for Greater New York and Northern New Jersey and to the Twentieth Century Film Company, Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

"The Broad Road"—Sold to the Argentine-American Film Corporation, New York, for Argentine, Uruguay, Paraguay, Brazil, Peru, Chile and Bolivia.

"Sister Against Sister"—Sold to the Climax Film Corp., New York, for Greater New York and Northern New Jersey; Security Pictures Company, for Ohio and Kentucky; Standard Film Exchange, Pittsburgh, Pa., for Western Pennsylvania and West Virginia; E. & H. Film Distributing Company, Birmingham, Ala., for the Atlanta territory; Western Film Exchange, San Francisco, Cal., for the Californian territory; Exclusive Film Company, Detroit, Mich., for the State of Michigan; Mid-West Distributing Company, Milwaukee, Wis., for the State of Wisconsin.

"Orphan Sally"—E. R. Champion Distributing Company, New York, for Greater New York and Northern New Jersey; Super Distributing Company for Upper New York State; Standard Film Exchange, Pittsburgh, Pa., for Western Pennsylvania and West Virginia; E. & H. Film Distributing Company, Birmingham, Ala., for the Atlanta territory; A. E. A. Film Company, Johannesburg, for South Africa; Greater Features, Seattle, Wash., for Washington, Oregon and Montana; Security Pictures, Chicago, for Northern Illinois, and Progress Film Company, Detroit, for State of Michigan.

"The Unconquered Woman"—Sold to Royal Pictures, Inc., Philadelphia, Pa., for Eastern Pennsylvania and Southern New Jersey; A. E. A. Film Company, Johannesburg, for South Africa; Greater Features, Seattle, Wash., for Washington, Oregon and Montana; and Greiver Productions, Chicago, for Northern Illinois.

"Determination"—Sold to A. E. A. Film Company, Johannesburg, for South Africa; Eskay Harris Feature Film Co., New York, for Great Britain and Ireland; Edward L. Klein, New York, for Czecho-Slovakia, and Mr. E. DeCastenas, New York, for Cuba.

"Tense Moments from Opera"—Sold to DeLuxe Film Company, Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Equitable Pictures Company, Baltimore, for the Washington territory and Security Pictures Co., Cleveland, for Ohio and Kentucky.

"Superstition"—Sold to Standard Film Exchange, Pittsburgh, Pa., for Western Pennsylvania and West Virginia; E. & H. Film Distributing Co., Birmingham, Ala., for the Atlanta territory; A. E. A. Film Company, Johannesburg, for South Africa.

"Squirrel Comedies"—Sold to Security Pictures, Cleveland, Ohio, for Ohio and Kentucky; Frank E. Beecher, Detroit, Mich., for the State of Michigan; Cooperative Film Exchange, San Francisco, Cal., for the Californian territory; West Coast Distributors, Seattle, Wash., for Washington, Oregon, Montana and Northern Idaho; Celebrated Players Film Corp., Milwaukee, Wis., for the State of Wisconsin; Celebrated Players Film Corp., Chicago, for Northern Illinois.

15 Canadian Scenics—Greater Features, Seattle, for the Seattle and Denver territories.

ADVANCE ANNOUNCEMENT

Nathan Hirsh announces the completion of negotiations with the Seeling-Brittain Co. for the production of a new series of six

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Theatre Combinations Growing, but Independents Take Optimistic View

Theatre combinations—impregnable in spots—are seemingly the toughest proposition with which independent distributors have to contend. However, in many sections even these supposedly impregnable theatre fortresses have been penetrated, with the result that the interests involved have turned right about and established their own releasing organizations, buying in the open market extensively.

The theatre syndicate method of house operation is spreading throughout the country, with combinations arising in virtually every section and city of any importance. With the sale of many picture theatres acquired by Famous Players-Lasky Corporation from the Alfred S. Black interests in New England, the situation there has been considerably relieved, with exchanges in Boston reporting a marked increase in business throughout the territory.

In New York the syndicate booking proposition advanced by independent theatre owners has apparently taken a flop, for there is more individual buying in the metropolis than ever before. The A. B. C., which was formed for the purpose of bucking the syndicate bookers representing the Keith, Proctor, Loew, Fox and other combine interests, found it virtually impossible to plug along when Louis Blumenthal and Henry Haring allied themselves in Jersey with the Loew interests.

The Stanley Circuit in Philadelphia has bought all the big independent pictures available. The same can be said of the other chain theatres in that territory. The Rowland & Clark theatres in the western portion of Pennsylvania also have patronized independent exchanges distributing good product. In the South the big pictures have been getting a good play generally, but the mediocre stuff has been forced to be shelved.

In the Middle West the situation, although combinations are developing there in large numbers, has improved considerably in the past few months. The Finkelstein & Rubin interests operate the F. & R. Exchange in Minneapolis, which is handling the Warner, Al Lichtman, C. C. Burr and other product. Ben Friedman is the combination's staunchest opposition in that territory. In Des Moines A. H. Blank, in addition to his theatre interests, is also in the independent exchange business.

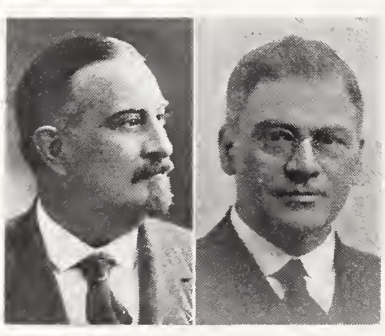
First National has considerable to say about Chicago. Most of the Loop houses there are tied up in some way or other with national distributing organizations, but houses like the Randolph, Barbee's and the Castle have been booking big independent productions. The biggest surprise of the season in Chicago was the remarkable and still talked-of showing of Johnny Hines in "Sure Fire Flint" at the Chicago Theatre, where that production came within an ace of breaking that great auditorium's record.

Money-making independent pictures are not being ignored by the syndicalists in Cleveland or Detroit, where the theatre situation is practically the same. The Loew interests control the first run booking situation in Cleveland, while Kunsky has things pretty much his own way in Detroit. However, business for independent exchanges with real product never was better in either territory, exchangemen there expressing themselves generally satisfied with conditions as they exist now.

The West Coast, of course, presents an entirely different proposition—presents a condition, perhaps, that is unparalleled in this country. The Lesser-Rosenberg-Ramish-Turner-Gore interests are in practical control of the first run situation on the West Coast. The acquisition of the Turner & Dahnken Circuit by the Lesser-Gore-Ramish interests last month virtually gave the latter combine a strangle hold on the California situation. The combination is also heavily interested in independent exchanges in Los Angeles, San Francisco, Portland and Seattle.

The opening of "Brass," the latest Warner Brothers special, at the Park Theatre, Boston, at advanced prices next Monday night, will be watched with keen interest by the trade in general. Those who have viewed this special pronounce it one of the greatest productions ever made. Harry M. Warner, Harry Rapf and Sam Warner told the writer they would "stake their reputation as motion picture men that 'Brass' will prove a consistent record-breaker." Sydney Franklin, who made "Brass," won a lucrative and long-term contract with Warner Brothers for making this picture, which he characterizes greater than either "East Is West" or "Smilin' Through," two big winners.

PATERSON, N. J.—(Special—John Lowell, star of "Ten Nights in a Barroom," this week appeared personally at the United States Theatre during the first run showing of his latest Blazed Trails special, "Lost in a Big City," which Arrow is releasing. "Lost in a Big City" was given splendid reviews in local newspapers and incidently attracted a capacity business at the opening, despite bitter opposition furnished by the Regent and Garden theatres.



SECOND NATIONAL OFFICIALS

D. J. Barnes, President, and William J. Auchterlonie, Secretary-Treasurer.

CHICAGO—(Special)—There is a story going the rounds in this territoyr that certain independent picture interests are dickering with a realty holding company which owns a Loop theatre. It is the intention of this independent faction to hold the house open purposely for independent pictures, leasing the theatre to independents on a straight guarantee or percentage basis.

BALTIMORE—(Special)—Tom Soriero pulled a stunt down here that attracted more than usual attention. Every theatre man in the town turned down Nathan Hirsh's Maciste picture, "The Man Unconquered." He gambled and shoved the production, which is Italian made, into the Garden Theatre and there he cleaned up with it, playing to capacity at every show.

PROVIDENCE, R. I.—(Special)—Al Lichtman's "The Hero" has been selected as the first picture to be given a de luxe presentation at the Majestic Theatre, which will re-open on April 1 as a first run picture theatre. With the opening of the Majestic as a straight picture pavilion, statisticians here estimate that the seven local theatres will need something like 600 pictures during the coming year, in as much as every house shows two pictures a week, excepting Fay's Theatre, which has a combination policy, with one straight show a week.

SAN FRANCISCO—(Special)—This city promises to be a hive for anti-dope pictures. There is a merry race on for first bookings among those who have bought these pictures. "The Drug Traffic" is already here, and according to information obtained this week, will be shown at one of the downtown houses next week. Up until Tuesday of this week no house had been selected, although two had been offered the exchange.

LOS ANGELES — (Special) — Sam Grand and Harry Ascher, two Boston exchangemen are here, both expressing themselves as well satisfied with business in New England. The fact they could afford this trip, which has aroused many rumors, they say, should testify to their contention that picture business in New England is progressing satisfactorily, financially and in every other way.

PHILADELPHIA—(Special) — The Stanley offices have notified independent exchangemen that they will book all "satisfactory product." This is construed to mean, by well-informed exchangement, that the Stanleys are anxious to land all the big independent pictures possible for next season.

Charnas Has a Banner Season

CLEVELAND — (Special) — Harry Charnas, owner of the Standard-Al Lichtman exchanges in Cleveland and in Cincinnati, has found the current season the most profitable and best in the history of his rapidly-growing organization. Mr. Charnas already is laying his plans for next season and, like most exchangement in the Middle West, has come to the conclusion that only big productions will find a ready market among theatre owners.

TWO C. B. C. WONDERS

Joe Brandt and Jack Cohn

Mr. Charnas has found the Al Lichtman product a virtual gold mine, for he has encountered no hardship in getting the choicest dates for his productions. Relative to the theatre situation in Cleveland, which is controlled by the Loew interests, Mr. Charnas is of the firm opinion that, given the proper product—product that will prove a money-making investment for the theatre owner—no exchange can be ignored.

The Skirboll Brothers also are doing a splendid business with Warner Brothers' pictures. Considerable talk has been heard in film circles concerning the high artistic merit of the latest Warner special, "Brass," which is said to be the best production that has borne the label of that concern this year. The Skirboll Brothers are releasing the Warner pictures through their Gold Seal Exchange, which has proved one of the best money-making propositions in the Middle West.

Cleveland represents the centre of one territory that has not yet ridden itself of the shoe-string and junk operatives. The latter are still very much in evidence in the film building, struggling along on old pictures of the mediocre kind, bnt cashing in on the prestige that good will, hard work and good pictures has won for the independent field here.

In fact, the presence of these "gyppers" has proved so obnoxious to the respectable exchangemen aided and encouraged by exhibitors, that many of them are straining every mental faculty trying to discover a word that will distinguish them from the junk men. Thus far no one has come forward with such a word, but Harry Charnas has hopes.

J. S. Jossey, of the local Progress Exchange, has made good progress in the brief period he has been doing business in this territory. Local theatrical connections and interests have not yet, however, warmed up to this new exchange, but it is only a question of time, believe the enterprising exhibitors who are doing business with Jossey regularly, when they will also fall in line.

Harry Charnas has started exploitation on "The Drug Traffic," which he recently purchased for this territory. Frank Hard, Charnas' publicity director, is in charge of the campaign which reaches out to Western Pennsylvania and Michigan.

Three Sales on "Passionate Friends"

With the sale of "The Passionate Friends" the picturization of the H. G. Wells novel to Sam Zierler of Commonwealth Film Corp., Sam Grand, Federated Film Exchange of New England, C. B. C. Film Sales Corporation reports a rapid closing out of the territory on this picture.

THE WORLD SHOULD SEE

J. G. MAYER'S

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"THE GREATEST MENACE"

DIRECTED BY ALBERT ROGELL

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MILDRED JUNE	JACK LIVINGSTON	RHEA MITCHELL
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"Keep Faith We Have Won" Is Sound Advice of Joe Brandt

By JOE BRANDT
President C. B. C. Film Sales Corporation

HOW time flies—a year?—why, practically nothing happens in a year!" We are apt to say—and that's pretty true almost anywhere—except in the motion picture business. A year is a longer time—or a shorter time, depending on how you look at it—in the motion picture business than anywhere else. Things happen more quickly and more suddenly there than anywhere else—when one considers in what record time this industry has grown to be the power it is—and how many companies have sprung into being and fallen by the wayside in that time!

For the independents this has been a time of perhaps the greatest achievement of any branch of the industry, because the independents have proved themselves more and more a power to be reckoned with, a very definite and important factor in the scheme of things. Who, a year ago, would have had the courage to predict independent productions of such a calibre that their showing in the big first run Broadway houses would be an accepted fact? Who would have believed that the "all star" cast in an independent production would be a reality rather than a publicity line? Who would have thought that the time would come when exhibitors would willingly show the independents the fifty-fifty break they had been literally begging for—that these same exhibitors would of their own will leave open dates, confident that there would come along a certain number of independently produced features that would merit their booking into these open dates?

Yet all these things have come! "Shadows," one of the outstanding successes of the season, was an independent picture! David Belasco has been induced to enter the motion picture field—and by an independent firm! John Barrymore has been signed up by an independent firm! The casts and calibre of independent productions, including our own "More to Be Pitied," "Only a Shopgirl," has attracted sufficient attention to merit their booking into the best first run houses throughout the country—with a first-run calibre exploitation campaign to back them up.

Now that we've got it, we must sit down, quietly and honestly, and think what we're going to do with it. We independents have gone far along the road we meant to travel—and now comes the most difficult part—to keep the faith we have won, so we may go even further.

The independents have fine plans for the coming months—plans that, when they shall have materialized, will mean much to the industry and to the public. Warner Brothers' program of Screen Classics is one of the biggest producing programs ever attempted. Weber & North, Equity, C. C. Burr, Lichtman, our own Six Box Office Winners, of which "Temptation," just completed, will, we believe, merit the term "big production"—all are undertakings of which we may be justly proud.

During the months to come it is safe to say all eyes will be on the independents. They will all be looking at us—some with approval, some with disapproval perhaps—but all with interest.

We have destroyed, forever, I hope, the myth exhibitors harbored that we are not dependable. The independents have proven their dependability—and with the continued and growing co-operation of exhibitors there is no limit to the scope of their enterprise, and no venture too costly if we can but get the encouragement we need.

Warners Enlarge Studio for Increased Production Schedule

Like a puffball shot from the heavenly blue, Jack, Sam and Albert Warner, who, with their brother, Harry M., guide the destiny of the Warner Brothers organization, unitedly declared this week that the coming season of 1923-24 will be the biggest in the history of their business. This statement has been made time and again by scores of other officials of producing and distributing organizations, but coming as it does from the Warners it can be taken at its true face value. And that, indeed, is saying a great deal.

The Warners plan eighteen classics of the screen for the coming season. They have engaged a number of screen players, Monte Blue, Marie Prevost and Harry Myers, under long term contracts. They have also secured the exclusive services of Sidney Franklin, one of the besst and ablest directors in the industry. With this constellation there has been added to the scenario staff such well known writers as Julien Josephson, Grant Carpenter, Edmund Goulding and Frank Dazey.

In order to efficiently carry on their production schedule, the Warner Coast studios had to be enlarged. As a consequence five and a half acres of ground were added to their previous studio acreage, which consisted of about four acres. On this nine and a half acre site in Los Angeles Sam, Jack and Albert Warner have had constructed what is declared to be one of the greatest, if not the greatest, studio on the Coast at an approximate expenditure of $50,000.

It will contain every modern appliance used in the production of motion pictures.

"Our production schedule for the coming season," said Sam Warner, who came to New York to confer with his brother, Harry M., "will be facilitated by our exceptionally efficient studio staff, in addition to the vast expanse of ground that is available for our directors. We have spared no pains nor expense in making our studios thoroughly modern in every respect, especially for the convenience of the many actors and actresses we will engage for the producing units.

"One of the big factors in the production of a feature is the elimination of waste motion and waste film. Many organizations pay little if any attention to this fact, and as a consequence the cost of a feature even staggers the producer. They figure a certain amount for a given production, and after the shooting has been completed they cannot understand why they have more than doubled their original estimate. In many instances, this cannot be helped, because unlooked for situations occur which necessitate the added expenditure.

"But taken on the whole the curtailment of wastage of both film and time, and by that I mean closely watching the production and its many phases, will make it possible for exhibitors to book films far cheaper. Exhibitors have long decried the published statements that such and such a picture cost in the neighborhood of six figures Such costs are rare exceptions, of course, but estimates close to that figure have been splurged time and again. The result is that people in and out of the industry gain the impression that producers are running wild, spending money recklessly and for no ultimate good purpose.

"As far as the Warner Brothers are concerned every picture will be produced within reasonable limits, and there will be perfection in every department of our production forces. We have guarded ourselves against any possible emergency. The best obtainable craftsmen in the business have been secured, and with these we hope to bring forth an array of independent productions that will not only help to elevate the art of the motion picture, but also help to restore and create renewed interest on the part of the theatre-going public."

FRANK ZAMBRENO

One of the most popular men in the business—Owner of the Progress Exchange in Chicago and Indianapolis.

Co-Operation Is Aiding 'Changemen In the Southwest

DENVER, COL.—(Special)—This is perhaps the most unprofitable territory in the independent market. This is chiefly because of the distance between points and the time required in transporting prints from one theatre to another. The territory is valued at a trifle over one per cent, and even with that low valuation local exchangemen are not at all hasty about buying pictures. However, better productions and better pictures in larger quantities have earned for the independent exchangeman here the cooperation of exhibitors. This has helped tremendously in more ways than one. However, the situation here is still somewhat gloomy and wonderful only in spots.

Optimism among independents is the watchword. News from New York and the Coast has brought information giving an inkling to the splendid product slated for next year with the result that exhibitors are planning and expecting a steady flow of consistently good pictures from the exchanges. The advent of Harry Nolan in the exchange field has attracted much attention locally, for Harry is well known as an exhibitor and immensely popular with theatre owners and exchangemen alike. He will handle the Al Lichtman Corporation product of Preferred Pictures in this territory.

There are about a dozen firms here handling State rights pictures, but the leading distributors are Arrow Photoplays Company, Mountain States Film Attractions, Warner Brothers' Exchange, Harry Nolan, Independent Film Exchange of America and the First National Exhibitors' Circuit Exchange.

Following is the complete exchange list with managers thereof: All-Star Pioneer Features, 1742 Glenarm street, A. J. Hepner; Argus Enterprises, Inc., 1519 Glenarm street, F. A. Ramenstein; Associated First National of Colorado, 2108 Broadway, J. H. Ashby; Arrow Photoplays Company, 1753 Welton street, Charles Zagrans; Independent Film Exchange, 2000 Broadway, H. A. Kyler; Lannon-Sheffield Exchanges, 1734 Broadway, L. T. Fidler; Merit Film Company, 2104 Broadway, M. M. Kravetz; Mountain States Film Attractions, Inc., 2104 Broadway; E. J. Drucker; Superior Photoplays, Inc., 3335 South Broadway, O. B. Thayer; and Warner Brothers' Pictures Exchange, 1712 Broadway, E. J. Lipson.

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Burr Made Good His Promises with Big Box Office Winners

Some little time ago C. C. Burr, president of Mastodon Films Inc., made the announcement that he would release a series of features to be known as the Bix Six, for the independent trade that would prove of exceptional box office value because of big stories, big casts, big productions and big directors.

A brief outline of what Mr. Burr has accomplished proves that he has lived up to his promises.

The first of the Bix Six was Edwin Carewe's, "I Am the Law" with Alice Lake, Kenneth Harlan, Gaston Glass, Wallace Beery, Rosemary Theby Wallace and Noah Beery. It went over like a house afire and is still going strong.

Then came "Sure Fire Flint," Johnny Hines' second melocomedy and it is a matter of recent film history the record this feature has made. It was accorded highest praise from public, critics and exhibitors. Supporting Johnny were such well known players as Doris Kenyon, Edmund Breese, Robert Edeson, Effie Shannon, J. Barney Sherry, and Russell Griffin, the remarkable child actor.

Following this "Secrets of Paris," the Whitman Bennett production, was released. It is an adaptation of Eugene Sue's story, "The Mysteries of Paris," started on a box office career that is sweeping the country and bids fair to keep going strong for many months. Another all-star cast appeared in "Secrets of Paris," including Lew Cody, Gladys Hulette, Montague Love, Dolores Cassinelli, J. Barney Sherry, William Collier, Jr., Rose Coghlan, Effie Shannon, Jane Thomas, and Walter James.

"The Last Hour," adapted from Frank R. Adams' story "Blind Justice," which originally appeared in Munsey's Magazine, was the next on Mr. Burr's list. This Edward Sloman production had it's premiere in New England, thirty-two first run theatres booking it in that territory where it still is enjoying a remarkable success. Still another unusual cast is seen in this production. Milton Sills and Carmel Myers are featured with Alec Francis, Charles Clary, Pat O'Malley, Eric Mayne and Walter Long prominent in the support.

"Luck," the newest and said to be the greatest of the Johnny Hines' melocomedies, is number five on the schedule. It has not as yet been released but at a recent try-out, going in "cold" at a little out of town theatre, it had the audience laughing and thrilled from start to finish. "Luck" was written by Jackson Gregory with titles by Ralph Spence, who performed the same successful work with "Sure Fire Flint." Supporting Johnny in his latest are Violet Mersereau, Charlie Murray, Robert Edeson, Edmund Breese, Flora Finch, Warner Richmond and Polly Moran.

Following "Luck" will come, "You Are Guilty," an Edgar Lewis production with James Kirkwood, Doris Kenyon, Robert Edeson, Edmund Breese, Mary Carr and Russell Griffin. The story and scenario are by Roy Middleton and the feature was directed by Edgar Lewis. Advance reports lead one to believe that it is a melodramatic photodrama that will undoubtedly prove most successful.

C. C. Burr has just announced his plans for the future. At least eight feature productions will be made, two Johnny Hines melocomedies and the others adaptions from widely read novels or specially written stories. "Rich Men's Sons," by Gerald C. Duffy, the author of "Sure Fire Flint," and, "The Average Woman," the Dorothy de Jaegers Saturday Evening Post story, are already being prepared for production.

In addition to the features, a complete list of which will soon be announced, Mr. Burr will continue to release the beautiful scenics photographed by Rollin Lester Divon and E. W. Van Scoy, together with his novelty one-reeler, Burr's Novelty Review. There is also a strong likelihood that a series of pictures starring little Russell Griffin will be placed on the independent market.

Although Johnny Hines has graduated from the ranks of the two reelers the famous Torchy Comedies will continue to be produced. A well known star to play the title role in these films has been signed.

Maurice Cohen Manager of W.-B. Buffalo Exchange

BUFFALO — (Staff Special) — Maurice Cohen, formerly with Grand & North and Nu-Art in Albany, and who has been with several local exchanges, is the new Warner Brothers' exchange manager, succeeding J. R. Levee. Norman Speer and H. A. Seed have arrived from New York to tour the western New York territory as W-B salesmen.

George Schaeffer has been assigned to the Rochester territory by Manager Harry Bernstein of the Buffalo Universal exchange.

Ralph Myserson, of Macmy Pictures Corporation, Buffalo, has made an arrangement whereby Local-Grams will be shown in the Eastman Theatre early in March. The film will be put on i nco-operation with the Rochester Times-Union. Prizes will be given by the newspaper for the best local contribntions each week.

Fred Zimmerman, general sales manager of Bond Photoplays Corporation, was in town last week to meet Ed Fay. Fred signed up the Federated, Hallroom and Joe Rock comedies for showing in Fay's Theatre.

Max Rowley is now a Merit salesman. He is well known in this part of the state. where he has been connected with several exchanges. N. l. Filkins, manager of the Merit office, has signed up "A Darling of the Rich," for presentation at the Lafayette Square in connection with a personal appearance of Betty Blythe, the star.

R. T. Murphy, manager of the Renown Pictures exchange, announces the resignation of Howard Riehl from his sales staff. Mr. Murphy has just received a print of Irving Cummings' "The Drug Traffic.'

Cubberley Shows Way in Minneapolis

MINNEAPOLIS—(Special)—J. Fred Cubberley is back at his office at the F. & B. Exchange, after a most successful visit to New York where he closed for 31 pictures which his exchange will handle. Mr. Cnhberley has met with unusual success in this hard-hit territory, his grosses on pictures already released in many instances heing even greater than those hung up by exchanges in more lucrative territories. Considerahle interest was aroused among film interests when it was made known that he had hought the 31 pictures.

Twenty-nine westerns including series of productions featuring several of the most popular western stars of today, are included in the purchase announced by Cnbberley. All of these pictures are five-reel offerings. and will fill a long-felt exhibitor need for shorter features. he said.

The group of 29 westerns acqnired by Cubberley comprises: Six Neal Hart pictures, six William Fairbanks pictnres, six "Big Boy" Williams' starring vehicles. six starring Jack Hoxie, three featuring "Snowy" Baker and two pictures which boast special casts.

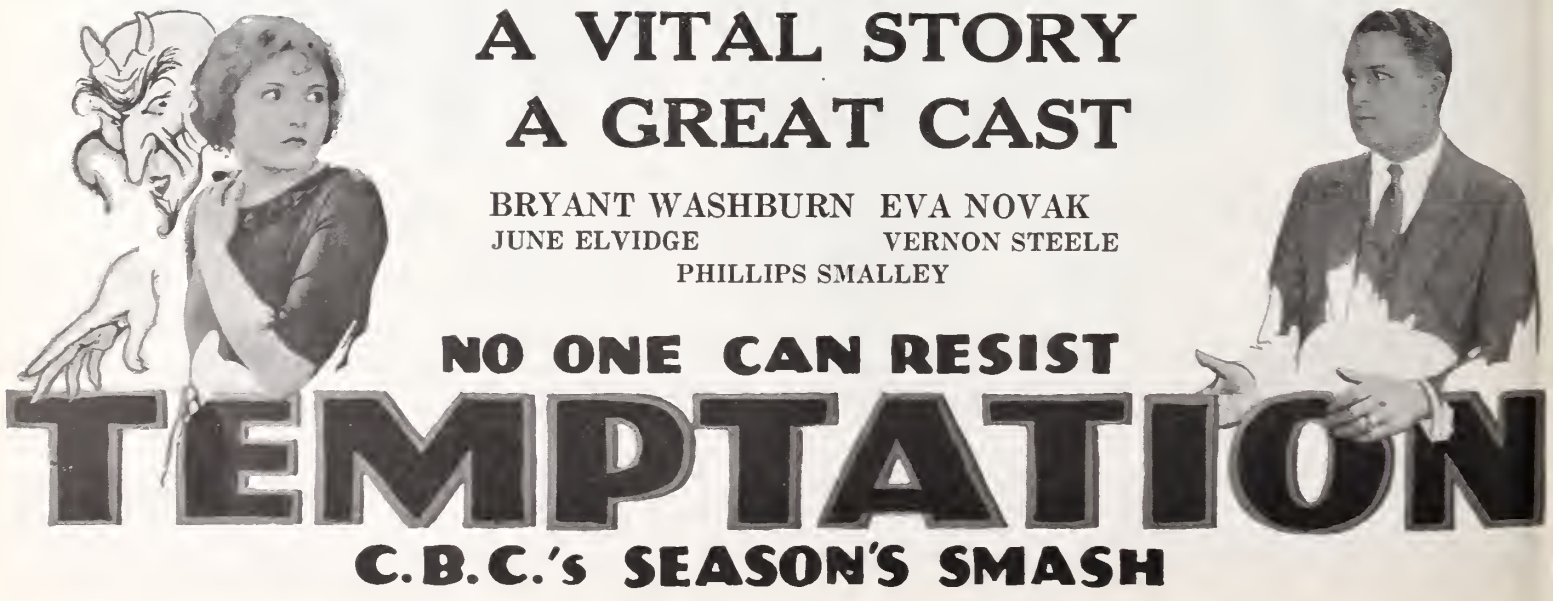
Johnny Hines' new feature. "Luck," which Cubberley predicts will surpass the records set by "Burn 'Em Up Barnes" and "Sure Fire Flint," is to be distribnted in the territory by F. & R. under the terms of a contract closed by Cubberley with C. C. Burr. "His Last Honr," another Burr production, in which Milton Sills and Alice Lake are featured, also was acquired by the F. & R. manager.

Ben Friedman, of Friedman Film Exchange, has annonnced the arrival of prints for "The Drug Traffic," featuring Gladys Brockwell and Barbara Tennent. He will release the picture in this territory. The release date has been fixed for Monday, March 5th.

Business in this territory has been a surprise to the hardest-boiled film men. Prospects for a good season for independents were not so promising last Snmmer, but with a delnge of good product, exhibitors have fallen in line.

The Finkelstein & Rnbin theatre circuit's interest in the F. & R. Exchange has contribnted in no small way to the success of that exchange, for productions handled by that office have heen given splendid showings and elaborately explointed in key cities in the territory. In this way the pictures have been properly "sold" to exhibitors who have seemingly grabbed all the big specials independents could send here.

Friedman Film Exchange will handle all the Principal Pictures in this territory. according to reports current here. Friedman has purchased "The World's a Stage" and "Environment," the first two Principal releases.



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OF SCREEN, STAGE AND LITERATURE

"HAM OMELET" "THE COLD HOMESTEAD" "SALAMI"
"LET HER RIP VAN WINKLE" "THE 4 COARSE MEN"
"IF AUTUMN FALLS"

Associated Photo-Plays, Inc. Reorganizes; to Star Sills

Announcement is made by Samuel H. London, general manager Associated Photo-Plays, Inc., of the reorganiation of that company and the re-establishment of their franchise plan of distribution.

The Associated Photo-Plays, Inc., will re-enter the independent market with a series of five productions starring Milton Sills, directed by John Gorman and produced by the John Gorman Productions.

The first production, "Why Women Remarry," has just been completed. It is announced as a human drama of everyday life from the story by Van A. James.

Milton Sills has been surrounded with an unusual star cast headed by Ethel Grey Terry, and including such well known screen players as Carol Holloway, Clarissa Selwynne, Wilfred Lucas and William Lowery.

The Asociated Photo-Plays has just opened a sales office in the Loew Building, 1540 Broadway. Another production unit starring a well known screen player will shortly be announced.

"Brass" Opens at Park, Boston, for Long Engagement

BOSTON—(Special)—Warner Brothers' latest production, said to be their masterpiece and characterized generally by those who have seen it as the "greatest picture of the year," "Brass," opens an indefinite engagement at the Park Theatre in the downtown section on Monday, March 5, at advanced prices. The top price will be $1.50, the same figure asked for "Robin Hood" during the run of that feature in this section.

William D. Shapiro, manager of Franklin Film Exchange, which is handling the Warner product in this territory, is particularly enthusiastic about this production, which will be given a de luxe showing. Al Feinman, the Warner exploitation man, is here, already advertising the engagement.

In the victory scored by the Emery Brothers' interests over the Shuberts last week, when the former regained control and possession of their theatre, the Majestic, a 2300-seat house, independent exchangemen found considerable room for enthusiasm. The house will open as a first-run picture theatre on March 31 and, according to Bill Mahoney, manager of the Rialto Theatre, who, together with Martin Touhey of the Emery Theatre, will book the pictures into the new auditorium, either "Poor Men's Wives" or "The Hero" will be the opening attraction. An orchestra of 25 pieces is now being organized. The performances at the Majestic will be de luxe affairs, and two pictures shown on the bill, together with musical interruptions.

Equity's latest Daniel Carson Goodman production, "Has the World Gone Mad?" will be given its New England premier, showing at the Victory Theatre here late this week on the same bill with "The Pilgrim," the Charles Chaplin production, which will be shown at every Providence theatre simultaneously.

Business generally in New England picture houses has been on the increase, although the demand insofar as independent exchanges are concerned, has been confined exclusively to the better type of pictures.

Reports along film row verify the story published in Moving Picture World that Harry Ascher, manager of American Feature Film Company, and Sam Grand of Federated Exchange, while on the Coast will make a study of conditions with a view of entering the production field.

Franklin Film Exchange, according to reports heard in reliable sources, has already signed with Warner Brothers for their output of pictures for next season.

Sam Moscow will continue handling the productions made under the supervision of Charles C. Burr.

L. CASE RUSSELL

Adapter of sensationally successful "Ten Nights in a Barroom" and "Lost in a Big City," both starring John Lowell. Arrow is releasing.

Principal Will Make "Uncle Tom's Cabin"

Another classic is to be given everlasting life on the silver sheet of filmdom. Sol Lesser, president of Principal Pictures Corporation, announces the intention of that organization to start work immediately on a massive production of Harriet Beecher Stowe's famous story, "Uncle Tom's Cabin." This production promises to be one of the biggest film achievements in the career of Lesser and his associates. The Stowe story will be filmed in strict adherence to the original volume and one of the interesting facts pertaining to its production is that the entire story will be made in Los Angeles.

Instead of going to the ice regions, Principal Pictures will bring the ice and snow to their studio. Experts on ammonia process for ice making will be engaged to transform the studios of the Lesser organization into huge ice fields and frozen rivers. The entire studio area of Principal Pictures Corporation will be used for this production which is the main reason for the recent arrangements made by Lesser for production of Guy Bates Post's initial picture at the Thomas H. Ince studios and the Irving Cummings productions will all be made at Hollywood Studios.

"Uncle Tom's Cabin" was made by the World Film Corporation ten years ago. "Oliver Twist" was made many years ago also and Lesser has just released his Jackie Coogan version of the Dickens story to big success.

"Any book," says Mr. Lesser, "that survives generation after generation and that is read and re-read by the public, is deserving of everlasting life on the screen. We aim to gather together a cast of exceptional screen players to enact the Harriet Beecher Stowe story and it is our plan to start work as soon as sets are built and the players engaged."

Lesser also stated that "Uncle Tom's Cabin" would probably be given the public in road-show form.

"The Greatest Menace" Is New Drug Film

"The Greatest Menace" is now ready for the screen. This brand new picture which has its theme a "kayo" punch at the drug evil is to be released for territorial presentation by Mayer and Quinn on the state rights plan. Nothing has been left undone by the producers, J. G. Mayer, is making the production complete in every particular and the cast is an all-star one and includes some of the biggest players in filmdom. The story is the original work of Angela G. Kaufman, with the screen adaptation by Albert Rogell, who also directed the film.

"The Greatest Menace" tells the story of a young American, who becomes enmeshed by the drug horror. The authorities are making a fight against the drug system and in the metropolitan city where the locale offers proper environment, the son of the District Attorney is used by the system leaders to offset the work of the legal battlers.

It is a love story. A sister of the boy who becomes a drug addict, takes up the fight to save him from total destruction and her triumph is realistically and graphically depicted by the motion picture camera. The role of the sister is portrayed by Ann Little, who has starred in numerous big features. Robert Gordon enacts the brother and his characterization as a "dope fiend" is one of the bright spots of the story. Wilfred Lucas plays the boy's father. Harry Northrup is seen as the master mind of the dope ring. His chief-of-staff is played by "Red" Kirby. The part of a girl drug addict is taken by Rhea Mitchell. Other roles are played by Jack Livingston, Andrew McClellan, Mildred June, Gordon Mullen and Lew Meehan.

Hirsh Closes Many New Picture Sales

Nathan Hirsh, president of Aywon Film Corporation, which is releasing an anti-drug picture entitled, "The Drug Monster," this week reported numerous sales on productions that his firm is state righting. Melvin Hirsh is now on the road and reports sent back to New York intimate a number of other deals will be closed before the expiration of this week. The sales announced follow:

Progress Pictures of Washington, D. C., purchased for the territory of Delaware, Maryland, District of Columbia and Virginia. "White Hell" and "Dawn of Revenge," both starring Richard Travers; "Woman of Mystery," starring Francis Ford, and "The Rum Runners," starring Leo Maloney. Big Feature Rights purchased for Kentucky and Tennessee, "The Woman of Mystery" and "The Unconquered," starring Maciste. Apex Pictures of Pittsburgh, purchased for Western Pennsylvania and West Virginia, "The Unconquered." The Pearce Films, of New Orleans, purchased for Louisiana and Mississippi, "The Unconquered," and "Oh, Mabel, Behave," starring Mabel Normand.

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Will Nigh, producer for Weber & North; Bobby North, L. Lawrence Weber, and Sam Saxe

Morey, Breese and Billings Are Signed for Nex t Nigh Film

The efforts of Director Will Nigh and his distributors, L. Lawrence Weber and Bobby North, to capture the finest screen stars available for their second release, has been crowned with success. Not only have Tom Moore and Ann Forrest been secured, but an aggregation of sterling screen characters as famous in their particular roles as the leads are in theirs, has been added to the cast. Harry T. Morey, foremost "society strong-man," and star of "Beyond the Rainbow," "A Man's Home," "Silent Strength," "The Gauntlet," "The Sea Rider," "The Wildness of Youth," and "The Curse," has been cast for a fitting role in Nigh's second, now being made at the Metro Studios, New York.

Edmund Breese, veteran paternal character of the stage and screen, plays his famous role in Nigh's second production. He comes to this picture with a long list of laurels, including feature parts in "A Man's Home," "Burn 'Em Up Barnes," "Beyond the Rainbow," "A Master Mind," "Sure Fire Flint," and "The Curse."

Florence Billings, renowned beauty, and famed for her art as well as her fascinating physical charm, is remembered from her past performance in "Who Are My Parents," "What Fools Men Are," "Destiny's Isle," "Why Announce Your Marriage," "Handcuffs and Kisses," and "Nobody."

Shannon Day is another favorite included in the cast. She appeared in "Manslaughter," "Affairs of Anatol," "One Clear Call," "The Woman He Married," "All the Brothers Were Valiant," "Forbidden Fruit," "Man, Woman, Marriage," "Sacred and Profane Love" and others. She won her first laurels as a Ziegfeld Follies star.

These are not all. Announcement of further additions of nationally-known actors and actresses, each with an individual following among picture fans, will be made next week.

Equity Closes Another Big Deal on Goodman Feature

Activities during the past week at the office of Equity Pictures disclose the fact that two more big deals are about to be announced to the trade on "Has the World Gone Mad," the latest Daniel Carson Goodman "Special" and the actual closing of another foreign sale on this same production.

The latest buyer to be attracted by this Equity "Special" is Millard Johnson, representative of Australasian Film Ltd. Mr. Johnson has secured "Has the World Gone Mad" for the territories of Australia and New Zealand, the Dutch East Indies and Strait Settlements and in buying these latter two territories he took an additional territory on "Has the World Gone Mad"—something that he did not do with "What's Wrong With the Women," the previous Equity release and on any other picture previously sold to him by Equity.

This latest buy of Mr. Johnson is significant of two facts—firstly, he proves to Equity Pictures Corporation that he has supreme confidence in "Has the World Gone Mad" by buying it for his complete territory, the first time in his business dealing with that Corporation. Secondly, this sale again supports the contention of Equity that "Has the World Gone Mad" is a bigger and better production than "What's Wrong with the Women."

Many Changes In Pittsburgh

PITTSBURGH—(Special)—For the distributors of established and consistently good product, this season is proving a financial winner, but for others it has been a see-saw proposition. The Federated, Lande, Columbia, Skirboll's First National and the like have been doing a splendid business. Others have not been so fortunate, due to their lack of funds with which to effect the proper line-up and incidently, inability to get the needed product. The Lichtman product has grown immensely popular with exhibitors, as has also the Warner output. Arrow, C. B. C., Equity, Charley Burr and others also have fared profitably this season, but the firm with mediocre product obtained on paper or on percentage, have had hard going.

"What's Wrong With the Women," an Equity Daniel Carson Goodman production, has proven a big money-maker for everybody who has handled it. C. B. C. Film Sales Corporation's "More To Be Pitied" and "Only a Shop Girl" also have made considerably more than the wise-acres predicted, with Richard Talmadge proving the surprise star of the season. Charles C. Burr's pictures, because of their exploitation angle and careful production, have reaped a good harvest in this territory.

Samuel Blum, of the Superior Pictures Exchange, announced last week that the pictures owned by that firm have been turned over to the Exhibitors' Film Exchange. They include "A Child for Sale," "Heritage" and "Ashes of Love."

Harry Charnas' Federated Exchange has started its drive to put over Harvey Gates' "The Drug Traffic." Incidently, during the past week local exchangemen have received propositions from half a dozen distributors of "dope" films.

Joe Lefko, who was recently promoted to the general managership of the Harry Charnas' exchange interests, is a frequent visitor to Pittsburgh. He is immensely popular with exhibitors and always welcome on Forbes street, his old stamping ground.

Looks Big for Next Year—Is Seattle's Report

SEATTLE, WASH.—(Staff Special)—With the 1922-23 season still on in full bloom and the leading exchange managers reporting satisfactory business, every exchange in this territory is laying its plans for the coming season, which promises to be an even more lucrative one than the one that is gradually passing out.

Several of the exchanges, at the close of the season, will be able to show little profit. However, it cannot be said that these have not made money. On the contrary, they have made more money than ever before, but what money they have pulled in has been consumed in paying off obligations made last season, which was particularly disastrous in this section of the country.

De Luxe Film Exchange here has started exploiting "The Drug Traffic," which is reputed to be the first anti-drug picture on the market. Local newspapers have been conducting a vigorous campaign against dope peddlers and on this publicity exhibitors here expect to cash in. The picture is reported to be good entertainment and it is on the guarantee that it is that many important houses have booked it for extraordinary engagements.

"Service" was exemplified during the recent blizzard by Art Winstock, Washington representative for L. K. Brin, Warner Brothers' distributor in the Pacific Northwest. Rather than disappoint an exhibitor, who had booked "Rags to Riches," Winstock undertook to deliver the film by automobile, when the trains were stalled. He eventually got stalled, and set out afoot, carrying the film. As a result, both of his hands were frozen severely. He was cared for and sent home. His suitcase, and Warner Brothers' press books and literature were found in the snow and returned to Seattle, without further address. They found their way at once to the Kwality exchange.

L. K. Brin has just returned from New York, where he was in conference with Warner Brothers. Mr. Brin purchased the entire product, consisting of eighteen pictures, including the famous Belasco stage successes, for his territory.

Arrow announces the purchase of the Woman's Home Companion series of pictures by the Winter Garden Theatre, for Seattle, and the Circle Theatre, Portland. Bookings throughout the territory are lining up very satisfactorily.

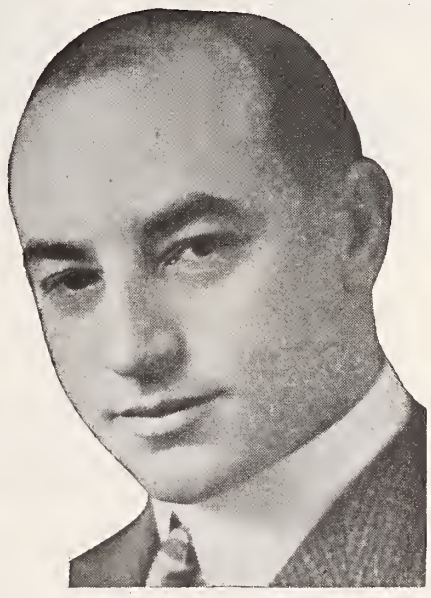
Prints of "The Worldly Madonna" are due in Seattle this week.

—BIGGER—BETTER —FUNNIER THAN EVER

THE NEW 1923 SERIES

MAKE YOUR PATRONS AND YOUR BOX OFFICE HAPPY·

Book PERCY & FERDIE HALLROOM COMEDIES



WE ARE MORE THAN SATISFIED!

Exhibitors in our territory never stop talking about the wonderful business they do on our product!

They haven't forgotten "TEN NIGHTS IN A BAR ROOM"—that production has been acclaimed a 100 percent clean up.

"STREETS OF NEW YORK," "NIGHT LIFE IN HOLLYWOOD," which we control in Illinois and Indiana, are breaking box office records! More publicity was given these pictures than any other independent feature ever offered in this territory.

Theatre owners realize what that means because they are looking toward us now to supply them with complete programs.

Our attractions, including features, super-productions, comedies, serials, etc., can be found on the screens of the most popular theatres.

The reason is that we shall always continue to offer a high standard of film and this policy places us as one of the foremost independent exchanges.

FRANK ZAMBRENO.

PROGRESS PICTURES COMPANY

808 S. Wabash Ave.
Chicago, Ill.

144 W. Vermont St.
Indianapolis, Ind.

MEN WHO ARE MAKING TRADE SIT UP

Warner Brothers' Executive Staff: Harry Rapf, Jack L. Warner, Harry M. Warner, Abe Warner, and Sam L. Warner

Big Pictures Needed Says Truart Head

After months spent in a careful survey of the independent market, M. H. Hoffman, vice president of the Truart Film Corporation, makes the sweeping declaration that the leaders of the state rights field are convinced that the day of the small picture is doomed.

"The Independents," said M. H. Hoffman, "must have big pictures; pictures which will stand the keenest competition of the product of the National organizations. When I fully realized this fact I immediately began the task of reorganizing the Truart Film Corporation so that it could meet these new demands of the independent exchange.

"We began to study big production, and as a result Edward Dillon's 'Women Men Marry' was made to fill a definite need. Burton King followed next in line with his 'Empty Cradle.' 'Broadway Gold,' Mr. Dillon's second production for Truart, with Elaine Hammerstein, Elliot Dexter and Kathlyn Williams in the stellar roles, will uphold the high standard we have set."

Truart is now working out a production plan, the details of which are not ready for publication. This plan is based upon data obtained in the sale of the first of the Truart Special production, "Women Men Marry," and will include only highly meritorious productions, which will be made to solve the problems confronting the independent operator.

"Women Men Marry" is reported to be an attractive offering. In the New York and Philadelphia territories it has played the big houses and leading circuits. It is playing at the Randolph in Chicago, and will soon open in Kansas City at the Liberty Theatre.

Bromberg Takes up Fight Against Reform Element

ATLANTA, GA.—(Special)—Not so long ago Bishop Warren A. Candler made certain accusations against the motion picture industry in general. The charges made in the course of a statement to the local press came as a bitter surprise to exhibiting interests and picture people in general. However, nothing was said until last Sunday when Arthur C. Bromberg, head of Bromberg Attractions, Inc., sent a letter to local newspapers, condemning the charges. His defense was a brilliant one and has won no end of praise for him.

"I count it a privilege to know many of the biggest people in the business," he said. "Bishop Candler states that the simple truth is the movie is the worst form of entertainment the world has ever known. He infers that motion pictures have played an important part in the wave of crime which has lately swept over this country. He quotes paid reformers and the like. Is not the reverend bishop aware that several thousand churches throughout the United States employ motion pictures as a means of stimulating attendance, spreading information and inculcating the higher morals of the young?"

The first prints of "The Drug Traffic," the first anti-drug picture to appear in this territory, arrived here this week from the Coast. This picture features Gladys Brockwell, Barbara Tennent and Bob Walker. Southern States Film Company is handling the picture.

"Shadows," the Al Lichtman special, starring Lon Chaney, played the Metropolitan to good business last week.

"Doc" Graham, for many years proprietor of the Gem Feature Service of Birmingham, Ala., an independent film and supply house, died last week at his home there.

William K. Jenkins, president of Enterprise Distributing Corporation, is now on the West Coast studying production and collecting advance information on forthcoming independent productions. He will visit the mid-west and Southern exchanges of his company before returning.

Considerable interest was occasioned in local film circles during the past week when word was officially received that the Warner Brothers are seeking the services of "big star names." Rumors heard here mention a number of stars now appearing in program pictures.

IN CHICAGO

GREIVER PRODUCTIONS

831 S. WABASH AVE.

"DRUG TRAFFIC"
with Gladys Brockwell, Barbara Tennant, Montague Love, Gladys Hullette

"SECRETS OF PARIS"
with Lew Cody and Dolores Cassinelli

"ONLY A SHOP GIRL"
Estelle Taylor, Mae Busch, Wallace Beery, Tully Marshall and William Scott

"THE WORLD A STAGE"
with Dorothy Phillips, Kenneth Harlan and Bruce McRae

"ENVIRONMENT"
with Milton Sills, Alice Lake and Baby Hedrick

"MORE TO BE PITIED THAN SCORNED"
with Alice Lake, Rosemary Theby and J. Frank Glendon

Pictures That Make Money Do Real Talking—

FOR years the independent market has heard the cry: "Pictures of quality—let us have them."

And the cry has been heeded. In fact, it has been more than heeded. And we take pride in announcing that we have been fortunate enough to tie up with an independent producing-distributing company that is second to none—Warner Brothers.

Theirs are pictures that honestly make money talk. They not only bring patrons to your theatre, but they bring them there with money—money that is returned one hundred per cent. in the form of entertainment that makes your patrons leave your theatre satisfied, superlatively entertained, and a living ballyhoo for your house.

INDEPENDENT FILM CORPORATION is the supreme exchange that exhibitors who have cashed in on Warner Brothers product have built. It stands as a monument testifying to the readiness of exhibitors to book money-making productions regardless of who makes them—so long as they furnish good, clean, honest, wholesome entertainment. You have heard about Warner Brothers' Classic Seven—"Rags to Riches," "Heroes of the Street," "Dangerous Adventure," "Beautiful and Damned," "Main Street," "Brass," "Little Church Around the Corner"—now prepare for

Warner Brothers' Classic Eighteen

To be released during the coming season.

This series will include productions based on David Belasco masterpieces, George M. Cohan successes, and equally popular works.

These productions will be produced by producers who have proved their mettle by turning out winning pictures—with stars you can blaze forth to the world with the boast they are worth any man's money.

NOW IS THE TIME TO PLAN FOR NEXT YEAR—SO KEEP YOUR DATES OPEN FOR THESE GREAT BOX OFFICE WINNERS!

TAKE NO CHANCES—CONSULT US NOW.

IT WILL SAVE WORRYING TO MORROW.

Independent Film Corporation

LOU BURMAN, PROP.

1319 VINE STREET, PHILADELPHIA **MATHER BLDG., WASHINGTON, D. C.**

Johnny Hines' Latest Feature Now Ready

Johnny Hines' latest melocomedy is ready for release. It is titled "Luck," and from all advance reports exhibitors that play it may consider themselves lucky.

It is a combination of comedy, pathos, drama, pep and punch so cleverly woven together, it is said, as to provide even better entertainment than "Burn 'Em Up Barnes" and "Sure Fire Flint." At least this was the result when it was "tried on the dog" at a New York theatre recently where it went in "cold" and unexpectedly, scoring a remarkable laughing hit. The opinion of those who attended this try-out performance was to the effect that "Luck" would outshine all of Johnny Hines' previous efforts as a box office attraction.

"Luck" was written by Jackson Gregory and the titles are the work of Ralph Spence who created so many laughs with his subtitles in "Sure Fire Flint." The story concerns the adventures of a young millionaire who has been accused of being yellow and sets out to disprove the aspersion. That he does so, and with a vengeance, is a foregone conclusion. He begins by winning a cross-country run in most amusing fashion, aided by an elephant, and ends up by acquiring a valuable real estate development and the girl of his heart. Interwoven throughout the plot are numberless highly amusing situations and countless thrills, it is said.

As in all of the Hines' melocomedies the peppery star is supported by one of C. C. Burr's carefully selected all-star casts. In "Luck" Violet Mersereau, Robert Edeson, Edmund Breese, Warner Richmmond, Charlie Murray, Polly Moran and Flora Finch have prominent roles. All of them lend their talents to the general excellence of the picture and combine to put over what is conceded to be one of the finest feature films of the season.

Live News

Wyndham Standing, who has recently returned from Holland, where he made the "Lion's Mouse" and "The Hypocrites," two feature films which Producers Security are handling, is on his way to the Coast to confer on an important motion picture deal.

There has been some confusion due to the similarity of names and themes between Griffith's "One Exciting Night" and the current Producers Security release, "In the Night." Both are mystery melodramas full of thrills and suspense. "In the Night," however, was made from the great stage and book success of the same title. The happenings all taking place in one night. This film has a complete all-star cast.

While Oscar Apfel was filming "The Wolf's Fangs," starring Wilfred Lytell and Nancy Beaver, in the north woods of Maine near a famous trading post, Wray Physioe was making "The Love Nest," starring Richard Travers and Jean Scott, on the sea coast of Maine. There was a race on between the two directors and a native trapper carried weekly reports, traveling on skis through heavy blizzards. Mr. Apfel won by a day and was presented by his company with a pair of snow shoes. These two films are released through Producers Security Corp.

Word comes that not since "Earthbound" has Wyndham Standing made such a success as in his last picture, now receiving final titling under the supervision of Charles Giblyn. Producers Security Corp., who have control of releasing arrangements, say that Giblyn and Standing have kept the message of "The Hypocrites" intact, and presented a screen story of the famous Henry Arthur Jones success that will in every way measure up to the standard set by the stage production.

Carlton King, president of the Carlton King Productions, is back at work in the Hollywood studios after a trip to New York with his manager, J. Frank Moore, and reports good progress on the fifth of his series of twelve two-reel rural comedy dramas. Producers Security will issue one a month. Each drama is complete in itself, but the character of Jed, the Town Marshal, runs through the series. These rural dramas have much of the flavor of "The Old Homestead," and should attain the success accorded that world beater.

Will Richard Barthelmess, who has just become a proud father, sing as a lullaby that old melody, "Just a Song at Twilight"? This song of many generations should be familiar to him, as he is starred in this Producers Security release in which he is supported by Evelyn Greeley of "Bull Dog Drummond" fame and Pedro de Cordoba.

There is a run on now for sea pictures. "Fury," with Richard Barthelmess and Dorothy Gish, both of whom are starring in two Producers Security successes, "Just a Song at Twilight" and "The Country Flapper," Hodkinson's "Down in the Sea in Ships," and now comes Producers Security with "The Love Nest," taken on the Maine coast and featuring an old sailing vessel a hundred years old.

"The Wolf's Fangs," the Producers Security release, starring Wilfred Lytell and Nancy Beaver, which Oscar Apfel directed, should not be confused with another current release of similar title. This picture was filmed in the northernmost parts of the Maine woods, and is a picture particularly suited to young people. Besides striking photographs effects, it contains scenes of native trappers, exhibiting their skill with snow shoes and skis.

Dorothy Gish, starring in "The Country Flapper," a Producers Security release, surprised the actresses of the famous Stage Door Inn last week by presenting them with an almost life-size doll dressed like herself in the character of a gingham-clad flapper, Glenn Hunter, who played opposite Miss Gish in the film, and is now starring in the current New York stage success, "Merton of the Movies," was on hand to assist in the presentation.

Carlton King, while in New York settling the releasing arrangements with Producers Security for his series of twelve two-reel rural comedy dramas, was approached by a delegation from the Navy League, of which he was manager during the war, on the subject of starting a similar league in Los Angeles.

"The Beast," Thomas Dixon's new super-production, for which Producers Security has the releasing arrangements, is the seventh straight success from this famous writer's pen. It is a thriller with a powerful message of self-determination, and produces on as big a scale as his "Clansman." Madlyn Clare plays the leading feminine role, and Warner P. Richmon, well-known stage and screen actor, handles the juvenile lead. In "The Beast," Mr. Dixon is said to outdo all his previous sensational successes and achieved a masterpiece.

According to Wyndham Standing, star of "The Hypocrites," the part of the curate, Rev. Edgar Linnell, is one of the finest roles he has ever portrayed. The sincerity and strength of "The Hypocrites" gave it its phenomenal Broadway run. The play itself is said to be one of the favorites of the fifty plays from the pen of its prolific author, Henry Arthur Jones.

Thomas A. Curran, special representaive of the Arrow Film Corporation, is at present in Boston, visiting exchangemen in that territory.

While in New York last week Bill Shapiro of Franklin Film Exchange of Boston virtually closed for the entire 1923-1924 output of Warner Brothers in New England.

Francis Hawkins, secretary of Producers Security Corporation, left on Tuesday of this week for a swing about the country, visiting exchange centres. He will be away from New York about eight weeks.

Al Lichtman, president of Al Lichtman Corporation, sailed on Tuesday morning for Europe, where he will be for several months.

Sam Moscow, of Moscow Films, Inc., of Boston, while in New York last week, closed for the New England rights to the entire Charles C. Burr product. His next release will be "Luck," a Johnny Hines special.

As yet no distribution arrangements have been made for Bennie Zeidman's independent picture, "The Spider and the Rose."

Mr. Independent Exhibitor

ON the level, Mr. Independent Exhibitor, do you mean business?

You have been crying for good pictures. You've accused the independent market, in the past, of being conspicuous by its absence of good pictures.

Well, in a large measure, you have been right.

But your complaints have not been in vain. They have been heeded. And you know it.

But, on the level, Mr. Independent Exhibitor, did you do your "bit" toward helping those who have invested their all to help you?

True, more exhibitors have used good independent pictures than ever before.

But, on the level—just between ourselves—have you ever given thought to what might happen to you if those independent boys were out of business?

You can bet your right optic you have.

You bought independent pictures this year because they made money for you.

There was no other reason.

And we know it.

But in booking those pictures have you considered the future of the makers of those productions?

You can bet your left optic you did not.

And you know it.

But remember one thing, Mr. Independent Exhibitor, the independent producer is your best bet.

He's your ace in the hole.

And you never waste aces.

Don't waste this one. Think it over.—R. F.

Pluggers Are Reaping Real Harvest

(*Continued from page* 177)

ture ventures. Like his brother, Louis, he has extensive holdings outside the picture business. Office: Loew State Theatre Building, New York.

ALFRED WEISS—Is now in control of Clarion Pictures Corporation, Artclass Pictures Corporation and a number of other independent distributing and producing properties formerly operated by the Weiss Brothers. Mr. Weiss is one of the best known executives in the business. He was associated with the Goldwyn Company, having helped organize that firm. Last year he sold his interests in that concern and joined Weiss Brothers. Offices: Loew State Theatre Building.

NAT ROTHSTEIN—In addition to successfully handling all the publicity exploitation, and advertising for Film Booking Offices, in a manner that leaves no doubt as to his ability, also serves as publicity and exploitation director of Equity Pictures Corporation. Nat's advertisements know no rival, for they always hit the mark. He made history when he devoted all his time to Equity productions and is repeating with Film Booking Offices. His offices are in the R-C Film Building, Seventh avenue and 48th street, New York.

JOHN LOWELL—In addition to being the star of that sensational Blazed Trails production, "Ten Nights in a Barroom," is also a producer. Mr. Lowell came into the picture purely by accident. A certain film man in Boston was indebted to him and unable to meet his obligations, gave Mr. Lowell control of his picture interests. That was some five years ago. Since then Mr. Lowell has been producing regularly. His latest production, "Lost in a Big City," in which he is starred and for which L. Case Russell wrote the scenario, opened this week in Paterson, N. J. Office: Blazed Trails Studio, Gloversville, N. Y.

DAVID P. HOWELLS—Is another leader in his line. He, too, is a pioneer, having first attracted general attention with "The Hope Diamond Mystery." At present he is associated with Ben Blumenthal in the handling of "Othello." While generally recognized as a leading exporter, Mr. Howells also has from time to time released specials in the independent market. His offices are at 729 Seventh avenue, New York.

DIRECT-TO-PUBLIC ADVERTISING

DDED to the fact that audience values are deliberately built into every Preferred Picture, each production is backed up by a consistent advertising campaign that reaches millions of persons each month.

In Eastern Pennsylvania and Southern New Jersey, hundreds of outdoor billboards carry the mighty message of each attraction to the public. These stand out in bold relief on the main thoroughfares, highways and railroads.

Many thousands of dollars are expended yearly on this one item of exploitation alone. The Al Lichtman Corporation and Masterpiece Film Attractions maintain the most complete and systematic methods of reaching newspaper columns; gathering column after column of important space for newsy stories about stars and cuts that portray important scenes of individual Preferred Pictures.

Masterpiece Film Attractions has long been recognized as the foremost exchange in this territory extending the fullest amount of cooperation to exhibitors. Billboards, newspapers, and special exploitation stunts, will be even enlarged during the coming months so that each individual theatre may reap the greatest results with Preferred Pictures.

Masterpiece Film Attractions

1329 VINE STREET
PHILADELPHIA

BEN AMSTERDAM
LOUIS KORSON

Franchise Holders

PREFERRED PICTURES through
AL LICHTMAN CORPORATION

Contracts Now!
Release Date Soon!

Two of the Outstanding Attractions of the Year
With Real Drawing Power Which Exhibitors
Will Quickly Make Room for

THE COMPELLING DRAMA OF PRIMITIVE EMOTIONS

"THE UNCONQUERED WOMAN"

WITH AMERICA'S MOST BEAUTIFUL ACTRESS

RUBY DE REMER

OSCAR LUND'S

Absorbing Story of Wholesome Sentiment and Thrilling Interest. Inspired by the Beloved Song of the Same Title

"Love's Old Sweet Song"

With an Exceptional Cast Headed by

LOUIS WOLHEIM

The Sensationally Successful Star of "THE HAIRY APE"

HELEN LOWELL
DONALD GALLAHER
BABY MARGARET

ROYAL PICTURES BRING ROYAL RESULTS

ROYAL PICTURES, Inc.

1337 VINE STREET PHILADELPHIA

DAVE SEGAL—JAY KENTER

New Season Promises Much in Philadelphia

PHILADELPHIA — (Special) —Independent exchangemen in this city are not worrying much about exhibitor patronage next year. The current season has proved conclusively to them that, given the right kind of pictures, they cannot help but get bookings. This fact developed in no uncertain way during the current season, which has been the greatest independents here have known. In the first place, Philadelphia boasts of first-class exchanges, owned or managed by men who have been in the picture business for many years. True, most of them have literally grown with the industry itself.

Independent distrihutors have heen unable to cope with the demand of local exchanges for product. In fact, this territory has grahhed everything the minute national independent distributors have advertised the product. Exhihitors have heen given every cooperation and exchangemen here are vieing with each other in the matter of exploitation, with the result that the good pictures have had no trouhle catching on.

Philadelphia's exchanges are a credit to the independent field in general. The local independent exchanges are Masterpiece Film Attractions, Inc., Independent Film Corporation, Twentieth Century Film Company, Royal Pictures, Inc., Metro Pictures Corporation, De Luxe Film Company, Inc., and Imperial Pictures, Inc.

Ben Amsterdam and Louis Korson own the Masterpiece Exchange, which ranks among the wealthiest and hest patronized independent exchange in the country. This exchange is also a co-partner of Al Lichtman Corporation, handling the entire Preferred Pictures output in this territory. Messrs. Amsterdam and Korson also own the rights to the Weher & North output. The exchange is located at 1329 Vine street. Walter Greene is the exploitation director. Some of the higger winners of this exchange include "Thorns and Orange Blossoms," "Rich Men's Wives" and "Shadows."

Independent Film Corporation is owned and managed hy Lou Burman, one of the livest wires in this territory. This exchange, at 1331 Vine street, handles Warner Brothers' product exclusively. The progress of this exchange has heen consistent with the meteoric progress of Warner Brothers. Mr. Burman has signed for the entire Warner output for next season. He is now dickering for other independent product for this territory as well as for Washington, where he operates a branch exchange.

Tony Luchese and Oscar Neufeld operate the De Luxe Exchange, Inc., located at 1318 Vine street. This concern has been huying the bigger independent productions, hut for the past 18 months has heen stressing every effort putting over the prodnct of Arrow Film Corporation. Mr. Luchese is well liked and a pioneer in the distrihuting end of the film business. His partner is recognized as one of the keenest business men here. Bill Haggerty handles the exploitation.

Gene and Harry Marcus have been making history for the Twentieth Century Film Company, Inc., which they own and which is located at 256 North 13th street, here. This concern has taken over the entire output of Principal Pictures Corporation and is now releasing that firm's initial pictures. "Environment" and "The World's a Stage." It is also in the market for hig exploitable productions.

David Segal is manager and owner of Royal Pictures, Inc., located at 1331 Vine street. Segal is one of the youngest exchange owners in the country. Until last season he handled all the product of C. C. Burr and Pioneer Pictures Corporation. He is now buying pictures on the individual plan.

Boh Lynch is the genial and popular manager of the local Metro exchange, 1321 Vine street, which is doing a splendid business. In addition to handling the entire output of Metro Pictures Corporation, Lynch is huying pictnres in the open market and has tied up with Charles C. Burr of the Mastodon Films, Inc. He is releasing all the current C. C. Burr releases. He also is handling the Betty Blythe productions and the Ed Sloman special, "The Last Hour."

The other exchanges here are Graphic and Imperial Exchanges, handling state rights pictures exclusively.

The Censorship Commission in this territory has apparently put its foot down on anti-drug pictures, for salesmen from New York with such prints are finding no huyers willing to gamhle with the censors.

"Women Men Love," with E. K. Lincoln, an Ed Dillon directed picture, which Boh Lynch is releasing here, had its premiere showing at the Arcadia and Capitol Theatres here this week.

Dave Starkman is operating the Standard Film Attractions, Inc., at 1322 Vine street, and right now he is working on "The Expose of Cutting a Lady in Half."

Harry Grelle Buys Iron City Film Exchange

PITTSBURGH (Special)—On Tuesday, February 13, one of the higgest film deals ever consummated in Pittsburgh was completed. Harry F. Greele of the Supreme Photoplay Company, formerly known as the Supreme Photoplays Productions, took over the Iron City Film Exchange, owned by Joseph Skirholl and J. B. Clark. This exchange has the franchise for the distrihution of the Warner Brothers' Classics of the Screen in the western Pennsylvania-West Virginia film section. Mr. Skirholl stated that his only reason for selling the Iron City Exchange was for the fact that he is going to the West Coast for First National, and it would he an impossibility for him to attempt to retain the film company here.

He spoke of the great popularity of the Warner's productions here, and expressed the opinion that Harry Grelle is the right man to give the productions the representation that they deserve. The Supreme Exchange is located in the heart of Pittshurgh's film row, at 1026 Forhes Street. The office and sales forces will of necessity he increased in the near future, however. Messrs. Kelly and Wilkinson are already out on the road, and Miss Hazel Good remains in the office as secretary to Mr. Grelle.

Samuel Blum, of the Snperior Pictures Exchange, Pittsburgh, prior to his departure for Philadelphia last week, informed the World representative that his pictures will he released in this territory hy Manager William 1. Forrey, of the Exhihitors' Film Exchange. This includes new prints of 44 issues of the Vod-a-Vil Movies, and three hig features, "A Child For Sale," "Heritage" and "Ashes of Love." Mr. Forrey's offices are located in the Seltzer huilding at 1201 Liberty Ave., Pittshurgh, Pa.

Saul Frank, formerly in the West Virginia section on the road for Federated, is now working the main line, while Frank Windsteiu is his successor down state.

Manager Fisher and General Manager Lefko, of Federated, spent a few days in Cleveland recently at a sales conference of Federated officials.

DE LUXE

THE "BUY" WORD
IN
PICTURES

"TONY" LUCHESE
OSCAR NEUFIELD

PHILADELPHIA'S LEADING INDEPENDENT EXCHANGE

The confidence an exhibitor places in an exchange is due, primarily, to two causes—quality of product and calibre of service—

It has been our privilege to serve exhibitors in the Eastern Pennsylvania Territory for upwards of Fourteen Years—

It has always been our policy to release only pictures of merit on a basis that would prove mutually profitable to the exhibitor and to ourselves—

Each member of our organization is pledged to render a service as near perfect as it is humanly possible to give, whether the account be large or small—

We take a justifiable pride in our accomplishment—the building of an establishment that is conceded to be Philadelphia's Leading Independent Exchange—

DE LUXE FILM CO., Inc.

1318 VINE STREET PHILADELPHIA

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Louis K. Sidney Hooked Mystic Shrine to Big Ticket Sale. Here Is Your Tip

MORE than passing notice is due the exploit of Louis K. Sidney in tying up El Jebel Temple, the Denver temple of the Mystic Shrine, to the sale of The Town That Forgot God at the Isis Theatre.

Merely as an exploit it is good business, though somewhat along the lines of the sales by the American Legion, Boy Scouts and similar organizations, but Mr. Sidney's stunt does more than that. It gives emphasis to the fact that now is the time to hook fraternal organizations to a ticket sale with the best chances of getting big results.

Here was the situation in Denver. The Imperial Council, the national Shrine body, meets in Washington, D. C., in June. Denver wants the session of the Council in 1926; the first date they are likely to be able to secure. One of the campaign stunts is sending the uniformed bodies, the band and Arab Patrol to the intervening conventions to whoop things up. It will cost a lot of money to move these large bodies from Denver to Washington and back.

Both Profit

Giving El Jebel a percentage of the sales, Mr. Sidney gets not only the Shriners, but the business section of the town, for to obtain the convention means money. The bank clearances at San Francisco last year were six million dollars above the average the week the Imperial Council was in session there.

Naturally the entire town got in behind the temple. Merchants donated the use of their trucks, hotels permitted all sorts of advertising, the Rotary, Kiwanis, Lions and similar organizations came out in favor of the movement, and naturally the general public trailed.

It is only in isolated instances that so heavy a campaign can be planned, but in most large cities not one but several hook-ups can be arranged, for the Shrine is but one of a number of organizations having a national convention attended by large delegations. The Elks, the Tall Cedars of Lebanon and many others send uniformed units to the conventions to take part in the street parades, and it is seldom done at the cost of the organization. Generally it is accomplished through the medium of entertainments and indoor circuses.

No Risk Here

Not infrequently something goes wrong with the plans and the offering is a failure instead of a success and creates a deficit instead of a surplus.

A percentage scheme involves no risk to the society other than the cost of printing, and is apt to yield a better return. The uniformed units supply a good ballyhoo, and the large membership gets out and works and works hard.

Scout around and find out just what organizations in your town are planning to send delegations to the National Conventions. Make your deal with them at once. Give them a good attraction to sell, and you will be able to make not one but perhaps several hook-ups with the same organization.

This holds good even in the smaller towns. There are numerous Shrine Clubs contributory to the various Temples, and these can be approached on a local drive to help the movement, and in towns too small to have much ambition toward National Conventions there are often State Conventions to call for a visit and a disbursement; not so large, but on a scale commensurate with the town. All of these can be hooked in, if properly approached, but the deal must be put over before May, since most of the conventions are in May and June.

If you are not a joiner yourself, hunt up a badge-wearing friend and get the dope from him. You may lose some of your immediate receipts, if you offer the right sort of attraction, but you will more than get it back through the year in the good will you create.

Get busy.

Garden of Eden Set to Sell Adam's Rib

If you cannot get an authentic fossilized rib of Adam for your lobby display, and probably you cannot, try the prehistoric set for Adam's Rib as suggested by the Paramount Exploitation Department. It is effective and involves less work than the cut suggests.

The figures can be taken from the 24-sheet and set up in a forest of real or painted trees as your taste and purse indicate. The box office is masked in to suggest a rock hut, and a little moss or grass mats around the base of this and the tree trunks will help the effect a great deal. If you use such material, see that it is fireproofed, or you will be advertising a forest fire the film will not show.

But the exploitation department is all wet on the cutout letters. John (formerly Max) Rosenfield, suggests that these be strung from the top of the arch and weighted to prevent their swaying in the March breezes. It's all wrong. String them on fine wires in the usual way. Let them hang pendant and they will get all entangled. The idea is good, but the method is essentially golem.

This style of lobby will work well on a wide area and even better on the corridor style. Here the middle distance should be kept fairly dark with the box office strongly lighted at the far end with blue-white lights rather than straight white or yellow. A corridor lobby can also be made into a cave. Soak paper in flour paste, work it while still wet into rock formation over a wooden frame work, let it dry and then paint and you'll have a real cave for your cave people.

Don't spoil the effect with lobby frames. Set these to either side or get them into nearby store windows.

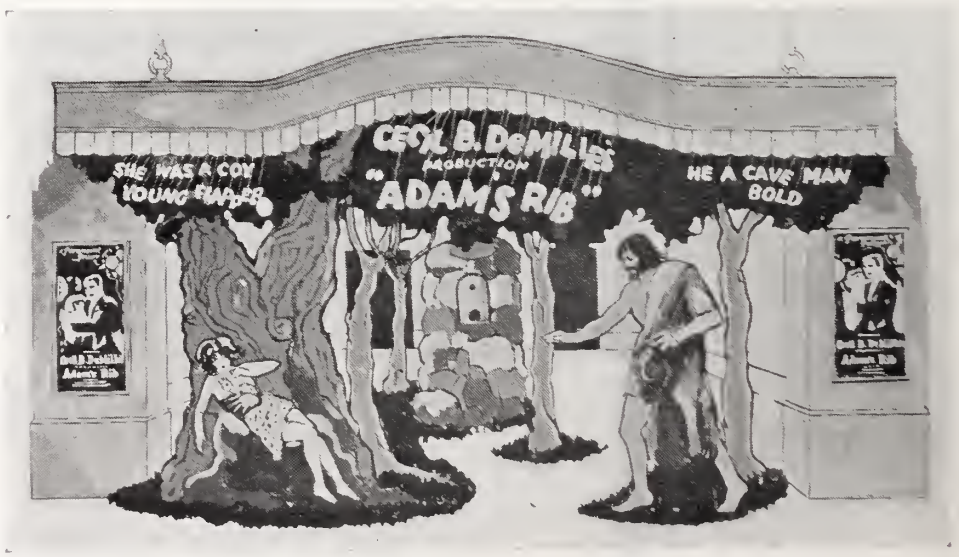
Herschel Stuart Had an Advertising Film

There has been a lot of talk about running advertising films on picture programs, but it took Herschel Stuart to work it right.

The Cadillac agency had a film showing the construction of an automobile; of course, of their own make. They could not get a theatre showing for it. There was an automobile show coming along. Stuart told them he would run the film—which really was of audience interest—if they would do the advertising for Racing Hearts and whoop things up for the Agnes Ayres feature at the auto show.

The agency took a full page for the Missouri Theatre in the St. Louis Sunday papers, and simply plastered the show with heralds printed up at their expense, and Herschel wore a wide smile every time he looked at the hole in his ledger where that week's advertising bill ordinarily would have been represented by three figures.

And no one in the audience thought it was other than a special feature booked in to match up with auto show week.



A Paramount Release

HERE ARE THE MAKINGS OF A LOBBY FOR ADAM'S RIB

It plays up the episode, which in a De Mille story is almost always more important than the plot which excuses it. The modern angle can be sold through a display of stills in the side frames. The 24-sheet supplies the figures

Illustrious Guests Praise Blanchard

J. M. Blanchard, of the Strand Theatre, Sunbury, Pa., pulls something entirely new in a reader tag to a display for Norma Talmadge in The Eternal Flame.

He uses four fives in a straight display, with a plan book cut of the star and the candle, and drops down a two fives, set in twelve point Roman in a lightly paneled box. In this he tells how a representative crowd approved the picture, and in addition to the local lights he lists among the audience visitors from Philadelphia, New Orleans, Chicago and New York and quotes their opinions. This gave dignity to the gathering, and doubtless carried a real punch to the local readers. It is a permissible fake, and the idea might convey a suggestion to others.

For the Prince

Looking around for something new on "When Knighthood Was in Flower," T. W. Logan, of the Allen Theatre, and George A. Smith, Paramounteer, announced a beauty contest.

Nothing new in that, of course; but hist!

The prize was nothing less than the promise that the photograph of the winner would be sent to H. R. H., the Prince of Wales.

There was no promise that the Prince would make reply, or even the assurance that he would even shed the light of his royal lamps on the print; just the promise that it would be put in the mails, more or less properly addressed.

That was enough to get the entire town talking and to bring out about one thousand contestants.

And it brought a raft of business to the Allen Theatre, London, Ontario.

Butterfly Wives

Arthur Swanke, of the Rialto Theatre, El Dorado, Ark., sends in a pretty lobby on "Rich Men's Wives," but the photograph is too dull to stand reproduction.

The essential is a trio of compo board butterflies strung across the front. The larger carries the title and the others these legends: "Are they butterflies to be pitied or scorned?" "Are they butterflies to be envied and denied?"

With the painting done in the brilliant colors the butterfly suggests, the effect was striking and selling.

A United Artists Release

SELLING OLD PHONOGRAPH RECORDS WITH A NEW FEATURE

Pete Smith hooked the phonograph shops to the old musical records of the opera when "Robin Hood" played Pittsburgh, and all of the delivery trucks carried this modest display of advertising matter to supplement a generously planned window campaign.

Found One

Walter D. Nealand, a Goldwynner, has found a town where the bannered street car is new—or was until he went and spoiled it by chartering a car for three days, three hours a day.

The town was Springfield, Ill., and a report has it that people would line up on the curb to see the strange sight. Nealand was working with W. W. Watts, of the Princess Theatre, on "Broken Chains," and fighting a big opposition attraction. The picture was to open on Sunday, but the car and other stunts aroused such interest that the Saturday picture was pulled and the "Broken Chains" started a day earlier. From seven o'clock on there was a standout and the Saturday business was even better than the usual Sunday attendance, which is the star day.

We wonder if Nealand thought to tie some broken chains to the tail of the street car. It would have helped.

Pepping it Up

Roy Miller, advertising manager of the California Theatre, Los Angeles, hooked to the manufacturer of an after dinner mint for 10,000 packages of the candy, each containing four pieces in a glassine envelope printed up:

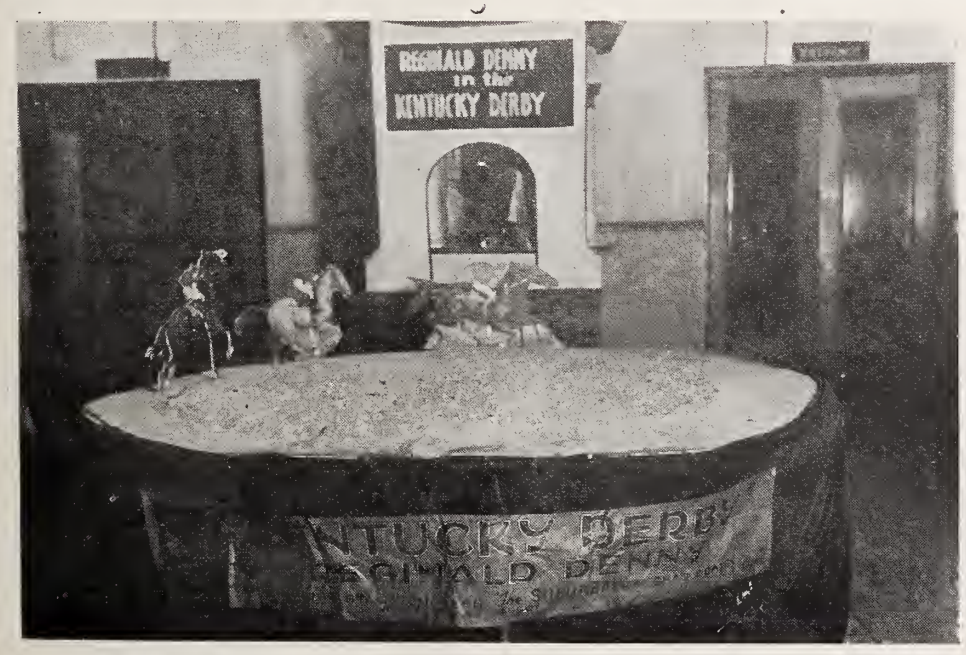
After dinner
a Jevne Mint or two
and then—to the
California Theatre,
Hall Caine's
mighty love story,
The Christian.

These were distributed in restaurants and cafeterias and caught the patrons about theatre-going time. The connection was not as close as it might have been with some other plays, but it helped business on a picture they wished to put over to the limit.

Reprinted Feature

Reprinting the article on happiness written on Dr. Jack by a medical authority, the Liberty Theatre, Seattle, took three-quarters of a page for the reprint, with a top line reading, "The article below, by a world-famous physician, is enormously interesting; possibly the most thoughtful and informative article in the paper tonight. Read every line of it." Only a border suggested this as a paid advertisement, and it helped very materially to start the Liberty on a fourth week of the Harold Lloyd comedy, "to accommodate the unending crowds," which is a very neat line.

Dr. Jack has supplied the managers with better material than was ever before sent out on a farce comedy, and intelligent use is being made of the stuff in all parts of the country.



A Universal Release

A SIMPLE RACE TRACK FOR "THE KENTUCKY DERBY"

Recently we showed an elaborate lobby miniature. F. H. Miller, of the Rialto Theatre, Augusta, Ga., gets much the same effect with a smaller outlay by setting cutouts on the rim of a circular table covered with sand and masked in with cloth.

More Angles for "The Third Alarm"

Harold F. Wendt, a F. B. O. exploiteer, put over "The Third Alarm" at the Strand Theatre, Canton, Ohio, with some new trimmings.

The fire department was hooked to the scheme on the basis of a percentage of their direct ticket sales, and they made several fake runs to buildings where smoke pots on the roofs were raising dense clouds of smoke. After running the ladders up to the roofs, the firemen canvassed the crowds on ticket sales.

They also sold tickets in blocks to the fire insurance people to send their policy holders that they might be warned to be careful, and the fire hydrants were tagged with no parking signs. Some 15,000 tickets were disposed of.

Tying up to municipal departments is going to be worn out pretty soon, but it is good while it lasts. The rumor that the F. B. O. is going after the street cleaners next has not been verified.

A Pathe Release

PUTTING OVER "DR. JACK" WITH A JAZZ ORCHESTRA

E. E. Bair, of the new State Theatre, Uhrichsville, Ohio, had a jazz band as part of his opening bill. Harold Lloyd was his underline. Dressing his players like Lloyd, with lettered hats, gave him a splendid ballyhoo for the coming attraction.

Had Oilcloth Mats for Denver Streets

Oilcloth street mats have bobbed up again, this time in Denver, where Goldwynner Eddie Carrier has been helping Manager Talbot, of the Colorado Theatre, put over "The Strangers' Banquet."

A dry goods store supplied the material: a patent floor covering, in return for the advertisement of the store at each end of the strip, calling attention to its wearing qualities. The house ad was painted in the center. Carrier's share of the job was to get police permission to place these mats on prominent corners. The house ads were dual, being placed back to back so that no matter which way you were headed, you could read without difficulty.

Taxis were induced to use windshield strips reading "Official car to 'The Strangers' Banquet,'" and 200 time cards were supplied the factories urging the employees to ring in on time and to be sure and see the advertised feature.

Trailers were used at the Colorado, where "Robin Hood" was having a ten-day run, and at the America, a sister house.

John C. Green Pays Tribute to Wallie

John C. Green, of the Capitol Theatre, Guelph, Canada, a veteran showman, pays a tribute to Wallace Reid in his advertising for "Thirty Days," and not only plugs the nasty suggestiveness of a few yellow newspapers, but he wins the approval of his patrons, with whom Reid was a favorite star.

He hit up his usual space to nearly three columns and gives more than half of it to a panel headed "Taps for Wallie Reid," in which he pays a graceful tribute to the always clean productions in which Wallie was starred and winding up with an eulogy which concludes:

"Wallace Reid has passed on, but his name and the joyful hours he brought into many a drab life, as his laughter-bringing pictures flashed on the screens of the world's best theatres will long be remembered."

After the signature comes the quotation: "Let those who are without sin cast the first stone." The lower half of the space is given to the picture with the assurance that it was the last in which the dead star played. It was a nice handling of a somewhat delicate situation.

Beats a Summons

H. C. Beardsley, who has a theatre named after him in Red Oak, Ia., has worked a successor to the automobile infraction card. He had larger cards printed up so that the "For Sale" was the prominent feature, and these were hung upon all parked cars at a busy hour.

The full text read: "This automobile is not for sale as the family will need it to carry them to the Beardsley Theatre to see Norma Talmadge's greatest picture, "The Eternal Flame."

The shock of seeing a for sale sign on your car is great, but not as unpleasant in its effect as the supposed summons, and so it works better.

We do not like so well Mr. Beardsley's "apology" in which he retracts a previous statement that "Smilin' Through" was Miss Talmadge's finest picture and substitutes "The Eternal Flame." Sell the "Flame" on its own merits.

An Associated Exhibitors' Release

HERE'S A NEW AND GOOD IDEA FOR A "GRANDMA'S BOY" LOBBY

It was planned by R. D. France for Holton's People's Theatre, Port Arthur, Texas. The novelty is the yard scene, shown at the right, built up from cut-outs from the paper. A similar recess on the left carries straight cut-outs.

Practical Good

Because "Outcast" deals with a woman of the streets A. C. Feinler, of the Virginia Theatre, Wheeling, gave a pre-showing of the Elsie Ferguson film to the most prominent minister in town and so wrought on the clerical sympathies that a pulpit announcement was made that the church stood ready to help any similar outcast.

Of course the papers took up the story from a news angle, and several girls availed themselves of the proffered aid, while most of the town came to see the picture which was getting all the comment.

If You Haven't

If you have never used a stunt it is still good for your town. Ray Koch used the home-made movies for "The Crossroads of New York" when it came to the Palace Theatre, Cedar Rapids, Ia.

It was still new there, and so still good.

Don't overlook the chance to ballyhoo with a prologue now and then. It gives a new approach and sells tickets.

Meyer Is Now Using Letters of Greeting

Fred S. Meyer, of the Palace Theatre, Hamilton, Ohio, is using the greeting letter which is almost forgotten; indeed, it is so old he thinks it is new.

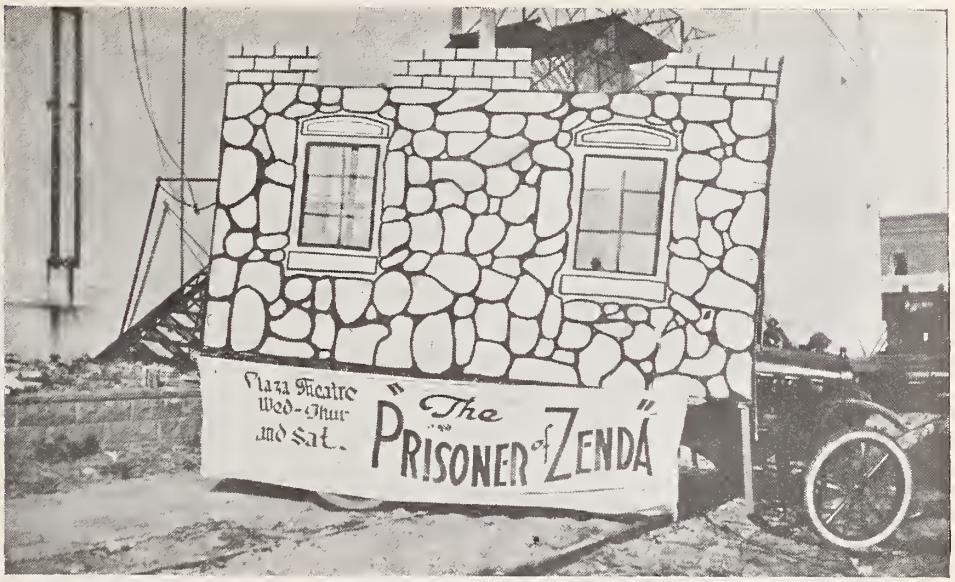
A letter carrier told him of a family which had moved onto his route, coming from Columbus, and suggested that the manager place the name on the mailing list for the house program. Meyer did better than that. He devised a form letter with this copy:

"We have just learned that you have moved to Hamilton from Columbus and perhaps are more or less a stranger in this city. For that reason may we place the Palace Theatre at your disposal as a sort of information bureau?

"If you want to know the accurate time, call 2530. If you want to know anything of interest in sporting, society, or amusement circles we will be glad to have you call on us and will endeavor to give you every possible information and assistance. And while we have not had the pleasure to meet you in person, you may rest assured that upon any visit which you may decide to make to this theatre we will accord you the same friendly welcome and 'make-you-feel-at-home' spirit which has made the Palace Theatre not only Hamilton's leading playhouse but also a semi-public institution. In brief, we shall consider it a pleasure if we may in any way serve you.

"Welcome to Hamilton. May your stay be permanent, prosperous and pleasant."

This is not new, but it is mighty useful, and it has not been done lately. If we recall, Charles Ryan, of the Garfield Theatre, Chicago, first brought the letter idea to attention some years ago. It is a wonderful business maker. Offer a pass for each new name and grocery and meat clerks and others will keep you amply informed.



A Metro Release

ANOTHER FORM OF H. G. GRIFFIN'S ILLUMINATED FLOAT

It works for the Plaza Theatre, St. Petersburg, Fla., and for "The Prisoner of Zenda" the castle windows were lighted from within at night, while the bottom banner was a transparency also illuminated from the rear after the sun went down.

Children in Parade Still Getting Attention

First National exhibitors would be lost without the kid parade, but so long as it works, it is a good stunt. L. Burkhart, of the Hippodrome Theatre, Crestline, Ohio, writes that this layout of kids cost him less than five dollars; mostly for horns. The kids got the horns and a free show, and they brought in the rest of the town on paid admissions to see Sonny.

The banners are made on the backs of old window cards, which are collected after showing and saved for such purposes, so they represent no real cost and the horns made a bigger racket than would a brass band, and cost less than a single musician.

Mr. Burkhart does not believe in the split sign. Every one of these cards carries the title, and you do not see all of the cards, at that. Look close and you will find that about half the kids have something to advertise the Barthelmess picture, though not all of them show clearly.

A First National Release

THE FIRST NATIONAL TRADEMARK WORKS ONCE MORE

The Kid Parade seems to be a part of the First National, but L. Burkhart, of the Hippodrome Theatre, Crestline, Ohio, reports that this cost him only $5 and brought him many times the investment in tickets the stunt sold.

Cheer-up Pills

In the Texas section of Southern Enterprises the Dallas office is sending wires to the leading physicians in other towns just before the Dr. Jack campaigns break, backing up the newspaper teasers.

J. M. Edgar Hart used the wires and teasers along with the rest, and put a huge medicine satchel of compo board in the lobby.

But as the special stunt he sent out a young man, looking something like Lloyd and carrying a black satchel from which he distributed a novelty piece. This was a slip of paper printed up with an advertisement for Dr. Jack's Cheer-up Pills. A small pill box was glued to each slip, each box containing two or three small candy pills. Some 1,500 slips were handed out, and helped not a little to swell the business. The pills were "warranted to cure all cases of the blues" and the slip announced daily demonstrations at the Palace Theatre.

Kicked In

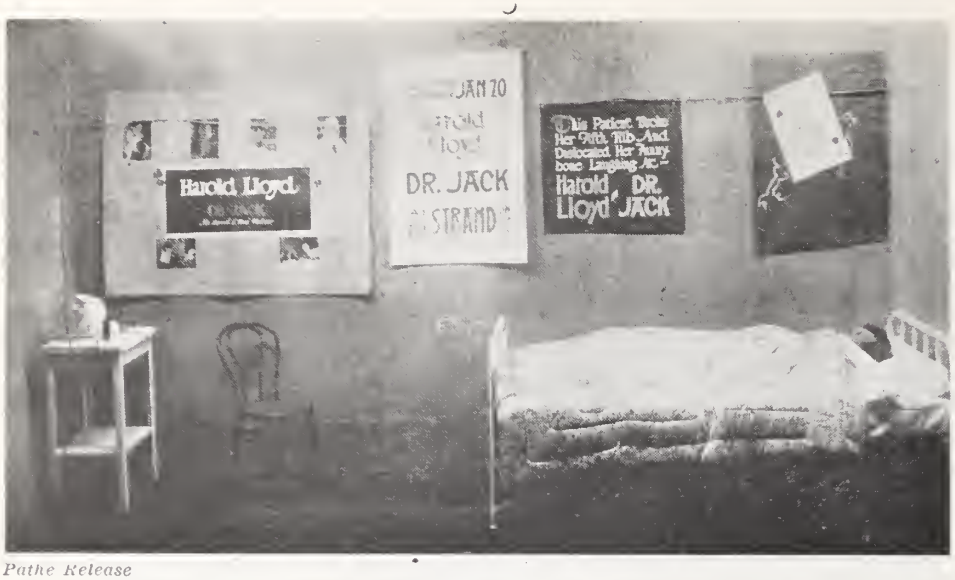
When the Majestic Theatre, Austin, Texas, played Kick In, the lobby attractor was an unusually elaborate miniature on which Manager E. B. Roberts and his staff had been working in their odd moments for some time. It showed a tenement district with electrically illuminated houses and plenty of street life. In the block were a saloon, pawnshop and a second-hand store, and a real old-fashioned lamp post gave the light to the scene.

Because it was so unusually well done, the impression was created that the picture must be unusual, and it went over the top in the matter of receipts, at a cost of less than ten dollars.

Free Prescriptions

Getting a hook-up page from Dr. Jack is doing pretty well. Ross D. Rogers, of the Mission Theatre, Amarillo, Texas, did it by heading each of the merchant boxes, "Dr. Jack prescribes—" whatever that merchant had to sell.

Three drug stores came in, which is unusual for a co-operative page, but there were other things which Dr. Jack prescribed to save labor and bring health.



A Pathe Release

A "DR. JACK" STUNT WHICH WILL WORK ON ANY COMEDY
The Strand Theatre, Minneapolis, used it in the lobby of a closed house. The sign reads: "This patient broke her fifth rib and dislocated her funnybone laughing at Harold Lloyd in 'Dr. Jack.'" It can work as well in a store window as the lobby.

Beat Sheik Record with Dr. Jack Run

Down in Columbus, Ga., I. C. Holloway, of the Grand Theatre, broke all the records for the town at regular prices, and did it with a comedy.

Up to that time the record went to The Sheik, but Dr. Jack chased the Arab back to his desert and played to 2,754 persons in a 600-seat house in one day.

The last night of the Grandma's Boy run the departing patrons stopped to look at the Dr. Jack poster Mr. Holloway had put up while they were watching the last show. That was about two months before Dr. Jack was due. At no time after that was there absent from the lobby some paper, but a change of bills kept up a fresh appeal. An occasional slide was also used.

The week before, the town was plastered, ten show windows were stuffed with paper and 75 bags and 50 goggles were given the kids, redeemable when the picture came along to ensure their use and preservation.

Fifty personal letters were sent physicians, and a co-operative page was obtained, while a truck perambulator was put out for the two days before the opening. Just keeping at it put it over and put it over to a triumph.

M. K. Moore Gets Good Painted Snow

Recently in commenting upon the snow burned signs used in Middletown, N. Y., we suggested that package dyes would probably give as good or better results.

Before the item got on the press, M. K. Moore, of the Victory Theatre, Timpson, Texas, anticipated the stunt and reports that he painted the snowbanks around Timpson with bright red water color and put it on with a brush. It works, as we thought it would, and we are glad to have Mr. Moore confirm the suggestion even before he got a chance to read it.

Texas was having the heaviest snow in years and it took Mr. Moore only a couple of hours to avail himself of the naturally formed billboards. We think that a small spraying tank will be even better than a brush. Try that, too.

Three Way Light

E. B. Roberts built a lighthouse in the lobby of the Majestic Theatre, Austin, Texas, for Tess of the Storm Country. Lots of others did the same thing. But Mr. Roberts put a cutout of Tess in the doorway of the lighthouse, holding at bay a couple of tough looking characters, and backed the scene with a painted drop.

In the lantern he set an oscillating light with a globe striped in three colors, so that these showed as the fan swung. As the openings were small, tissue paper pasted over the openings and oiled, if necessary, would have worked as well and would have entailed less work, but the fan flasher is useful, though not new.

Tagged Hydrants

Hand it to Harold F. Wendt, F. B. O. exploiter for Cleveland. He found one way to use the obliging fire department on The Third Alarm. In Akron, when it played the Orpheum Theatre, he put a card on every fire plug in the city. Wendt added this stunt to everything in and out of the press book and put over the picture to the limit.

Pete Smith Proves Chivalry Will Pay

The days of chivalry have come again, and to Pittsburgh, of all places! But it's only one of Pete's stunts for the run of Robin Hood at the Pitt Theatre, and it pays at the rate of fifty cents an afternoon.

It is very simple, yet it supplies a much talked of exploit at a tiny cost.

He hired a bunch of boys about sixteen years of age, provided them with the familiar Robin Hood hats, obtained from a local costumer, and stationed them on prominent corners with instructions to be polite to the ladies, particularly the old ones.

The first afternoon the boys wore no sign of identification other than the hats, but on the second day they wore badges lettered "Robin Hood Boys of Chivalry." They got stories and pictures in the papers, and the stories were framed to suggest that the play and not the press agent was the guiding force behind the movement. That is where the value of the stunt lies. It gets public approval for the production.

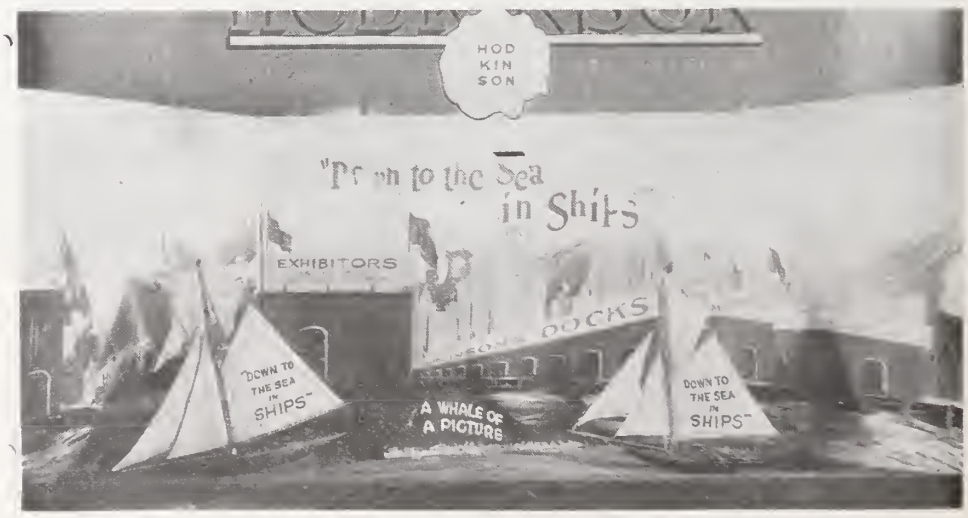
The boys assemble at the theatre each afternoon and proceed in a body to their work, each boy dropping from the squad as his "post" is reached.

It gets unlimited talk at the cost of a few dollars, and it is brand new. If you have the film booked, look around for the hats. You can make them out of old felt hats by wetting the felt and stretching and shaping it.

Made a Second Day Better Than First

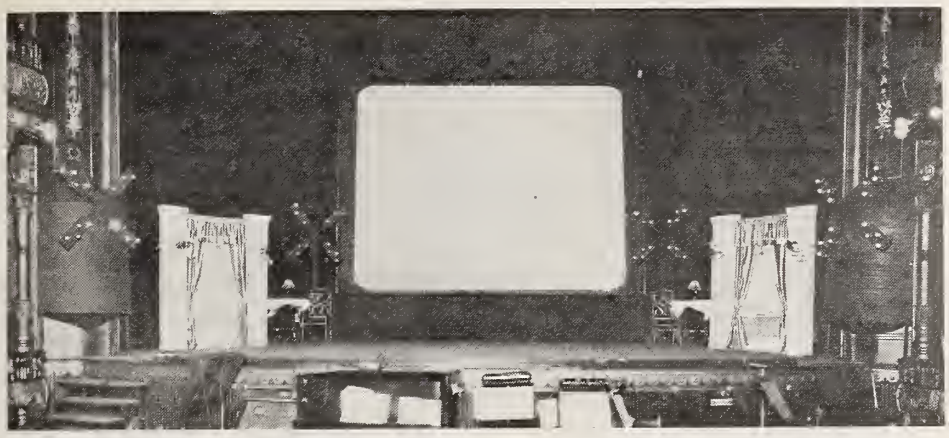
Because he had Smilin' Through on second run, Frank Burns, of the Grand Theatre, St. Petersburg, Fla., could use the personal endorsement to help put it over, but his best drawing idea was to put "Coming: Norma Talmadge in Smilin' Through" on all of his advertising for several week in advance. His insistence convinced those who had not seen the picture that it must be above the average to warrant this especial attention.

This and a throwaway, with a cutout head in the lobby, put the picture over big the first day, and gave a surprisingly better second day, which is the real test of a picture's merit. Most houses would profit through a repeat on such pictures as this.



A Hodkinson Release

ANOTHER EXCHANGE DISPLAY EXHIBITORS CAN ADOPT
This was planned by the Hodkinson exchange in Chicago, but if it sells the exchange's patrons it will sell the exhibitor's patrons just as well, and if you cannot get a painted backing, use blue cloth for sky and bluer for water



An American Release

RED MILLS ON STAGE ADVERTISED THE COMING FEATURE

Ninety-six lights were used on the four windmills on the stage of the Grand Opera House, Meridian, Miss., to advertise the coming of "Queen of the Moulin Rouge." Three classic dancers motived the production and made an act of the ballyhoo.

Two Ballyhoos Have a Dispute

Down in Bristol, Conn., there has been a war of ballyhoos. Jack Sanson, of the Princess, put out a jockey ballyhoo for "The Kentucky Derby," and the opposition house had a mounted Klansman for "One Clear Call."

The two riders met near the public square, each disposed to question the right of the other to follow him around. The result was a wordy, and none too polite joint debate as to the ancestry, moral turpitude and physical beauty of the other, and it waxed so warm that the horses took fright and were five miles on their way to New Britain before they could be quieted down. As New Britain has a police prohibition against the Klan, some joker put in a call to the police there that a clansman was last seen headed in the direction of that town, but though the police were alert, the runaway did not get that far and the story was not made better through a pinch.

The newspapers all ran kidding stories of the runaway, with the result that both attractions profited. And to add to the mixup the story is sent in by Russell B. Moon, the Paramounteer, who saw the scrap.

Plugged with Puzzle

F. H. Burns, of the Grand Theatre, St. Petersburg, Fla., felt that he could make money with Sherlock Holmes if he got back of it, but he was none too confident that the picture could get over alone, so he went to work and showed the picture to double the usual business.

His best btt was the "21" puzzle. This was printed on heralds, on one sheets, and run in the newspapers. The initial one sheet was placed in the lobby Saturday night, to show during the idle Sunday, and so many persons anchored in front of the house they blocked the sidewalk, and Mr. Burns had to station a boy in the lobby to hand out the heralds so the people could go home and work on it at their leisure.

No prize was offered for the solution. It was just a puzzle and not a contest, but the announcement that the solution would be given on the screen the opening day built a surprisingly large matinee business.

Mr. Burns also used the "What I know about" blank page book, but the front cover read "How to become a great detective" and the back cover was printed "See John Barrymore in Sherlock Holmes at the Grand" with the dates. All in between was blank.

The stunts were not costly, but they worked, and the solution on the screen gives a business getter. Do not offer prizes if you use the screen, as this probably would make it a lottery.

Wilder's Novelty Costs but Little

Many theatres have hooked Cigarette in Under Two Flags to the American Tobacco Company in various ways, but we particularly like the way William S. Wilder, of the Norva Theatre, Norfolk, Va., worked out his idea.

He used a card two by three and a half inches printed with house, date, star and title. A real cigarette was glued diagonally across the center of the card with the legend, "They call her Cigarette," just below it.

Cigarettes Were Free

The printing cost was small and probably a few passes covered the charge for gluing the cigarettes, which were supplied by the tobacco company, and the resultant card was a real attractor, for anything affixed a card will increase its attention value manyfold.

A rule panel is printed to guide the boys who glue the cigarettes down. A single strip of rule probably would work as well.

Hooked Boy Scouts Just for a Change

Giving the unfortunate Navy Recruiters a brief vacation, Walter Murphy, of the Crown Theatre, New London, Conn., hooked "Kick In" to a drive for the Boy Scouts with a pair of posters.

A Paramount Release

THE SCOUT POSTERS

These were posted by the boys, who obtained locations that could not have been gained by a theatre bill sticker and they had the added advantage of telling an event of general local interest.

Russell B. Moon, Paramounteer, was accessory before the fact.

Walled in Love

Although there was nothing in particular in Love Never Dies to suggest a brick wall, there was nothing in the story to suggest any other exploitation angle to Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas, so he walled in the lobby, setting white globes on gate posts, lettered with the names of Madge Bellamy and Lloyd Hughes. The title was lettered on the arch between the posts and "now showing" globes were used at the sides remote from the gateway.

The title and billing was repeated on the wall, with cutouts from the paper.

It may not have been atmospheric, but it pulled in extra business, and that was what most concerned Mr. Clemmons.

A Golawyn Release

TWO TO A CHAIR AT "THE STRANGERS' BANQUET" IN D. C.

Tom Moore's Rialto, Washington, put out this truck with twelve chairs surrounding the table, each chair back-lettered with the names of two of the stars in "The Strangers' Banquet." This was the first truck licensed for street work in the city.

Getting Ahead of Harold Lloyd

Harold Lloyd heads have always been popular with exhibitors for exploitation use, but the Strand Theatre, St. Paul, uses no less than 13 heads, not to mention a pair of cutout figures and a number of straight posters.

A Pathe Release

THE LLOYD HEADS

Two of them are taken from 14-sheets and the others are from the threes and sixes, with the world for a centerpiece, connected to the stethoscopes by means of small ropes to suggest the flexible tubes.

Eddie Collins Has Fine Lobby Frame

E. E. Collins, of the Capitol Theatre, Houston, Texas, has a special lobby frame he uses only for the big pictures. It is high enough to take a three-sheet cutout and wide enough to take in a six, with a wide border cut into a fanciful shape. Cutouts and painted cards are set into the frame and backed by fabric.

For Agnes Ayres in A Daughter of Luxury he used the pose in the dancing dress with a lettered escutcheon set in on the right to fill the space and carry the selling talk, the title and star being worked into a panel below the opening. Backed by yellow sateen and lighted from behind, it gave a striking effect.

For this picture he also made up some special frames for display in hotels and stores and boosted the receipts at a cost of only $10.

The cut shows the same frame used for Jack Holt in Making a Man.

White Horses

White horses were the attractors to The Hottentot when it played the Arcade Theatre, Ann Arbor, Mich.

The lobby was draped in black and white, the racing colors of the horse, and two box stalls were arranged, all black within and black and white checkerboard outside. In these were stabled two pure white horses, obtained from a riding academy, which also supplied a parade of five horses for street work in return for the advertising it shared in.

And to get the other angle, a cutout figure of Sam was made the centerpiece of a drug store display of liniments and ungents, the cards telling that even Sam could have healed his hurts with the materials offered by the store. Here is an angle that will match the tar soap for East Is West without any national hook-up.

Soft Stuff

Details are lacking as to its composition, but S. S. Wallace, of the Capitol Theatre, Oklahoma City, helped put over Back Home and Broke by persuading all soda bars to sell "Meighanade." The lobby display was a working oil well.

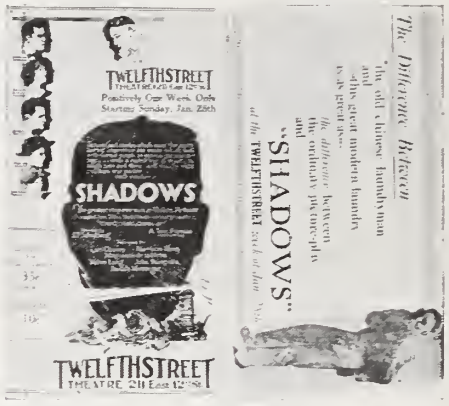
A Paramount Release

EDDIE COLLINS HAS DEVISED A GOOD IDEA IN FRAMES

The head is taken from a poster for "Making a Man" and the skyline is home made. All of the lighting is done from behind the frame, plus a spot on the face from across the lobby, and the backing is purple sateen. He uses the frame on big pictures.

Laundry Enclosures Worked for Shadows

Shirt bands were among the first of the exploitation ideas, and they are still good. Feld, of the Twelfth Street Theatre, Kansas City, took a hint from the Chinese character played by Lon Chaney in Shadows and used enclosures. The cut shows both sides of the slip.



A Lichtman Release

THE LAUNDRY SLIP

The tie-up is based on the contrast between the modern machine methods and the old-fashioned Chink laundry and the idea was so well liked that three thousand were used the week before the house played the picture.

Ross Agreed

Putting over Back Home and Broke cheaply and yet to a third more than usual business, Ross D. Rogers, of the Mission Theatre, Amarillo, Texas, used the endorsement angle.

In his lobby were three panels of compo board, on one of which the play was advertised by title and star. On a second were the endorsements of the eleven Governors who saw the picture, and the third was given to his personal guarantee that the picture was exceptionally good.

The personal guarantee was also used for the mailing list, and it was this which was reproduced in the lobby as his own opinion. The entire campaign cost about ten dollars.

Some Trick

Everyone pulled together to put over When Knighthood Was in Flower at the Palace Theatre, Dallas, Texas, and they played several days to a standout. A castle front was the lobby scheme, with arches for entrance and exit, and an arched window before the box office in which stood a cutout of Miss Davies in her boy's dress.

No one seemed to notice that she stood on one foot for an entire week, but it was some stunt. A little thought would have provided a rest for the upraised foot.

Good "Skin" Card

H. C. Farley, of the Empire Theatre, Montgomery, Ala., got a good idea for a distributed novelty on Brothers Under the Skin. It is a slip 5½ by 6 inches, folded once the long way. On the outside is printed. "Everyone should get married, but—"

Inside the message is continued to read. "they should first see Brothers Under the Skin at the Empire," with the dates. As this took only half of one side, the rest was given to the announcement of Mary Pickford in Tess for the second half of the week, making one attractor line sell two productions.

ASSOCIATED FIRST NATIONAL SECOND ANNIVERSARY WEEK
TABB THEATRE, MT. STERLING, KY.
WM. B. SMALL, Lessee and Manager
FEBRUARY 5TH THROUGH FEBRUARY 11TH
Destined to Prove the Greatest Foto Play Event in the History of Mt. Sterling
Exclusive Showing of ASSOCIATED FIRST NATIONAL Super Screen Classic Feature Pictures
Monday, February Fifth
The Masquerader
GUY BATES POST
Tuesday, February Sixth
CONSTANCE TALMADGE
POLLY OF THE FOLIES
Wednesday, February Seventh
KATHERINE MAC DONALD
The Woman's Side
First National Coming Attractions
"The Road Boy"
with
Richard Barthelmess
Guy Bates Post
in
"Omar the Tent Maker"
Maurice Tourneur Production
of
"Lorna Doone"
Jackie Coogan in "Oliver Twist"
"Rose of the Sea" with Anita Stewart
Charles Ray in "Alias Julius Caesar"
"The Electric House" with Buster Keaton
"Sun Down"—A Thomas H. Ince Production
Friday, February Ninth
Mack Sennett
Saturday, February Tenth
CHARLES RAY
"SMUDGE"
Thursday, February Eighth
Buster Keaton in "Cops"
Norma Talmadge
in Robert Kane's
"The Voice From the Minaret"
Personally directed by—
Frank Lloyd
A First National Picture
300 SEATS AT 22 CENTS FOR EACH OF ABOVE SHOWS
When Better Foto Plays are Produced You'll See Them at The Tabb and They'll Likely Bear First National's Trade Mark

First National Releases

A BIG TIME DISPLAY FROM A SMALL TOWN NEWSPAPER

How William B. Small, of the Tabb Theatre, Mt. Sterling, Ky., advertised his First National Week in the Mt. Sterling Advocate. It is nothing sensational, but this double page in two colors would be a credit to a newspaper of any size.

Agreeing with Small

Sending in a couple of double truck advertising displays for First National Week at the Tabb Theatre, Mt. Sterling, Ky., William B. Small, the manager, opines that even small city papers might well feel proud of the display and says he never saw better in a small town in his twenty-two years in the business.

We second the motion with a great deal of pleasure. Typographically, the work is as good, both in point of composition and press work, as can be had from any paper, large city or small town. It is mostly plan book material, as applied to attractions, but the work comes up clean and inviting and the type display is really better than some of the big cities can boast. A two-color was used for smash and a straight black for the other, the double truck being used twice, three days apart.

Of course Mr. Small cannot in modesty add that his own share of the work is as well done, but we'll say that for him, and in all honesty. It's a really pretty display. We particularly like his last line, which runs: "When better photoplays are produced you'll see them at the Tabb, and they'll likely bear the First National trademark."

2 and 2 Make Much

Two and two used to make four, but I. B. Holloway made two dollars and two dollars make a great deal more than four dollars on East Is West. Half the money was sunk into paper lanterns and the other two into air balloons, both at wholesale prices. They completely filled the lobby of the Grand Theatre, Columbus, Ga., and made a fine flash.

Five hundred heralds were mailed out and another 1,500 peddled, and slides were used during the showing of Dr. Jack to tell that Constance Talmadge was coming. Four vacant store windows were stuffed with lithos, and the lobby lights were mixed amber and pink, supplementing the lanterns.

Even poor weather could not hurt much and business was away ahead of clear-day averages.

Dressed the Box

E. B. Roberts, of the Majestic Theatre, Austin, Texas, dressed up his shadow box for Singed Wings and got a very pretty effect. With the box for a foundation, he placed a cutout butterfly, lettered with the title, at the base, and above some painted rocks from which Spanish moss was draped, doing away with the harsh outline of the opening. Back of this was a cutout of Miss Daniels against a backing of foliage, the whole making a very charming display and suggesting a play of unusual daintiness.

It was comparatively little trouble to fix up the box and it was well worth the time it took.

Gimme Buttons Made Direct Sales Stunt

A. W. Force, of the Bijou Theatre, Battle Creek, Mich., found a new use for the buttons used for Gimme, and which are provided in various forms for many features.

The local Masons were having a drive for a new wing for the Masonic Home in the health resort and were trying to raise $150,000. Mr. Force showed the committee the Goldwyn feature at the Detroit exchange and arranged a sale on a commission basis, the Masons taking 20,000 tickets.

Buttons for Tags

An ample supply of buttons was purchased and these were supplied the canvassers, who pinned a button on their prospective victims and then explained that the Gimme meant "Gimme the price of two tickets." It made a tremendous volume of sales, and also enabled Mr. Force to get special locations for his other advertising matter.

The button-tag idea is a distinct addition to the commission sales scheme for which Mr. Force is to be thanked.

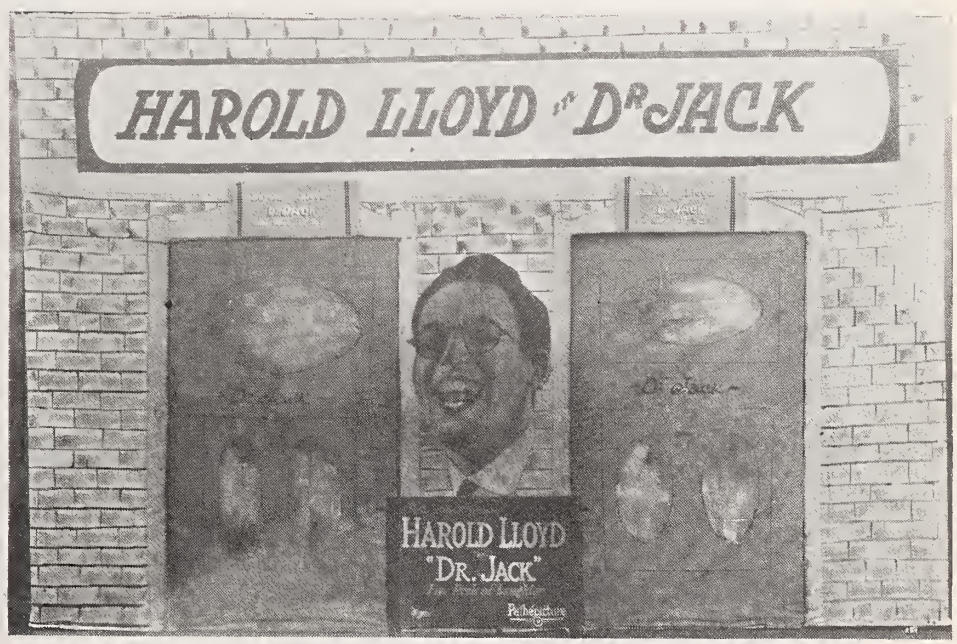
Midnight Preview

Jean Finley gave a midnight preview of One Exciting Night to one thousand invited guests at the Old Mill, Dallas, Texas.

He figured that midnight was a good time to show the mystery picture, for one thing, and for another he decided that a thousand persons waiting in the lobby as the last night crowd passed out would help to impress those patrons.

He issued nicely printed invitations for a performance to commence at a quarter to eleven the night before the opening, and sent out 500 of these, each good for two persons. Refreshments were served and it was what the society reporters called a "gala event."

A novelty in teasers was a set of five displays. The first carried five concentric circles and no type. The next carried four circles and "It thrills:" Then came three circles and "What? When? Who? Where?" and the next had only two circles and the title, with the house name outside the circles. The fifth was the first full announcement.



A Pathe Release

"DR. JACK" HAD TWO OFFICE ENTRANCES IN KNOXVILLE

With Billy Sunday as opposition, and spending only $10 in extra exploitation, W. E. Drumbar of the Riviera Theatre just missed breaking his records in the face of the revival with Harold Lloyd. This was the lobby front he employed.

Exploitation Helped Keep House Going On

Sending in a display for When Knighthood Was in Flower, which includes cutouts from the three, six and 24-sheets, the Gillis Theatre, Clarksburg, W. Va., explains that exploitation had helped materially to keep the house going through the dull times in the past year or so.

Formerly the Palace, a tabloid house, the theatre was taken over in November, 1921, and since that time intensive work has kept it on the up grade in the face of business depression.

In the display for Knighthood there are cutouts from the paper as well as a simple castle front, seven frames and a perpendicular banner at one end of the building. There is almost too much, and some of the cutouts would have done better work in store windows, but it gets the business.

Mr. Gillis adds that the house has been and is going to be "one hundred per cent Paramount."

A Paramount Release

EXPLOITATION PUT OVER THE GILLIS PALACE THEATRE

Formerly a "tab" house, the Palace, now named the Gillis, in Clarksburg, W. Va., the house in the past year has weathered the dull times and gained a firm foundation through heavy exploitation, as shown on "When Knighthood Was in Flower."

Hooks Merchants to Third Alarm Special

Fred S. Meyer, of the Palace Theatre, Hamilton, Ohio, did well with a locally made picture of the police department on In the Name of the Law. When The Third Alarm came along with the same proposition with "fire" substituted for "police," he felt that he needed something new. It could not be just the same to be of value.

As a result he offered to take moving pictures for six merchants who could qualify on the fire angle, and sent a circular letter to all his advertisers with the statement that the first six took it. As the picture was run as a teaser one week and in connection with the film the next, this gave two weeks publicity on a screen never for sale for commercial advertising in a general way, and Meyer's only trouble was in deciding which six spoke first.

It is a good idea, and will really make for local interest, since today as in 1896 the chief interest is seeing the everyday things on the screen. Try and work this in if you have either of the pictures yet to play, but if you book both, reserve it for the second kick, since then you will need it more.

Dr. Jack Called

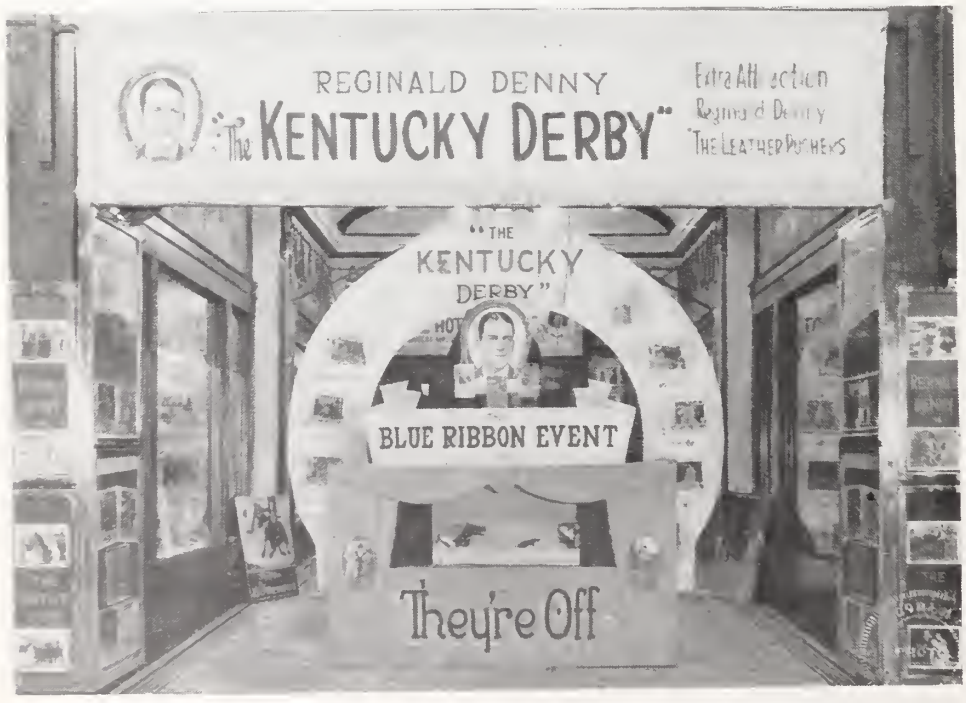
Using the telephone call on Dr. Jack, W. Q. Byers, of the Liberty Theatre, Greenwood, S. C., used this message: "This is Dr. Jack talking. I understand you have not been laughing well lately. I can give you an appointment at 2, 3:30, 5, 6:30, 8 or 9:30 at the Liberty Theatre. I will be in town tomorrow and the day after." It was one of the helps to a doubled business.

Gave a Big Party to Davies Feature

Because most exhibitors are playing When Knighthood Was in Flower on a percentage, the exchanges are doing all they can to make business big. Harry Swift helped Miss Tudor over in Portsmouth, Ohio, with a ball the night before the opening.

It cost you $1.50 to come and bring your best girl, but for that you had a dance and the girl had a chance to win a prize if she dressed to match any costume worn by Miss Davies in this production. And your seventy-five cents per included a pre-viewing of the picture, which was run off as the feature of the entertainment.

Thirty dollars in prizes were offered for costumes, and the affair a great deal more than paid expenses. Of course the guests bragged about seeing the picture before the rest of the town, and the verbal advertising was not the least productive result of the party. Moreover the social event gave a different standing to the run of the film. It ceased to be just a picture.



A Universal Release

THIS KENTUCKY DERBY WAS A CONTINUOUS PERFORMANCE

H. B. Clarke, of the Strand Theatre, Memphis, made an elaborate display with a string of moving horses on an endless belt in the miniature stage set in front of the horseshoe. It sold a lot of extra tickets to the men with its racing suggestion.

Stage Stars Sat at Strangers' Banquet

For the Pittsburgh run of The Strangers' Banquet, Bill Robson tied a restaurant to the title. Twenty-three visiting theatrical stars were persuaded to be the guests of the restaurant; the same number as appear in the film; and the regular patrons and a lot of new ones sat at the other tables and looked at the collection of stars.

It got the restaurant some extra patronage and newspaper write-ups.

The banquet table float as used in Washington was sent through the streets, set for the twenty-three players, and white-clad chefs marched the sidewalks, the backs of their coats proclaiming that they were on their way to the banquet.

Over the entrance was a painted table at which were seated the guests, with Eleanor Boardman offering a toast, and the book of toasts, which is one of the Goldwyn accessories, was distributed at all public and semi-public banquets.

Roy Miller Invents Regular Ruff Line

A line that even Ralph Ruffner might envy is the latest contribution of Roy Miller, of the California Theatre, Los Angeles. He is urging the reader to be sure and see Gimme and ends with "Obey that impulse today—or even better, this afternoon." That's as neat a come early line as you can reasonably ask for, and stands in a class with "brought to joyous life by this cast of merrymakers." Miller is getting better and—never mind. Just better is enough. The layout is a good one with the musical program sold in the left

A Goldwyn Release

TWO GOOD LINES HERE

hand corner and the comedy in a bank of small eight point a trifle too wide as to line. It would be better to double that up and make two columns of it or, still better, to make two banks of about seventeen ems each. A 35-em line in an eight that is little larger than a big six point is tiring on the eyes if more than one line is used and this is a five line bank. Make a note of that "brought to joyous life." It will be worth money to you on the first real comedy you get hold of. Miller will soon find a place among the prize phrase makers. If you want you can also use his patrons "whose visits to the California Theatre are a weekly habit—and a delight." Write that down in your little book, too.

—*P. T. A.*—

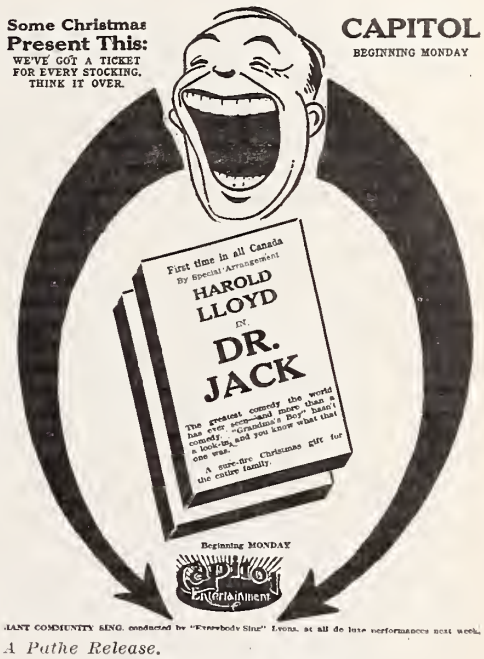
Personal Guarantee Was Help in Denver

Louis K. Sidney, of the Isis Theatre, Denver, used the personal guarantee in the form of an affidavit on behalf of "The Village Blacksmith." The panel at the left is a sworn statement to the effect that "The Village Blacksmith" "is the best motion picture entertainment the Fox theatres have presented in Denver this year." This might not carry any very great weight in January or February, but this was offered late in December, when the returns were all in. And so long as he was talking under oath he went on to tell that it sold for two dollars in New York, but would be offered at regular prices in Denver. He also made the sworn statement that certain named players would appear in the cast, and he concluded by swearing that the attraction would open the following Saturday. It seems odd that the Saturday opening has not come east. It is a real money-making stunt in the West, where the Saturday and Sunday houses—always the largest of the week—go out to spread the verbal advertising through the town. For convenience in booking, the drama attractions usually open on Sunday or Monday; but west of the Big River it has been found that a Saturday opening will help a good show very materially, and will hurt a poor one less than when the big day comes at the end of the run. Mr. Sidney's artist has given him a very pretty sketch, and has done a better job of lettering than most hand-lettered spaces yield, partly, perhaps, because he had more space in which to work, as this display is 145 lines across the page at the bottom. The chief selling angle was the affidavit, which is good for once a year and sometimes less than that. The personal guarantee will work every time you have a big offering if you hold the device strictly to the big stuff. You can make it the sign of the better show, and use it every week if you so desire. This is merely a statement of fact, and is of value in proportion to the esteem in which your patrons hold you. It does not become hackneyed through use if it is used regularly. But the guarantee, if it is not made a regular and accustomed feature, is good only at intervals of six weeks or longer, and the sworn statement should be reserved for a final effort to get them in. It will stale very quickly if used repeatedly, but for a very occassional it is a capital device.

—*P. T. A.*—

Ruff's New Idea for Doctor Jack

Ralph Ruffner had "Dr. Jack" for his holiday bill at the Capitol Theatre, Vancouver, and he devised a rather unusual and wholly characteristic attractor. He figured that he would not have to work overtime to sell his patrons the idea of seeing "Dr. Jack," but he wanted them to know that Harold Lloyd was there, so he concentrated more upon his attractor and achieved this effect. It is not characteristic of the story, but it gets over the idea of the big laugh, and we think that if he had had one handy Ruff would have used a line cut of the star instead of a fancy sketch; but very often Ruff is not able to get hold of what he wants and has to make the best of what he can get. The main idea, of course, is the curving arrows enclosing the text. Very often you will find it better to discard the panel work inside and let the type run free. This will permit a larger letter to be used, and still give you the desired white space in addition to that outside the curves. It will be noted, if you can make out the bottom line, that Ruff is using the community sing idea still. A long time ago, when he was in Butte, we told how he jazzed along the sing by means of slides designed to get the audience worked up. He really makes them sing, with the aid of a good song leader, and in Vancouver he has the collaboration of one of the most experienced of the war-time song leaders, known as "Everybody Sing Lyons." If you discarded the sing idea merely because the war was over in 1918 you are throwing money into the waste basket. The sing idea is just as good today as it was in the heart of war times, and you can use it to make


Some Christmas Present This:
WE'VE GOT A TICKET FOR EVERY STOCKING. THINK IT OVER.
CAPITOL
BEGINNING MONDAY
First time in all Canada
By Special Arrangement
HAROLD LLOYD
IN
DR. JACK
The greatest comedy the world has ever seen—and more than a comedy, and you know what that is a knock-out, and you know what that one was.
A sure-fire Christmas gift for the entire family.
Beginning MONDAY
CAPITOL Entertainment
GIANT COMMUNITY SING, conducted by "Everybody Sings" Lyons, at all de luxe performances next week.

A Pathe Release.

RUFF'S ATTRACTOR

business on dull nights or to help a lame feature over, or you can use it just to make a little extra money; but however you use it you spell "sing" this way, "$ing." You can't tell Ruff an idea is old or out of date so long as he can make money with it and please his public, and we gather that he frequently uses the sing idea along with a lot of other ideas you others have forgotten. Dig out the sing stunt and you'll find it is like discovering a dollar bill in the suit you packed away in moth balls. It's found money.

—*P. T. A.*—

Get ready now with a big Easter program and get back some of the money you lost during Lent.

HONEST ADVERTISING FOR AN HONEST MOTION PICTURE
WILLIAM FOX PRESENTS
STATE OF COLORADO
City and County of Denver
A 1923 MELODRAMA FOUNDED ON THE POEM BY HENRY W. LONGFELLOW
THE VILLAGE BLACKSMITH
THE BEST PICTURE OF THE YEAR COMBINING GREAT HEART INTEREST COMEDY AND PATHOS
Special Children's Matinees Saturday Dec. 30, Sun. Dec. 31 and Mon. Jan. 1 at 10 a.m., Children under 12 . . . 10c
STARTS TOMORROW
ISIS
Prices As Usual
Matinee (Up to 5 p.m.) 25c
Evenings 35c
Children under 12 . . . . 10c
Includes TAX

A Fox Release.

A CROSS PAGE DISPLAY FOR AN AFFIDAVIT AS TO THE VALUE OF A FEATURE

Hook Up Stores to a Paramount Title

Overpraising Harry Swift for his window grabbing in the early days of exploitation gave him a false sense of the value of this one device, and he dropped down on other forms. But lately Harry has come into the limelight with a lot of good stunts not even remotely connected with windows. The nearest this last stunt comes to a window is that it is put out by a dry goods store. Working with a seven-column paper, he persuaded the store to take a drop of seven inches. This is about double what the theatre took because the theatre then needed to take less space, since the dry goods firm was putting the title over. The house display ran about four inches above the space shown here, and part of the text in between was a story, contributed by an admiring editor, telling how Harry had tied ten enterprises to the title. This included the paper itself, dealing with "real news," and a restaurant classified under "Food digestion." Probably it was argued that it was manslaughter to serve poor foods. This was done down in Maysville, Ohio; not a very large place, but important to the local manager; and as Harry was putting over the De Mille picture for the Washington and Gem Theatres he did better with the town than if he had pulled a larger stunt in a more important town. It was evidently a real stunt in a virgin territory. We are glad to see that Harry is working along more versatile lines. He was one of the earliest of the exploiteers, and seems to be doing better than merely holding his own. Hooking a merchant to so large a display space merely on the title is something new, and it is good even at a small inch rate.

—P. T. A.—

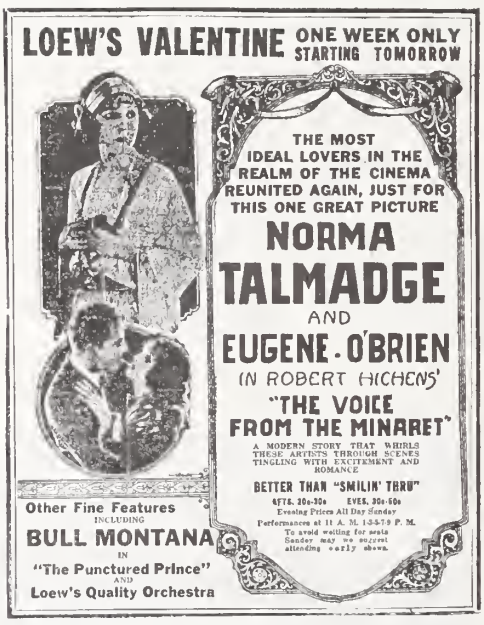
"Manslaughter"
Of course you know that's a picture that soon will be shown in Maysville at the Opera-House.
'Women Slaughter'
No indeed, that's not a picture. Come to our store next Saturday, January 6th if you wish to sse the "Women Slaughter" our stocks, which have been "Manslaughtered" in prices. It's the first day of our January Clearance Sale.
We Close at 6.00 P M.—Saturday at 9 O'Clock
MERZ BROS.
We Close at 6.00 P M.—Saturday at 9 O'Clock

A Paramount Release.

A SEVENS SEVENS HOOK-IN WORKED BY HARRY SWIFT

No Minarets for Talmadge Feature

It might have been expected that the special displays for Norma Talmadge in The Voice from the Minaret would pull a lot of minarets and things suggestive of imported cigarette ads, but the majority of exhibitors have picked up the idea of the combination of Miss Talmadge and O'Brien and have played that up instead, which will probably bring a great deal more money. This is the layout for Loew's Valentine Theatre, Toledo, and outside of the fact that poor press work kills down the cost, this is a very nice display in a four elevens, but it makes the mistake of using the "Better than Smilin' Through." It is almost to be regretted that Miss Talmadge made such a powerful impression in Smilin' Through that she must be tagged with the comparison for the next couple of years. The Voice is not better than Smilin' Through. It has no particular points of similarity and Miss Talmadge should be permitted to stand on each production and not measured by a single yardstick. It is unfair to the capable actress to hitch her to one success, no matter how great that success may have been. Undoubtedly Smilin' Through will ever rank as one of her greatest successes, for it is but seldom that a player finds a part so well suited to her personality. She was wonderful in Smilin' Through, but she is just as good from another angle in The Voice, and should be permitted to make her appeal in this play of distinctly another type without a forced comparison with her magnum opus. Don't drag Smilin' Through into every Talmadge advertisement to the end of time. Let her have a fair chance. She pulled as big business with The Eternal Flame. She will probably do as well with this. It is not necessary to drag in the past, as though it were the only decent thing she has ever done. Let the audience remember for themselves her fine work in the older play, but do not invite them to make comparisons any more than you would invite them to compare a horse with a giraffe. Let each Talmadge production be an event in itself and not an effort to trail on past history. She is clever enough and popular enough to be a star in her own right and it is unfair to attempt to nail her to a single role and measure all her other achievements by this standard. Forget Smilin' Through and remember Norma Talmadge. That comparisons are odious has


LOEW'S VALENTINE ONE WEEK ONLY STARTING TOMORROW
THE MOST IDEAL LOVERS IN THE REALM OF THE CINEMA REUNITED AGAIN, JUST FOR THIS ONE GREAT PICTURE
NORMA TALMADGE
AND
EUGENE O'BRIEN
IN ROBERT HICHENS'
"THE VOICE FROM THE MINARET"
A MODERN STORY THAT WHIRLS THESE ARTISTS THROUGH SCENES TINGLING WITH EXCITEMENT AND ROMANCE
BETTER THAN "SMILIN' THRU"
Other Fine Features INCLUDING
BULL MONTANA
IN
"The Punctured Prince"
AND
Loew's Quality Orchestra

A First National Release

ONE TALMADGE ANGLE

passed into a proverb, but comparisons are never so odious as when they are used to handicap players. The Voice from The Minaret is too different to be 'better than" Smilin' Through. Dr. Jack is not "better than" Grandma's Boy. It's different and should be sold on the difference. And that goes down the entire line. Never permit your stars, who will appear in a variety of productions, to become so identified with a single product that all judgment is based upon the personal liking for or dislike of that one role. Try and be more original, and more just to a real artist. This goes for about a thousand exhibitors and not just the Valentine.

—P. T. A.—

Ruff Lost Out

When we were in Vancouver last summer Ralph Ruffler had a pair of parrot like birds from Australia as one of his ballyhoo stunts and told us that he was trying for a laughing jackass. When he came east we asked if he had obtained the bird, and he told the sad story. The exportation of the laughing jackass is forbidden, except for display in zoological collections, and the ship captain who promised one to Ruff was smuggling the bird aboard in a carefully covered container. All might have gone well had not the blamed bird started to laugh just as it was being carried up the gangplank, and bird and conductor were taken to the police court where the bird was confiscated and the captain was fined five shillings. Ruff is still without a laughing jackass to help along with his comedies.

—P. T. A.—

Reddest Red Ink Is a Cleveland

No details come with this red ink extra from the Circle Theatre, Cleveland, but we presume it was done in the regular way—by overprinting an extra edition of the paper. From this angle it is not interesting since it

A Goldwyn Release.

THE "SIN FLOOD" EXTRA

has been done so often before, but this is the reddest red ink extra that we recall, and as such it is of passing interest. In this cut the red comes out a solid black on account of its actinic value; but, of course, a transparent red was used in the printing so that the black text can be read through the overprint, if you desire. Most red inks carry only the house, date and title, but this really essays selling, and gets away with it.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

BLUE BEARD, JR. (5,000 feet). Star, Mary Anderson. A neat comedy drama. Cast well selected. Should go over anywhere. Advertised with six, three, ones, slide, lobby. Attendance fair. Big city, draw all classes, get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MY OLD KENTUCKY HOME. (7,000 feet). All star. Good program picture and should please the majority. Horse race very good. Used regular advertising. Fair attendance. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

TIMOTHY'S QUEST. (6,377 feet). Featured cast. A fine one for an after school matinee. Photography, or lighting, rather poor. American output has had poor lighting on every subject I have used so far. Advertised with billboard, dodgers. Attendance fair, good matinee. Town of 8,000, draw working element. Admission generally 10-30. E. E. Bair, State Theatre, Uhrichsville, Ohio.

TRAIL OF THE AXE. (4,320 feet). Star, Dustin Farnum. A pleasing Western story. Star draws well here. Advertised with six, three, ones, slide, photos. Attendance was good. Draw all classes, get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Associated Exhibitors

GRANDMA'S BOY. (4,377 feet). Star, Harold Lloyd. This is great and you can make no mistake in playing it, provided you do not pay too much for it. Advertised heavily with special prologue. Attendance great. Town of 7,000, draw general class. Admission 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

GRANDMA'S BOY. (4,377 feet). Star, Harold Lloyd. Oh, boy! I knocked them dead with this. Pleased young and old; a comedy that is a comedy. You can't go wrong on this. Did better with this than any Chaplin I ever ran. Lloyd has Chaplin outdistanced in every way, here. Advertised with twenty-fours, cutouts, heralds, etc. Attendance great. Town of 2,500, draw all classes. Admission 10-55. Alodph Schutz, Liberty Theatre, Silver City, New Mexico.

F. B. O.

BROADWAY MADONNA. (5,602 feet). Star cast. Boost this one; it is a Special. Big cast. A vampire story. Many favorable comments. Advertised with six, three, ones, slide, lobby. Attendance very good. Draw all classes, get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CALL OF HOME. (6,000 feet). All star. The best we have had yet from F. B. O. Better than a lot of so-called Specials. Advertised with threes, ones and photos. Attendance good. Mining town, drawing mixed class. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

GOOD MEN AND TRUE. (5,400 feet). Star, Harry Carey. The usual Harry Carey picture. Nothing extra, nothing to condemn. Used usual advertising to general patronage in big city. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

GOOD MEN AND TRUE. (5,400 feet). Star, Hary Carey. The first three reels drag very much, but all of a sudden the story seems to change into new life. Those who saw it seemed to be pleased. It will go over where Westerns are enjoyed. Advertised with ones, threes, sixes. Attendance fair. Town of 4,800, draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

HOUND OF THE BASKERVILLES. (4,900 feet). A Sherlock Holmes (Conan Doyle) story. I'd stay away from this again. Good story, ruined. Due no doubt to poor direction. It will pull them in but you will have to hide after it is over. Advertised regular ways. Attendance fair. Town of 3,000, draw all classes. Admission, 15-30, 25, 50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

STEALERS. (7,000 feet). Star cast, Wm. Christy Cabanne production. Very good production. Will take anywhere. Good moral. Print in good shape. Regular advertising brought good attendance. Town of 350, draw small town and surroundings. Admission, 10-28. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

THELMA. Star, Jane Novak. A money maker. Will not rank among the big specials. Don't look for much Norway scenery. However, the price was right and it's a puller. Used extra advertising; attendance was good. Town of 1,100. Admission, 10-25. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. The picture was just splendid, and enjoyed a week's fine business, pleasing all seeing it. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

First National

BOND BOY. (6,902 feet). Star, Richard Barthelmess. Good. Used window cards, billboard, newspaper, to pull good attendance. Town of 9,237, drawing general type. Admission 10-20-30. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

BRAWN OF THE NORTH. (7,650 feet). Features dog, "Strongheart." A splendid picture both from standpoint of scenery and of story. Pleased everyone. Advertised with twenty-fours, three threes, two ones, photos, window cards, to get good attendance, drawing merchants, residents of town and farmers. Herbert Taft, Hippodrome Theatre, Sheridan, Indiana.

CHILD THOU GAVEST ME. (6,091 feet). Featured cast. A good picture; above the average program picture. Used lobby and daily papers to pull fair attendance. A. R. Workman, Coliseum Theatre, Marseilles, Iowa.

CHILD THOU GAVEST ME. (6,091 feet). Featured cast. This took well here. Leave out the little kid and there would not be much left to entertain. Used heralds. newspapers, three and one sheets to get fair attendance. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. We consider this a very good picture, but cannot see where it should be considered a Special. It teaches a very good lesson and one that will be remembered. The advertising slants are exceptionally good. Our attendance was fair. Town of 7,100, draw better class. K. H. Sink, Wayne Theatre, Greenville, Ohio.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. By far the best that Constance has ever done; with this picture she has won countless friends and if she continues to produce this calibre of play, Norma had better look to her laurels. I used a front with Oriental flavor, got capacity attendance. Big city, drawing transient trade. Admission 17-20. J. L. Stallman, Savoy Theatre, Philadelphia, Pennsylvania.

HARRIET AND THE PIPER. (6,000 feet). Star, Anita Stewart. A very good drama for those who can appreciate drama. Photography excellent. Attendance was poor. Town of 500, draw rural class. Admission on this, 20-30. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. This we can say truthfully is the best audience picture we have ever presented. It has that "something" that makes it go over with a whoop. Half my audience were up waving their hats during the steeplechase. It's big. It is wonderful, and it will please just any audience, we care not where it is. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. Fine sea picture. The villainy is supplied by Wallace Beery and the comedy by a monkey. One of the best melodramas I've run. Used photos, ones, slide, newspaper to get good attendance. Town of 3,700, draw general small town classes. Admission 10-20. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

LOVE'S REDEMPTION. (5,889 feet). Star, Norma Talmadge. Although this is a little bit old, Norma's acting seemed to please all. Attendance was good. Town of about two thousand, regular small town draw. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

OLIVER TWIST. (7,600 feet). Star, Jackie Coogan. Good picture, but for me they ask too much for it. Advertised big with fair attendance. Town of 3.700, draw general class. Admission 10-20. C. F. Kreighbaum, Paramount Theatre, Rochester, Illinois.

OMAR, THE TENTMAKER. (8,090 feet).

A fine picture of its knid, but who wants this kind in a small town like ours? Play it now and get them in while they are reading the national advertising or you'll be sorry. Attendance was fair. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

ROSE OF THE SEA. (6,037 feet). Star, Anita Stewart. It's good entertainment, and especially pleasing to the ladies. Seemed to please all who viewed it. Attendance fair. Town of 2,500, draw farmers and retired farmers. Admission 10-20 and 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SEVENTH DAY. (5,335 feet). Star, Richard Barthelmess. Not the star's best picture, but a good one that seemed to please all the younger people and most of the old ones. Print in good condition and sold at a fair price. Advertised with regular window cards, newspaper and lobby. Attendance good. Town of 2,000, draw general patronage. Admission 10-25. J. C. Rowton, Orpheum Theatre, Quinton, Oklahoma.

SIGN ON THE DOOR. (7,100 feet). Star, Norma Talmadge. It may have been a good picture—I could not tell, and neither could anyone else as the print was cut to pieces. Did not even have an ending. When people went out they asked when we were going to show the next episode. Look out for this stuff—it was rotten. Advertised usual way. Attendance good. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

SONNY. (6,900 feet). A good picture. If you have not played it go for it big. Advertised usual way, had good attendance. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

TEN DOLLAR RAISE. (5,726 feet). A Peter B. Kyne story, with William V. Mong. A very good picture indeed, but refused to draw. We didn't take in film rental. I wouldn't say play it unless you are assured of a crowd, because it won't draw. Used ones and threes to advertise, with poor crowd. Town of 4,200, draw neighborhood type. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

WHITE SHOULDERS. (5,966 feet). Star, Katherine MacDonald. A little better than usual for a MacDonald subject. She has a certain following, but there are plenty who do not care for her here. Advertised well. Attendance was fair. Town of 7,500, draw better class. Admission 10-17-28-35. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Fox

BAR NOTHING. (4,311 feet). Star, Charles "Buck" Jones. Very good star. People rave about him. They think he's the coming star. This type picture pleases everybody. Used ones, three, six, photos, heralds, for fairly good attendance. Tom Marksby, Opera House, Blenheim, Ontario, Canada.

BOSS OF CAMP FOUR. (4,236 feet). Star, Charles "Buck" Jones. Oh, boy! Talk about action and fight. In other words, he's there with the goods. I think if he keeps it up, Tom Mix cannot have anything over Charles Jones. Attendance was fair. Town of 3,000, drawing poor class mostly. Admission 10-20. Charles Martin, Family Theatre, Mt. Morris, New York.

BRASS COMMANDMENTS. (4,829 feet). Star, William Farnum. Although star does his usual style of acting in this picture, it does not seem to please the majority. Usual allotment of posters drew mixed class in pretty good attendance. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

CRUSADER. (4,780 feet). Star, William Russell. A good enough story in which Russell gets everything out of it that is possible. It pleased our people and drew good business—and that's what we're here for. City of 15,000, draw younger set and foreigners. Admission 10-20. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

FAST MAIL. (6,000 feet). Star, Charles "Buck" Jones. Played this on January first, and as that is quite a holiday here, did a fine business. It was a good holiday picture and I hooked it up with a good comedy and a single reel. Of the feature alone—it would not have stood up; it's wild and woolly melodrama of the "wildest" kind. I can see where it goes over in some towns and more than make good, but being a picture built on stunts—and the plausibility none too marked—these "weisenheimers" here had a lot to say. Summed up: the picture is not a picture for this town, but has value in certain communities. I don't get the "Special" idea, though I presume it did cost some money hiring railroad trains, wrecking houses, burning and sinking steamboats, as outside of that I see no cost in production. Advertising usual, got good attendance. Patrons are health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HONOR FIRST. (6,000 feet). Star, John Gilbert. This picture is very good and pleased majority. Regular advertising brought good attendance. Town of 1,800, draw mixed class. Admission twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

JUST TONY. (5,233 feet). Star, Tom Mix, featuring horse "Tony." Good Western. All compliments. Regular line of advertising got good one day attendance. Town of 3,000, draw from oil field patronage. C. A. Runyon, Runyon Theatre, Barnsdall, Oklahoma.

JUST TONY. (5,233 feet). Star, Tom Mix, featuring horse "Tony." By far the greatest picture Mix ever made. Drew splendid business and pleased a hundred per cent. By all means don't pass this one by. Used ones, threes, photos, slide, to pull good attendance. Town of 4,200, draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

LIGHT OF WESTERN STARS. Star, Dustin Farnum. Absolutely the rottenest print I ever received. Had to purchase another feature. If you boys want to stay in the show business, stay away from this bad print. Regular advertising got good attendance; had to hide to avoid patrons. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

MY FRIEND THE DEVIL. (9,555 feet). Star cast. For me, poor. Attendance the same. City of 17,000, draw family trade. Matinee admission 10-17, evening 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

NERO. Stars, foreign. A costly picture that has the most limited appeal of any ever shown here. I kept the film two days and on the two days didn't do the equal of one capacity house, and my total seating capacity is exactly 787. Gave a matinee daily and one performance at night. Went after this strong. Teasers, heralds, mailing list, special Nero book, "What I Know About Women." The first day I got a fair attendance, due to publicity efforts, but after they saw the picture that ended it—the word went forth and the picture was killed. I paid "important" cash for this and barely "got by." Small towns—keep off this one by all means; it will lose you money; the more you pay the bigger the loss; as entertainment, it's nil. Advertising, heralds, house programs, teasers, mailing list, ones and threes. Nero special booklet printed locally. Attendance, putrid. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NERO. (11,500 feet). Special cast. Not as good as they say it is. First six reels not of much account. Last six reels better. Advertised with slide, heralds, posters, photos. Attendance was poor. Town of 600 in Winter. Draw all classes. Admission 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

NIGHT HORSEMAN. (4,970 feet). Star, Tom Mix. A very good Mix picture. Fine scenery. Advertised with slides, posters, bills; got good attendance. Town of 2,800, draw from factory people. Admission 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

PRIMAL LAW. (5,320 feet). Star, Dustin Farnum. Never saw this one but they came out telling how good it was; by that, it must be O. K. Running Fox stuff, some of it two days, can't make any money, series too high, falls off second day, but the service is O. K. City of 15,000. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

ROUGH SHOD. (4,486 feet). Star, Charles "Buck" Jones. This is one of Buck's good ones and is the sort of picture my patrons like to see him in. Attendance was good. Town of about 2,000, regular small town type. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

STRANGE IDOLS. (4,300 feet). Star, Dustin Farnum. This went over real well and took the best of any of his thus far. Farnum seems to be of worn out name. Regular advertising got fair attendance. Town of 282. Admission 10-20-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

THUNDERCLAP. (6,745 feet). All star cast. First four or five reels are slow, the last two reels will keep 'em on the edge of their seats. The suffering of Mary Carr as Mrs. Jameson, overdone. Lots of complaints on that. Advertised with photos, sixes, newspapers, got poor attendance. Town of 600. Admission 10-25. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

WESTERN SPEED. Star, Charles "Buck"

Between Ourselves

A get-together place where we can talk things over

R. K. Russell, whose reports you see often coming from Lyric Theatre, Cushing, Iowa, puts into words the whole spirit of Straight From the Shoulder:

"It is my utmost desire to be of some good to my fellow men."

J. W. Creamer, Ned Pedigo, Dave Seymour, Walter Odom, Jake Jones, K. H. Sink, and the seldom-in-but-often-missed E. L. Partridge have all said the same thing, but it's never before been put in quite such snappy and plain terms.

"It is my utmost desire to be of some good to my fellow men."

That's the feeling that prompts the many busy exhibitors to fill in reports blanks. It's the feeling that prompted the beginnings of Straight From the Shoulder. That spirit will keep the dependable tip department going strong and growing stronger.

VAN.

Jones. Good picture, with plenty of action; the kind most of them like here. Advertised with photos and ones. Attendance good. Town of 2,000, draw town and country. Admission 10-25-35. E. H. Elkin, Palace Theatre, Hico, Texas.

Goldwyn

ACE OF HEARTS. (5,883 feet). Star, Lon Chaney. Good picture. A good lesson in this story. Regular advertising brought fair attendance. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

ALL'S FAIR IN LOVE. A fairly good program picture. Some liked it and some didn't. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

ALWAYS THE WOMAN. (5,450 feet). Star, Betty Compson. Good picture nice story. Pleased our patrons. Advertised regular way. Attendance poor, account bad weather. Regular type small town; admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

BRANDING IRON. (5,000 feet). Stars, James Kirkwood, Barbara Castleton. Very interesting all through. Good moral. Picture clean. Unusual settings, mostly in the West. Advertised with one three, one six, two ones, photos and slide to draw fair business. Town of 650, draw mixed town and country. Admission 10-22-25. E. E. Stearns, "Dewtell" Theatre, South Dayton, New York.

DUST FLOWER. (5,651 feet). Star, Helene Chadwick. A mighty fine little picture that seemed to "go over." Ran it as a Special on Christmas Day. Used no advertising. Attendance was extra fine. Town of 2,850, draw railroad transients, farmers. Regular admission 10-25, special 15-35. S. H. Blair, Majestic Theatre, Belleville, Kansas.

GREAT LOVER. (5,000 feet). All star. For me, no good. If they would take pictures of this sort and junk them they would be better off; they help kill the good ones, and still you are forced to take it. Attendance of sixty-five—glad there were no more. Town of a thousand, draw all classes. Admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

INVISIBLE POWER. (6,000 feet). Star, House Peters. Good crook story. Made a good Saturday program for me. No kicks heard. Usual advertising got fair attendance. Typical small town. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

INVISIBLE POWER. (6,000 feet). Star, House Peters. A heavy drama that should be played on a very stormy night, because then the feelings of the audience will attune with the picture. Used combination program, heralds, newspaper, window cards, drew fair business. Usual farmer and small town patronage. Admission 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

REMEMBRANCE. (5,650 feet). All star cast. A good program picture. Is not worth an advance in price. Spent so much for it, had to raise prices. Some told me it was better than "Old Nest" and "Over the Hill." Used photos, window cards, newspaper and ones to get fair attendance. Town of 600. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

REMEMBRANCE. (5,650 feet). All star cast. A picture sold to me as a Special. Lost money, and patrons walked out before it was half over. Poorest Saturday we had for a year. Used weekly town herald and big front to very poor attendance. Town of eight thousand, draw good class. Tom Andrews, Strand Theatre, Sharpsburg, Pennsylvania.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. A five-reel everyday program picture in nine reels, sold to us as a Special. Paid big money and lost big money. Poorest Friday and Saturday we ever had. Advertised with window cards, newspaper and big front. Town of 8,000, draw from good class, attendance was "rotten." Thomas Andrews, Strand Theatre, Sharpsburg, Pennsylvania.

SIN FLOOD. (6,500 feet). Star cast. Never had a picture to cause such various reports as this one. Some liked it and boosted it to the sky, while some thought it was "rotten," but as a whole it went over. But I lost money on it as I have on all of these Special (?) pictures. Advertised as usual, getting poor attendance. Town of 2,000, draw farmers. Admission 10-15. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

WET GOLD. (6,000 feet). Ralph Ince produced and starred. For me, no good. Extremely poor print. Watch out for this stuff. Ordinary advertising brought usual Saturday night attendance. Town of usual small town sort, 2,500. Admission 17-28. Stanley G. Allen, Allen Theatre, Chatham, New York.

Hodkinson

BROKEN GATE. (6,000 feet). Star, Bessie Barriscale. Very good picture. Could use more like this. Advertised with threes, ones, photos to draw good attendance. Draw mixed type. W. H. Moore, Nusho Theatre, Anadara, Oklahoma.

DOWN HOME. (7,000 feet). Star cast includes Leatrice Joy. Moves rather slowly but has many good touches and should hold the interest of average small town crowd. Announced on monthly program and with ones and slide, getting average attendance. Town of 300, draw farmer class. Admission 15-25. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

FREE AIR. (5,600 feet). A-1 and will get the money if they like this kind of story, and nearly everyone who drives a car will see some of their own experiences. R. S. Moore, Gem Theatre, Synder, Oklahoma.

KEEPING UP WITH LIZZIE. (5,000 feet). Star, Enid Bennett. A fairly good light comedy drama with the accent on the "light." The star did her best, apparently, but the play as a whole did not register very high in local approval. Regular paper, newspaper and mailing list brought fair attendance. Town of a thousand, farming community. Regular admission 10-20. Once a week 20-40. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

Top Six and Another Six

Jack Kaplan's reports from Royal Theatre, South Fallsburgh, New York, have always been sincere and straight from the shoulder. Now he sends something besides reports—you'll find it helpful, too.

"The following consists of a pick of the pictures shown in our theatre since last September, every one of which completely satisfied the audience attending:

"Silver Wings" (Fox)
"Star Dust" (First Natl.)
"Monte Cristo" (Fox)
"Fool There Was" (Fox)
"Honor First" (Fox)
"Under Oath" (Fox)

"I don't mean so say these are the best pictures produced last year; they're simply the most prominent of the successful pictures presented at our theatre.

"Now you'll have six pictures that we played that did not seem to strike the bull's-eye. In other words, they turned out to be something like failures:

"Barnstormer" (First Natl.)
"Calvert's Valley" (Fox)
"Nero" (Fox)
"Deuce of Spades" (First Natl.)
"Wife Against Wife" (First Natl.)
"Gas, Oil and Water" (First Natl.)

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast includes Chaney. Any one who would call any picture a name like this one has done does not show much business sense to start with. Even if the picture be ever so good, it is killed by this infernal name. Picture only fair—too rough for the females and little folks. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

ENTER MADAME. (6,500 feet). Star, Clara Kimball Young. This one is only fair. Don't promise much on it for the star has made a lot better; not in same class with "Charge It." Buster Keaton, in "The Electric House," saved the day for us, for this comedy is a riot. No advertising, had fair attendance. Town of 7,125, draw miners and railroad men. Admission 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

FASCINATION. (7,940 feet). Star, Mae Murray. Very good attraction; well liked by all. This is the kind of stuff they should keep on making. Used program and newspaper, had good attendance. City of 12,000, draw all classes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

FIGHTIN' MAD. (5,436 feet). Star, William Desmond. As fine a Western as we have seen any place. Used ones, threes, stills, newspaper, slide, heralds. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

FOURTEENTH LOVER. (6,000 feet). Star, Viola Dana. A very good program picture of the light comedy type. Used regular paper, newspaper and mailing list, but due to heavy snow and subsequent slush, business was off. Town of a thousand, farming community. Admission regularly 10-20, special 20-40. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

HOLE IN THE WALL. (6,000 feet). Star, Alice Lake. Good. First class picture. Used regular advertising for good attendance. Town of 14,000, draw working class. Admission 10-25. H. M. Bertling, Favorite Theatre, Piqua, Ohio.

I CAN EXPLAIN. (5,000 feet). Star, Gareth Hughes. Why are such pictures released? Just one more good reason why people stay away from pictures. Attendance was poor. City of 110,000, draw medium working class. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. Another one of those pictures that never fails to please my patrons. The best Reid picture to date. Advertised with ones, threes, sixes, heralds, photos. Attendance very good. Town of 2,150, draw all classes. Admission 10-20. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

ANNA ASCENDS. (5,959 feet). Star, Alice Brady. This is a very good production and all who saw it liked it very much, but it is a hard one to draw to. Attendance usual. Draw best people in city. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Very good. One of the best pictures that I have had. The patrons all enjoyed it very much. Advertised with one, three, six, twenty-four, 11x14s. Attendance good. Draw best people in city. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. One of the best pictures. Everybody seeing the picture was highly pleased, at least most of 'em said so, and many returned for second helping. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

BLOOD AND SAND. (7,235 feet). Star, Valentino. A story interestingly told and, in the main, well acted. A sure fire attraction. In the opinion of the public Nita Naldi far outshines Lila Lee. Rodolph Valentino is still first in the hearts of the fair sex. Advertised usual way, had good attendance. City of 10,000, draw medium and working classes. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BORDERLAND. (5,405 feet). Star, Agnes Ayres. A pretty good, well developed story along New Thought lines that carries a theme many people are growing to believe in. It is well mounted, well acted and will please almost any audience. City of 15,000, draw younger set and foreigners. Admission 10-20. Ben L. Morris, Olympic Theatre. Bellaire, Ohio.

BURNING SANDS. (6,909 feet). Star, Milton Sills. A good picture in every respect. We advertised rather heavily and had good attendance. City of 10,000, draw working people. Admission twenty-five cents. Dan Buss, Star Theatre, Tonawanda, New York.

DICTATOR. (5,221 feet). Star, Wallace Reid. Man, when you look at this one it will surely make you realize what a fine asset we lost when Wallace Reid died. It's just bully good entertainment from beginning to end. Walter Law steals the picture, but it's my idea of a "humdinger." Not a big picture, but a corking good little one. Advertising slants are Reid, author, comedy. Attendance good. City of 14,000, draw all classes. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

BEHOLD MY WIFE. (5,000 feet). Stars, Julienne Scott, Milton Sills. Picture very good. Film very bad; at least fifty bad frames; did not have time to repair account of late arrival. Advertised with ones, three, six, slide 11x14s. Attendance fair. Town of 1,195. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

FOR THE DEFENSE. Star, Ethel Clayton. This is the best of the last of the features she made for Famous Players. She has never failed us for a good, clean picture, and this is what our people want. Advertised with photos, insert cards, threes, ones, had fair attendance. We draw neighborhood class. Admission 10-20, 10-25. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

FOREVER. Stars, Elsie Ferguson, Wallace Reid. The one word that describes this picture for me, "cheese." How long are we going to continue to get such stuff? Advertising slants are none except stars. Attendance average and disgusted. Town of 2,500, regular small town patronage. Admission 5-10, 10-20. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

GREAT MOMENT. (6,372 feet). Star, Gloria Swanson. Very good attraction, liked by the particular kind. To my opinion better than "Beyond the Rocks," at less rental. Advertised with newspaper and posters, had poor attendance. City of 12,000, draw all classes. Change admission. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

GOOD PROVIDER. (7,753 feet). Star cast. A great picture that failed to pull. They must have fancied it was another "sob film." Really, a very classy comedy-drama. Attendance was fair. Town of 4,000, draw from families and students. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

GREAT MOMENT. (6,372 feet). Star, Gloria Swanson. A good picture, the average program picture. Advertised with daily papers and lobby, drew fair. A. R. Workman, Colliseum Theatre, Marseilles, Illinois.

GREAT IMPERSONATION. Star, James Kirkwood. Pretty good entertainment for program picture. Advertised as usual, with average Saturday attendance. Town of 2,700, drawing general, transient, railroad, farmers. Admission 10-25, 10-35. S. H. Blair, Majestic Theatre, Belleville, Kansas.

IF YOU BELIEVE IT, IT'S SO. (5,000 feet). Star, Thomas Meighan. A rather weak imitation of the "Miracle Man." Pleased fairly well, but fell down at the box office. It is far from a bad picture, however, and was worth what we paid for it. Where Meighan is popular it is worth playing. Theodore Roberts and Charles Ogle are fine in it. Advertising slants, play on star and Theodore Roberts. Our attendance was rather light. City of 14,000, draw merchants, farmers, etc. E. W. Collins, Liberty and Grand theatres, Jonesboro, Arkansas.

KICK IN. Stars, Betty Compson, Bert Lytell. A very pleasing picture which enjoyed capacity business for entire week. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MAN UNCONQUERABLE. (5,795 feet). Star, Jack Holt. An old Paramount, but is a good picture. Ought to please them all. Good story, good direction, good cast. Regular amount of advertising brought good attendance. Town of 2,500, draw all classes. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

MORAN OF LADY LETTY. (6,360 feet). Star, Valentino. A splendid picture. Everybody liked it. Best Valentino picture I ever ran. W. Ventera, New Mill Theatre, Eleele, Hawaii.

ORDEAL. (4,592 feet). Star, Agnes Ayres. Not so good. Star not so well liked in this town. Only an average show. Advertised to better class with posters and slide. Had fair attendance. C. A Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

OUTCAST. Star, Elsie Ferguson. Very ordinary. Pleased only a few of the star's followers. Business poor on account of bad weather. Advertised with lithos and newspaper. Town of 6,000, draw general type. Admission, 10-25. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

PINK GODS. (7,062 feet.) Stars, Bebe Daniels and James Kirkwood. A picture that meant nothing at the box office, for after the matinee exhibit the evening performance was notable for its empty seats. It's similar in theme to many shown before. Advertised with mailing list, etc. Attendance, fair. Patrons are health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PRIDE OF PALOMAR. (7,494 feet). Featured cast. Frank Borzage-Cosmopolitan production. This picture did well for us and would consider it a good drawing card for any house. Advertised as usual with fairly good attendance. City of 10,000, draw middle class people. Admission, 25 cents. Daniel Buss, per Bert Jackson, house manager, Star Theatre, Tonawanda, New York.

SOUTH OF SUVA. (5,000 feet). Star, Mary Miles Minter. A good program picture. Minter takes an entirely different part from those she usually plays. We like her better in her old roles as the sweet little thing, although she plays her part admirably in this one and the picture should please. My theatre draws the better class. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

TRUTHFUL LIAR. (5,243 feet). Star, Wanda Hawley. Wanda brings in as big a crowd as the other Realart stars and this one will average up with her previous offerings. Attendance was fair. Town of a couple thousand, drawing county seat and surrounding country class. Admission, 10-25. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

WHILE SATAN SLEEPS. (4,850 feet). Jack Holt and star cast. Maurice Tournier production. The picture will please a majority of those seeing it. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

WHITE AND UNMARRIED. (5,000 feet). Star, Tom Meighan. An entertaining, pleasing picture all the way. A crook drama that seems to lack much of a moral, but runs along just as entertainment. Makes no lasting impression, but is good pastime. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

WORLD'S APPLAUSE. (6,526 feet). Star, Bebe Daniels. Both old and young will enjoy it as it is an honest-to-goodness picture that pleases all seeing it. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

YOUNG DIANA. (6,744 feet). Star, Marion Davies. While those in the profession may see the good points of this, frankly it will not please the masses. A beautiful picture—but not good for small towns. Advertised regular way, pulling fair attendance. Town of 7,000, drawing general class. Admission, 10-25-30-40. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. My patrons seemed to enjoy it better than "Grandma's Boy"; it's truly a knockout of a picture. Buy it right and run it by all means. I did not make much on it on account of high rental. Used ones, threes, sixes, photos, heralds lots of novel-

Which ?

H. H. Hedberg, of A-Muse-U Theatre, Melville, Louisiana, says:

"Your department is growing. Now there are two theatres in this town. One of them books from Straight From the Shoulder. Which has the best chance at good shows?"

Put your bets on the A-Muse-U.

ties, with very good attendance. Town of 2,150, draw all classes. Admission 10-20. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

Preferred Pictures

RICH MEN'S WIVES. (6,500 feet). Star cast. A classy Society picture. Nothing much new to story, but well produced, with great cast. Has Prizma titles. Attendance was fair. Town of 4,000, students and family trade. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

Selznick

CLAY DOLLARS. (5,000 feet). Star, Eugene O'Brien. Good comedy-drama. This one will satisfy most of them. Used photos, ones, slide; had fair attendance. Town of 2,000, draw town and country trade. Admission 10-25-35. E. H. Elkin, Palace Theatre, Hico, Texas.

United Artists

MAN WHO PLAYED GOD. (5,855 feet). Star, George Arliss. Pleased patrons here and did a fairly good business. Much will depend on how you "set" this picture musically. Properly played music and organ effects will lift this picture 'way up. Usual advertising brought pretty good attendance of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TAILOR MADE MAN. (8,649 feet). Star, Charles Ray. Very good. Consider it his best. Audience well satisfied at increased admission. Used regular line of advertising to get fair attendance. Town of 3,000, draw oil field patronage. C. A. Runyon, Runyon Theatre, Barnsdall, Oklahoma.

Universal

AFRAID TO FIGHT. (4,600 feet). Star, Frank Mayo. Our audiences liked this picture, especially the boxing scenes which have action, but some of the other scenes were too slow action for them. While nothing to rave about, this picture will go big with male patrons. Advertised with slides, posters, heralds, drew good attendance. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

BEAR CAT. (4,550 feet). Hoot Gibson fails to come up to his standard in other pictures. Good for small town. Advertised with one three, four ones and cards. Attendance fair. W. E. Piland, Victory Theatre, Cairo, Georgia.

"It is my earnest desire to be of some good to my fellow men."
That's the Straight From the Shoulder spirit. If you feel that way
USE THE BLANK BELOW.

CAUGHT BLUFFING. (5,000 feet). Star, Frank Mayo. This is a good Western picture; can be put over strong. Has a good plot and is well acted by Mayo. Used a three, two ones, teasers, had fair attendance. Town of 2,000, draw residential class. Admission, 10-25. W. F. Piland, Victory Theatre, Cairo, Georgia.

THE FLIRT. (8,000 feet). Star, Eileen Percy. The picture enjoyed pleased capacity business for entire week. The picture has a remarkable cast and photography and execution was excellent. No kicks registered on this one. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

GALLOPING KID. (4,783 feet). Star, Hoot Gibson. For me, not up to the usual good Hoot standard. Title misleading, as there is not much "galloping" in this one. However, it will prove a good Western. Attendance good. Town of about 2,000, town and country draw. Admission, 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

GIRL WHO RAN WILD. (4,506 feet). Star, Gladys Walton. A dandy picture, which is guaranteed to please all who see it. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

HUMAN HEARTS. (6,350 feet). Star, House Peters. Fine picture. Pleased about everyone. Used extra advertising. Fair attendance, as winter season up here is very slow always. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HUMAN HEARTS. (6,350 feet). Star, House Peters. Very nice rural drama of home, and went over good, considering the cold weather we had on the two nights and matinee. Used special printed one sheets and throwaways. Attendance good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

LOADED DOOR. (4,653 feet). Star, Hoot Gibson. A fair offering and the usual Gibson picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

MARRIED FLAPPER. (5,000 feet). Star, Marie Prevost. Better picture than "World's Champion," which I ran the day before. Cost less than half and pleased better, but got thirty cents for "Champion" and twenty cents for "Flapper," and the biggest crowd on "Champion." Why will the public do it? Somebody tell me quick!—how to get them to come to the Grand to be entertained, not to see some star! Attendance average. Town of 2,500, draw all classes. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

STORM. (7,400 feet). Star, House Peters. Eight reels of splendid entertainment that pleased the majority. You will make no mistake in showing it. Used heavy exploitation, elaborate stage setting. Attendance great. Town of 7,000, draw general class. Admission, 10-25-35-40. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

STORM. (7,400 feet). Star, House Peters. A fine picture. Pleased our audience. Many good comments. Our first Universal, and satisfied. Used posters, slides, banner on street cars. Draw better class. Attendance good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

SURE SHOT MORGAN. (8 reels). Star, Harry Carey. A fair picture, which enjoyed fair business. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

WILD HONEY. (6,000 feet). Star, Priscilla Dean. Our first Jewel, and it is a peach. Plenty of action and suspense, together with a good story. The flood scene is wonderful. Used heralds, photos, newspaper. Poor crowd. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

Vitagraph

NINETY AND NINE. (6,800 feet). Star cast. This picture pleased. Give Vitagraph a chance and they will prove to you that other companies are not the only pebble on the beach. Pleased a hundred per cent. Used lobby, newspaper, billboard; attendance was good. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

NO DEFENSE. (5,700 feet). Star, William Duncan. As usual Duncan goes very good here. This is a good story. Well liked by all. Regular advertising pulled good attendance. Draw mining town, mixed class. Admission, 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

STEELHEART. (6,000 feet). Star, William Duncan. Good program picture. Usual advertising pulled fair attendance. Town of 1,700, mostly visitors to draw from. Admission, 15-25. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

STEELHEART. (6,000 feet). Star, Wil-

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Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ..... **Star** ..... **Producer** .....

Your own report .....

.....

.....

Advertising Slants ..... **Attendance** .....

Size of Town ..... **Type you draw from** .....

Name ..... **Theatre** ..... **City** ..... **State** .....

liam Duncan. Good program picture. Usual action and excitement. Duncan's best. Used six, ones and photos to pull good attendance from mixed type. Hartsville Theatre, Hartsville, Tennessee.

TOO MUCH BUSINESS. (6,100 feet). Fair program picture. Seven reels is too long; could be cut to five. Used heralds; business was slow. Town of 2500, draw average small town trade. Admission, 17-28. Stanley G. Allen, Allen Theatre, Chatham, New York.

WHERE MEN ARE MEN. (5,000 feet). Stars, William Duncan, Edith Johnson. Very good story; both stars popular here. Pleased well. Used lobby, newspapers to good attendance. Mixed patronage. Admission, 10-30. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

Comedies

BILLY BLAZES, ESQ. (Pathe-Harold Lloyd). Another reissued comedy knockout. Every one of these reissues are great. They are very old, but don't let this hold you back. Buy them. Used one sheets, stock slide. Get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HOME MADE MOVIES (First Natl.). Star, Ben Turpin. The best two-reel comedy Turpin has ever made. It kept them laughing. Should please any audience a hundred per cent. Used usual posters, attendance was good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

MARRIED LIFE (First Natl.). Star, Ben Turpin. This one surprised us as we had fought it off for a year or more. It drew extra good business and while about as crazy as it is possible to make a picture, it seemed to please. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

ON PATROL (Mack Sennett). Features Billy Bevan. One of the best comedies I ever ran. Lots of good stunts and funny situations. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

PARDON MY GLOVE (Educatl.). Star, Bobby Vernon. A comedy that is ninety-five per cent. Ring fight full of comedy gags. This comedy is away above the average. Ran it two days. Chas. H Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

STEP LIVELY, PLEASE (Fox). This comedy is away below standard. It's about as funny as a funeral. Used regular advertising, had good attendance. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

STING 'EM SWEET (Universal).. Star, Brownie (the wonder dog.) This is a crackerjack comedy: better than some of the Lloyds. You can boost this extra strong Brownie Dog does some fine work. He is great. Best of any picture I've ever seen him in. Go to it. William Thacher, Royal Theatre, Salina, Kansas.

SUITOR (Vitagraph). Star, Larry Semon. Good. Will get the laughs. My advertising was regular, the attendance very good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

TOUCH ALL THE BASES (Pathe). Star, Paul Parrott. These weekly one-reelers by Roach are a clever article and have good variety. Pollard has graduatd from them, but apparently Roach is working hard to see that Parrott fills "Snub's" vacancy as fast as is possible. We used one sheets on this. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

Serials

IN DAYS OF BUFFALO BILL (Univ.). Am on sixth episode. Patrons thought first four episodes slow; getting better, though. Use photos, heralds, newspaper, B. B. hats, twenty-four sheet. Small town. Just fair attendance. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

SPEED (Pathe). Star, Chas. Hutchinson. For me I know it was no good, just movie stuff no one could enjoy. Attendance is good. Town of 1,000. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

TIMBER QUEEN (Pathe). Star, Ruth Roland. A good serial. Not like the old serials. Star does good work in the picture. Going good for me on the tenth episode. Town of 800 white, 1,200 colored, draw from all classes. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

Lest You Forget

Once again let's get it straight that we want reports only from those in theatres qualified to give honest reports on pictures.

Exchanges, film salesmen, scenario writers—please lay off this stuff.

Short Subjects

CAT AND THE PELICAN (Pathe). Aesop's Fables series. This reel is one continuous laugh. Use one sheets. Attendance good. D. W Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

State Rights

BETTER MAN WINS (Sanford). Star, Pete Morrison. If we must have Westerns, let them be as good as this one. Provides entertainment for audiences desiring this style of picture. Thrills it has in abundance. Pleased everyone. See it—you will agree with me. Has good advertising angles. Good attendance. Royal Theatre, Indianapolis, Indiana.

BUILDING COURAGE (Clinton) (4,900 feet). Star, George Larkin. A fair picture; the attendance also was fair. Advertised usual ways. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

DOUBLE O. (Arrow). (4,700 feet). Star, Jack Hoxie. A good Western picture that pleased our patrons and brought satisfactory results. Advertised with newspapers, lobby. Attendance good. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

GIRL FROM— (Pinetree). Star, Faire Binney. A good picture, fine scenery. An Oliver Curwood story. Advertised with slides, posters, bills. Attendance very good. Town of 2,800, draw factory people. Admission 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

TWO FISTED JEFFERSON .(Arrow) Star, Jack Hoxie. Good Western. Clean. Advertised with two ones, 11x14. Attendance good. City of 14,000, draw working people. Admission 10-25. G. M. Bertling, Fevorite Theatre, Piqua, Ohio.

PARTED CURTAINS (Warner Bros.). (6,000 feet). Stars, Mary Alden, H. B. Walthall. This certainly is a fine picture. Liked by everyone. Everything in the picture is fine. Book it and make friends. Used slides and posters to get good attendance. Town of 2,800, draw all classes for this. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

SERVANT IN THE HOUSE (Standard). (5,000 feet). Absolutely the biggest approach to "junk" that I have played. Was so awful that I went up in the booth and hid. Did not come down until I was sure that everybody was out and gone! Advertised with lobby, cards, newspaper. Attendance good. Town of 900, draw town and country class. H. R. Dixon, Unique Theatre, Walton, Kentucky.

STRANGER OF THE HILLS (Anchor). (5,000 feet). Star, Ed Coxen. A Western which is bound to please at least ninety per cent. Nuf sed! Used six, three, one, slide, lobby, had capacity attendance. Big city, draw all classes, getting 10 cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SURE FIRE FLINT (C. C. Burr). (Approximately 6,000 feet). Star, Johnny Hines. A seven-reel comedy drama that is thin. Ran three days to just about expenses. R. J. Relf, Star Theatre, Decorah, Iowa.

SURE FIRE FLINT (C. C. Burr). (6,000 feet). Star, Johnny Hines. A comedy-drama that went over fine here, and it did a nice business and I'll play more of them and would advise any exhibitor to buy them for this story is good enough, the direction good and the cast excellent. You can't dissect it too much but it's audience "sure-fire" with a vengeance and altogether a good buy. Advertised regular way. Good attendance. Patronage health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THREE MUST-GET-THERE'S (Affil. Prod. & Distrib.). Star, Max Linder. A lot of delicious nonsense that pleased my patrons immensely and did fine business. Now there is just this to the presentation of this comedy; its got to be well played by your orchestra and a good live projection tempo kept up so that the laughs will be practically continuous; and select your program with care. The city houses of course can do this, but the small town house with a limited rental expense in view must be careful. I kept anything else of a comedy nature out of the program. Ran a playlet, "Man and Beast," the hunting-wild-animals picture, and a Pathe Review, and it gave the program fine balance and patrons said it was one of the best shows I ever exhibited. Advertised with mailing list, programs, etc., to health seekers and tourists, and had excellent attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TWO-FISTED JEFFERSON (Arrow). (4,565 feet). Star, Jack Hoxie. The first Hoxie picture that had snap to it. Full of action. Took well here. Advertised with one and slide to draw good attendance in town of 1,700, a mining town. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

UNCONQUERED WOMAN (Lee-Bradford). (4,611 feet). Star, Rubye De Remer. If you have a chance to book it, don't pass up the opportunity. Ran this picture one week at my theatre and will say it is one of the best pictures I have seen for a long time. If producers would make a number of pictures like this—I could use them! Pleased everyone. Will make you stop and look. Attendance was splendid. American Theatre, Evansville, Indiana.

WHAT'S WRONG WITH WOMEN? (Equity). (6,000 feet). Featured cast. Very good. I had third run on this picture and patrons were well satisfied. Advertised regular, newspaper. Attendance good. Mixed type. J. F. Carey, Liberty Theatre, Providence, Rhode Island.

YOUR BEST FRIEND (Warner Bros.). (5,000 feet). Star, Vera Gordon. A very good picture that pleased our patrons: as added attraction a Hawaiian troupe that brought in a good sized audience. Advertising stunts we used were wheel of fortune, Hawaiian house and lobby display. Good attendance from mixed class resulted. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Gossip"

Universal Offers Another Gladys Walton Picture on Popular Theme

Reviewed by Mary Kelly

Universal has another Gladys Walton success in "Gossip." The picture is similar in general effect to the star's recent vehicles and promises the usual enjoyment for her admirers.

The story should be popular because it generously honors the idea of a naive maiden in sophisticated surroundings, having a beneficial effect on all. This theme seems to have an unweakened appeal, particularly in smaller communities. In "Gossip" there is a variety of events to hold the interest and a few dramatic touches in connection with a strike. There is also a conventional amount of sentiment and suspense.

Gladys Walton wears the old-fashioned Southern dresses becomingly. There are many charming close-ups in which she is splendidly photographed. Ramsey Wallace is well cast as the business man of steel who eventually falls for the quaint charms of his guest, and Freeman Wood is a new and pleasing personality. There are a number of attractive interiors and a few outdoor views that bring the picture to a romantic ending.

Cast

Caroline Weathersbee.....Gladys Walton
Hiram Ward.....Ramsey Wallace
John Magoo.....Albert Prisco
Robert Williamson.....Freeman Wood
Mrs. Boyne.....Carol Halloway

Based Upon the Novel by Edith Barnard Delano.
Scenario by Hugh Hoffman.
Direction by King Baggot.
Length, 4,488 feet.

Story

Caroline Weathersbee, a quaint Southern girl, turns up unexpectedly at the home of Hiram Ward who is at that time having difficulty with his employees. The girl is instrumental in pacifying them. But afterward she is told that she has brought scandal upon the name of Ward and goes back home. Ward and another admirer follow, and she chooses between them.

"The White Flower"

Attractive Hawaiian Settings in Paramount Picture With Betty Compson

Reviewed by Mary Kelly

Betty Compson and the Hawaiian settings give this Paramount picture an assured appeal. It is laden with a romantic atmosphere, that, particularly in the first half of the picture, is an irresistible attraction. It will furnish pleasing entertainment for the majority of patrons.

In its earlier scenes while the story is pursuing a light, picturesque trend, the picture is at its best. The dramatic element enters later. An old Hawaiian superstition that certain priests are endowed with power to pray anyone to death is the basis for the drama. The action becomes more theatric and it seems as if the original motive has been somewhat perverted for the sake of melodramatic effect. The Hawaiian girl orders that her American rival be prayed to death. She repents however and by swift maneuvers is able to prevent the fatal custom of scattering ashes on the ocean which is to signal the victim's death. This part has an extremely superstitious flavor and will probably seem far-fetched to some. It is not done in an entirely convincing style.

Betty Compson's beauty has not been overlooked. She contributes charmingly to the surf scenes and the various festivals one of which includes a dashing dance number for her. Her performance shows an abundance of the vitality and grace that have made her popular.

The scenes have been made more alluring by the lighting. This accounts for an effective opening and close which consist of views of a seething volcano. Other picturesque shots, too, are scattered through the picture. The cast with the exception of the star offers nothing remarkable, but shows good directing.

Cast

Konia Markham.....Betty Compson
Bob Rutherford.....Edmund Lowe
John Markham.....Edward Martindel
Ethel Granville.....Arline Pretty
Mrs. Gregory Bolton.....Sylvia Ashton
Mr. Gregory Bolton.....Arthur Hoyt
David Pannahi.....Leon Barry
Bernice Martin.....Lily Philips
Edward Graeme.....Reginald Carter
Sorceress, Kahuna.....
.....Played by native Hawaiians

Story and Direction by Julia Crawford Ivers.
Photography by James Van Trees.
Length, 5,731 feet.

Story

Konia Markham, whose mother was Hawaiian, lives with her father in Hawaii. She falls madly in love with an American, whom she discovers afterward has a fiance in the United States. The other girl comes to Hawaii and Konia manuevers to get rid of her. She repents in time to save the American girl who gives up her sweetheart to Konia, seeing that he is no longer in love with her.

"Adam's Rib"

Effective Cave Man Scenes Introduced in Typical DeMille Production of Modern Social Drama

Reviewed by C. S. Sewell

A typical Cecil DeMille production is "Adam's Rib," his newest Paramount production. Lavishly mounted, excellently cast, finely directed, superbly lighted, finely photographed, telling an interesting story, and introducing striking and novel situations it contains all the attributes usually associated with this director's work.

The usual DeMille cut back in this picture, and one on which much of the audience appeal will depend, is the introduction of a series depicting a similar domestic entanglement back in the days of the cavemen. The scenic effects and settings are magnificent and the action impressive. It is effective pantomime told with but few subtitles. The make-up of the players is unusually good.

In this production, Cecil DeMille has taken a theme which is not essentially new, the sacrifice of one woman to save another from ruin. In this instance, it is a daughter who, to save her mother, pits her youth and beauty against her mother's beauty and experience. There is a particularly striking and effective scene where the daughter disillusionized taunts her parents with ruining her life and ends by slapping her father. This brings about a reversal of feeling and a reconciliation all around.

An unusual feature of this production is the fact that much of the romance takes place between the girl and a professor in a section of a natural history museum which is filled with the skeletons of giant prehistoric animals.

Though lacking in the compelling dramatic force of "Manslaughter" with psychology that does not at all times seem to ring true and with the big climax built on an oft-used situation, the magnificent manner in which Mr. DeMille has handled the story has made of the picture an entertainment far above the average from every standpoint and one which should particularly appeal to DeMille fans. Despite its unusual length, the picture holds the interest intensely until near the end when it appears that less footage could have been used.

Milton Sills is excellently cast as the rich man with Theodore Kosloff giving a fine portrayal of the king. Pauline Garon is magnetic and appealing and unusually attractive as the daughter. Anna Q. Nilsson also gives a fine performance as the foolish wife though she appears rather youthful for a woman with a seventeen year old daughter. The remainder of the cast are effective in subordinate roles.

Cast

Michael Ramsay.....Milton Sills
Prof. Nathan Reade.....Elliott Dexter
King of Morania.....Theodore Kosloff
Mrs. Michael Ramsay.....Anna Q. Nilsson
Mathilda Ramsay.....Pauline Garon
"The Mischievous One".....Julia Faye
James Kilkenna.....Clarence Geldart
Minister to Morania.....George Field
Hugo Kermaier.....Robert Brower
Kramar.....Forrest Robinson
Lieut. Braschek.....Geno Corrado
Sec'ty to Minister.....Wedgewood Nowell
Cave Man.....Clarence Burton

Story by Jeanie Macpherson
Directed by Cecil B. DeMille.
Length, 9,526 feet.

Story

Business so engrosses Michael Ramsay that he is inclined to neglect his romantic wife. The deposed King of Morania appears on the scene and makes love to Mrs. Ramsay. Ramsay seeks to preserve his domestic happiness by plotting to restore the king to his throne and succeeds. In the meantime, their seventeen year old daughter, Mathilda, in trying to save the family honor seeks to win the king away from her mother. Her suitor, Professor Reads misunderstands and she tries to draw a parallel of a similar situation in the days of the cave men. Her plan finally brings her into a compromising situation with the king whereby she saves her mother but ruins her own reputation. Her suitor marries her but does not trust her. He leaves for the tropics and soon afterward when matters are adjusted between her father and mother, she follows her husband with a confession from her mother. Her husband, however, decides to believe her and destroys the confession unread.

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"Can a Woman Love Twice"

F. B. O. Release Presents Ethel Clayton in Drama With Appeal For Many

Reviewed by Mary Kelly

Invested with an after-war sentiment and a fair amount of suspense, this F. B. O. release should be favorably received by a large class of patrons. Particularly will it be apt to appeal to those who have suffered any loss through the war. The scenes of actual fighting are few and insignificant, but the effects of the war largely supplies the heart interest and the atmosphere.

Ethel Clayton gives one of her typically capable and reserved performances. This particular role might require a little more drama than she gives it, as there is considerable mental action and intrigue. A girl who has been widowed by the war is desperate for shelter for her child and herself, so she pretends to be the wife of another war hero whose father takes them into his home.

The story is therefore based on an original idea. Most of the action is entertaining, and the human interest is handled with sincerity. Some of the situations do not seem psychologically correct. Natural emotional reactions have been overlooked in view of prolonging the suspense. For instance the father's meeting with the son for whom he has mourned as a lost hero of the battlefield—this scene shows him so overpowered by the girl's deception, that he refuses to recognize his son. Such an attitude might be possible but will not be plausible to the majority. This fault seems indicative of a slightly amateurish quality in the production, which does not however, lessen the sentimental appeal. The cast is well chosen and the settings are attractively rural.

Cast

Mary.....Ethel Clayton
John Smith.....Malcolm McGregor
Abner Grant.....Al. Hart
Coleman Grant.....Fred Esmilton
Mrs. Coleman Grant.....Kate Lester
Franklin Chase.....Wilfred Lucas
Baby Tom.....Baby Muriel Dana
Detective.....Anderson Smith
Mrs. Webber.....Victory Bateman
Thomas Jefferson Grant.....Theo. Von Eltz
Housekeeper.....Clara Clarke Ward
Nurse.....Madge Hunt

Story and Scenario by Wyndham Gittens.
Direction by James W. Horne.
Length, 6,100 feet.
Photography by Joseph A. Dubray.

Story

Mary is a war bride who is forced to leave her boarding house because of false circumstances that have branded her character. She is desperate for a home and takes her small son to the country where she poses as the wife of another war hero believed to be dead by his father. The father learns the truth about her but does not expose her. She is urged to confess, and finds forgiveness and unexpected happiness.

"The Bishop of Ozark"

F. B. O. Attraction Featuring Milford W. Howard Has Religious Trend

Reviewed by Mary Kelly

Those who like their screen entertainment idealized by a deeply religious motive will probably regard this F. B. O. picture as a superior attraction. It is the type of production which will be most apt to please those who appreciate a reformatory message in addition to amusement.

It is not the propaganda of a particular cult. But it presents in fairly dramatic style a story of a regenerated life, its effects upon others and the ultimate triumph of good over evil spirits. Mysticism has been resorted to in several instances. There is a spiritualistic seance, a persistent strain of mental telepathy and a definite instance in which the occult powers of evil are demonstrated.

A picture like this is naturally subject to a more than usual variety of opinion. It may stand in exceptional favor with those who have delved into these subjects. But to others it will be apt to seem extremely far-fetched. It is not sufficiently startling to occasion great comment. It is a modest production of a simple story, acted by a cast of average ability. Milford W. Howard gives an austere performance as the Bishop and Derelys Perdue will be especially remembered for being pretty and showing considerable promise.

Cast

Roger Chapman / Tom Sullivan.....Milford W. Howard
Margey Chapman.....Derelys Perdue
Dr. Earl Godfrey.....Cecil Holland
Dr. Paul Burroughs.....Wm. Kenton
Governor of Alabama.....R. D. MacLean
Shepherd Woman.....Mrs. Milo Adams
Mrs. Jack Armstead.....Josa Melville
Mart Stoneman.....Fred Kelsey
Simon.....George Reed

Story by Milford W. Howard.
Scenario and Direction by Finis Fox.
Photography by Sol Polito.
Length, 4,852 feet.

Story

Sullivan, an escaped convict changes clothes with Roger Chapman who is afterwards killed. Sullivan takes up his work as pastor in the Ozark Hills. His foster daughter Margery is sought by two young doctors, one who really loves her and the other who holds an evil fascination over her. Her choice and final escape as well as the revelation of Sullivan's real identity are shown in the climax.

"Babies Welcome"

(Educational—Comedy—Two Reels)

Here is a picture that illustrates the fact that material not especially new or original can, if cleverly handled, be made into excellent entertainment. An engaged girl loses the money her fiance has given her for the ring and in desperation she "kidnaps" the janitor's baby, wins a prize in a baby show with it, and finally after a series of adventures, recovers her own money, gives the prize money to the delighted parents, and adjusts everything satisfactorily. It is a bright and snappy comedy, clean, with an abundance of good rapid-fire comedy that should please anyone. Dorothy Devore is just as pleasing and peppy as the picture and shows besides being attractive that she is good, both with comedy and with stunts.—C. S. S.

"Oh Sister"

(Educational—Comedy—One Reel)

Rapidity of action is the outstanding feature of this comedy, which from the standpoint of amusement, ranks well up in the series of single reel comedies which Educational has released. There are several clever comedy situations, a number of laughs, quite a few of which are caused by a trained rooster. The plot, which is a mere thread, revolves around a gang in a boarding house, and a situation in which the "villain" seeks to make way with the homely sister's money. The hero, Jimmie Adams, chases and captures him, wins the beautiful sister and also gets the money as a wedding present.—C. S. S.

"Shoot Straight"

(Pathe—Comedy—One Reel)

This single-reel Pathe comedy featuring Paul Parrott is a satire on amateur hunters, who hunt by the book. Considerable ingenuity has been shown in working out the situations and Paul certainly meets with unusual mishaps many of which will produce laughs. It is one of the best of the recent Paul Parrott series. As usual, he is assisted by Jobyna Ralston and the Hal Roach staff of fun-makers.—C. S. S.

"A Howling Success"

(Universal—Comedy—Two Reels)

Not only is this one of the cleverest of the series of Century comedies distributed by Universal starring the wonderful dog "Brownie" but in this one, Brownie more than ever carries the story and is the dominating character depending less on his human associates. There are several humorous situations and this comedy should please nearly everyone. Brownie's work is excellent and the manner in which he trails the professor who has a formula to kill dogs, how he evades the porter, and locates and outwits the professor, is exceedingly well done. This is the best of the entire series.—C. S. S.

"High Fliers"

(C. B. C.—Comedy—Two Reels)

The Hall Room Boys confine most of their activities to gymnastics on the edge of a high building in this number. Rescuing an infant is their purpose. But the anti-climax comes when they discover that the supposed baby is only a china doll which had been substituted for the child, before the balloon carried it to the top of the building. It is all amusing and at times thrilling. The dizzy effects are not all new, but they make for good entertainment generally.—M. K.

"Screen Snapshots"

(Pathe—Magazine—One Reel)

In this screen magazine of popular screen players, Baby Peggy occupies a place of honor, where she is seen being "mobbed" by her admirers including Gaston Glass, William Desmond and Harold Lloyd. Another interesting section shows the three sisters, Edna Flugrath, Shirley Mason and Viola Dana. Other screen notables pictured are Marion Davies, Milton Sills with his daughter, Betty Compson, and Messrs. Lasky, Zukor and Loew.—C. S. S.

"The Traveling Salesman"

(Pathe—Cartoon—2-3 Reel)

Up to the usual standard of cleverness and audience interest is the issue of Paul Terry's Aesop Fables depicting how a wide-awake traveling salesman creates his own market for a wonderful remedy he is handling. Farmer Al Falfa is his victim and of course the farmer meets with all sorts of adventures. This reel contains a number of laughs and should thoroughly satisfy Aesop's Fable fans.—C. S. S.

"Pathe Review No. 10"

(Pathe—Magazine—One Reel)

An interesting section of this screen magazine shows the water hyacinth of Florida which clogs the streams and menaces navigation. The fact is brought out that this "weed" is valuable as a source of pulp, ether, oil, tannin, fertilizer and cattle feed. Strikingly beautiful photographic shots of harbors and waterfronts is included in the section "Sea Anchorage." Another section shows beautiful and unique vanity boxes of 150 years ago. This is one of the best of the recent Pathe Reviews.—C. S. S.

"Sweet and Pretty"

(Universal—Comedy—Two Reels)

Here is another Century Comedy starring Brownie, and in which he pulls quite a number of clever stunts, a new one, and one of the cleverest things he has done is when he takes a rope and unaided ties it to the rear of an auto. The story of this comedy involves a superstitious suitor who is outwitted by his rival with the assistance of Brownie who is up to all sorts of tricks. It is an entertaining number and will please the majority.—C. S. S.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

GLADYS WALTON

Whose first big success was "Pink Tights," again reverts to elongated stockings in "The Town Scandal," her latest Universal release.

Fox Film Company's Releases for March

Productions starring Tom Mix, William Russell and Al St. John, two Sunshine Comedies and a number of Educational short subjects conclude the March release schedule for Fox Film Corporation just announced.

"3 Jumps Ahead," the Tom Mix vehicle, a Western, has, it is said, an unusually brilliant supporting cast, which includes such actors as Alma Bennett, Edward Piel, Joe Girard, Virginia True Boardman, Margaret Joslin, Frank Forde and Harry Tood. The story, written by the Director, Jack Ford, deals with the outwitting of a gang of rustlers by a young and adventurous ranchman.

The William Russell picture entitled "Good-By, Girls," which will be released March 11, shows Carmel Myers in the role of the feminine lead. The story by George Foxall has been adapted to the screen by Joseph Franklin Poland and directed by Jerome Storm. It reveals the many absorbing incidents in the life of a bachelor who finds a wife the best cure for his ills.

Sunshine Comedies on the March program are: "Clothes and Oil," to be ready for distribution March 4, and "The Foreflusher," March 18. This pair of two reel fun provokers is up to the standards set by the Fox Sunshine Comedies, it is stated.

ANDREE LAFAYETTE

The nineteen-year-old French girl who has been brought here by Richard Walton Tully to play the title role in "Trilby," to be made for First National release.

Had Big Success with "Nanook" Film

Ever since the release of "Nanook of the North" the widespread popular vogue of that screen epic of the frozen region and its courageous natives, says Pathe, has been taken for granted. The splendid entertainment qualities of the picture were justifiably relied on to sustain its vitality with the picture-loving public over an exceptionally long period of time. This, in fact, was the view taken by Curator Sherwood in placing the Flaherty film among the permanent records of the New York Museum of Natural History, for periodical showings to the teachers and pupils of New York public schools.

Although "Nanook of the North" was released early last summer, Pathe reports that many of the big theatres of the country are still playing it on original and repeat bookings. It is a picture which moves exhibitors to make voluntary testimony to its many excellences. The following, by way of example, is quoted from Manager George Fisher of the New Milwaukee Theatre, Milwaukee, Wis.:

"No doubt you will be interested to know what success we have had with your production, 'Nanook of the North,' I was one of the few who had the privilege of previewing this picture when it came into your Chicago office last Spring. Therefore, all I did was just sign the dotted line. In other words, we got together, I believe, in less than two minutes.

"To say that we were very well satisfied with the business done is putting it mildly. I might say 'We knocked 'em dead.' The production will satisfy any audience, and no exhibitor, whether large or small, can afford to pass this up. I want you to use this letter for what it is worth."

"Alice Adams" Is Heavily Booked

Associated Exhibitors announces that already there has been an exceptionally heavy booking demand for its seven part feature, Florence Vidor in "Alice Adams," though the picture is not to be released until April 8. The National Committee for Better Films accorded this attraction a star rating, its designation for "particularly good," in the latest number of its Photoplay Guide, while the National Board of Review recommends it highly in its selected list in "Exceptional Photoplays."

"Alice Adams," it will be recalled, won for its author, Booth Tarkington, the Pulitzer Prize for the best American novel published in 1922. The book has had a big sale.

Miss Vidor is supported by a strong cast, with Claude Gillingwater, Margaret McWade, Harold Goodwin, Vernon Steel, and Thomas Ricketts.

Gives Cast for Big Belasco Picture

Edwin Carewe, who is making his second independent production for First National release, has just announced his completed cast for "The Girl of the Golden West" which he is adapting from the famous play by David Belasco. The cast consists of J. Warren Kerrigan, Sylvia Breamer, Russell Simpson, Rosemary Theby, Wilfred Lucas, Cecil Holland, Hector Sarno, Nelson McDowell, Joseph Hazelton and Minnie Prevost, an Indian.

Five First National Producers Busy At United Studios

Since Joseph M. Schenck took over the controlling interest in the United Studios in Los Angeles all of the independent producers who are making pictures for Associated First National are making their headquarters there.

At the present time five directors are at work on First National releases and at least three more will be "shooting" in a short time. Edwin Carewe is making "The Girl of the Golden West," Frank Borzage is making "Sands of Time," based on a magazine story called "Terwilliger"; Maurice Tourneur is finishing "The Isle of Lost Ships"; James Young has begun "Wandering Daughters."

Richard Walton Tully is preparing to begin the making of "Trilby," and Norma Talmadge will soon start "Ashes of Vengeance," while Constance Talmadge has decided in getting ready for "Dulcy."

Doris Pawn Plays in Fox Film

In "The Buster," a new William Patterson White story, which is being made by Fox Film Corporation, with Dustin Farnum in the star role, a New York society girl, acted by Doris Dawn, goes to live on a ranch in order that she may learn how they do things in the great West. Charlotte Rowland is the name of the young woman.

Miss Charlotte is as untrammeled by anvient convention as she is by the riding boots and breeches of her up-to-date riding suit. The expression, "unprotected female," belongs to a foreign language as far as she is concerned. The method that Bill Corryell, the foreman of the ranch, employs to tame his willful guests works a wonderful transformation in her character.

Tut - Ankh - Amen to Be in Paramount Film

Good old Tut-Ankh-Amen, dead these thousands of years, will live again in motion pictures, thanks to Cecil B. DeMille who will use the ancient Egyptian king as a character in his forthcoming Paramount picture, "The Ten Commandments."

Mrs. Florence Meehan, expert antiquarian on the DeMille staff, is now on the Mediterranean on her way to the tomb at Luxor, where she will assemble data for the reproduction of the various royal relics which ornament the resting place of the only Pharaoh who ever made the front pages regularly.

"Adam's Rib" Breaks Records

Paramount officials' expectations that Cecil B. DeMille's latest production, "Adam's Rib," would prove to be his greatest box-office success were strengthened yesterday on receipt of wires from Los Angeles that "Adam's Rib," playing its first week at the Rialto Theatre, broke the records set by "Manslaughter" at the same theatre last fall.

Although the Rialto Theatre has only 700 seats, the gross receipts on the first week of "Adam's Rib's" engagement were $1,100 more than the first week's takings by "Manslaughter."

"Adam's Rib's" second week likewise broke the record established by the second week of "Manslaughter" and the crowds besieging the Rialto made it necessary to hold a Saturday morning matinee.

"Hottentot" Praised by New York Critics

New York newspaper critics added their praise of Thomas Ince's big racing picture, "The Hottentot," to that already heard from Chicago, Baltimore and other big first run cities.

This picture has brought extraordinary fine applause wherever it has been shown and exhibitors are proving by their box offices that the public is agreeing with the critics.

Guy Wonders of the Rivoli in Baltimore ran the picture for two weeks and declared he was sorry to see it go, because, for one reason, he liked to watch the audiences get excited. Another exhibitor in a telegram to Tom Ince stated that he had to have his carpenters remain after each show to repair the seats because the audiences insisted on standing on the seats during the big horse race and cheering.

The New York Times gave "The Hottentot" probably the most unstinted praise it has ever given to any film, admitting that it was "darned good fun." The Times critic wrote in part after seeing the picture at the Strand in New York.

"For they have made a merry screen farce of 'The Hottentot.' In some respects it outdoes the stage production. * * * Del Andrew and James W. Horne who directed the picture, have done a good job. They have maintained a sitmulating, break-neck tempo; they have staged a number of exceedingly clever scenes, and they have kept the continuity of the piece."

The Morning Telegraph critic writes: "Nothing funnier, more exciting has been shown in some time. This film can be heartily recommended. Two kinds of people will enjoy, 'The Hottentot.' Those who like horse racing and those who do not."

Here is what Quinn Martin of the N. Y. World thinks of "The Hottentot":

"Finest race horse picturing which we have ever seen. Horses go ploughing over the very top of the camera, their hoofs almost seeming to crash into the lens as they fly past. The work of Douglas MacLean is especially fine. It is a photoplay which most every one will like. It is as full of laughs as a Chaplin or a Lloyd. Deserves to be called a good picture."

"The best race we ever saw on the screen. Douglas MacLean is an extremely clever comedian."—N. Y. Tribune.

Genuinely humorous and kept the spectators in laughter throughout. Douglas MacLean has proved himself one of the best light comedians in the movies. A ripping comedy."—N. Y. Eve. Mail.

History Reel Charms Audiences at Strand

New York's Strand Theatre patrons found entertainment, as well as educational value last week in Pathe's animated history reel illustrating the first settlement of English-speaking people in the Western hemisphere—the Jamestown Colony of Virginia founded in 1607. The picture, which is in one reel, is entitled "The Land of Our Forefathers.'

One of its most striking and acceptable features is the use of animated maps showing the approach of the first shipload of English adventurers to Chesapeake Bay and their determination of the present site of Jamestown as their destination. The picture presents the first map of Virginia, made by Captain John Smith. Other historic items pictured are:

Ruins of Old Church at Jamestown, built over three hundred years ago. View of the spot where stood the first 'Capitol' in America, where Patrick Henry spoke the immortal words, "Give me Liberty or Give me Death." Old Bruton Church where worshipped Harrison, Marshall, Monroe, Randolph, Tyler, and George Washington.

Four of Universal's for March Release

Universal announces what is said to be an unusually promising schedule of feature releases for the month of March. In addition to the country-wide release of "Driven," the Charles Brabin Universal Jewel now packing the Criterion Theatre, New York City, four five reel features will be placed at the disposal of the exhibitors of the country, one each week, beginning March 5.

These four features include three pictures made by popular Universal stars, and one all-star production. The former were made with Frank Mayo, Gladys Walton and Hoot Gibson, respectively, and the latter with Grace Darmond, Mahlon Hamilton, Clyde Fillmore and Matilde Brundage. The series of four pictures was made by four of Universal's leading directors, William Worthington, King Baggot, George Archainbaud and Edward Sedgwick.

The first to be released is "The Bolted Door," starring Frank Mayo. This picture is a screen adaptation of a popular story by the noted author, George Gibbs. The story was put into scenario form by George Randolph Chester. It concerns the business and domestic struggles of a man who marries through necessity and whose wife exists behind bolted doors. Phyllis Haver, formerly of Mack Sennett fame, plays opposite Mayo.

The second March release, scheduled for March 12, is "Gossip," said to be a whimsical yet intensely dramatic story which has been screened from Edith P. Delano's novelette "When Caryo Came to Town." Gladys Walton is the star, playing the role of Miss Carey Weathersbee, a charming, ante-bellum type of Southern girl who is thrust by fate into the modern environment of a successful business man's home. How she changes the course of the business and the dramatic events which attend this change, are said to form an intensely interesting screen narrative.

King Baggot, maker of a long series of popular Gladys Walton pictures, also directed this one.

The third Universal release for March will be "The Midnight Guest," a special cast picture made by George Archainbaud. It is from an original story by Rupert Julian, one of Universal's leading directors, and who now is just completing "Merry Go Round." Grace Darmond is the featured player in "The Midnight Guest."

The last March release on the Universal Attraction schedule is "Single Handed," said to be a new type of Hoot Gibson. It is a comedy and will take its place along side of the five reel comedy features of any comedian in the industry, Universal executives assert.

A strong cast supports Hoot in this feature. Elinor Fields has the leading feminine role. She is best known for her recent work opposite Reginald Denny in "The New Leather Pushers" series. Edward Sedgwick, who has made most of the recent Hoot Gibson successes, directed this production. He also was the author of the story, which was written especially for Hoot.

S-L Film Arrives for Metro Distribution

Prints of "Your Friend and Mine," the special produced by Arthur H. Sawyer and Herbert Lubin to follow "Quincy Adams Sawyer" have been received by Metro Pictures Corporation from the coast and the release date has been set for March 5. Metro officials are enthusiastic over the possibilities of "Your Friend and Mine," which it is said, possesses several unusual angles and presents a cast of well known names.

The story, by Willard Mack, and adapted by Winifred Dunn, brings in in its entirety the vaudeville sketch performed by Mack on the big circuits and the picture really offers a story within a story. The cast is headed by Mack, Enid Bennett, Rosemary Theby, Allene Ray, and includes J. Herbert Frank and Otto Lederer. It was directed by Clarence Badger, responsible for "Quincy Adams Sawyer," under the supervision of Arthur H. Sawyer, and contains some of the most elaborate scenes ever attempted, it is reported.

"Your Friend and Mine" is totally different from the average type of screen story, says Associated Pictures.

Nagel Plays Lead in "Lawful Larceny"

Announcement has been made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, that Conrad Nagel, who arrived in New York recently from Los Angeles, would play one of the leading roles in "Lawful Larceny," the picture of Samuel Shipman's play which Allan Dwan is to produce for Paramount with Hope Hampton in the feminine leading role.

Mr. Lasky also announced that Lew Cody is on his way from California to take a leading part in the picture.

Young Making Film For First National

Director James Young who is making his initial independent production for First National release has gathered together the following for the cast in "Wandering Daughters," which is based on the magazine story by Dana Burnett.

Marguerite de la Motte will play the feminine lead; William V. Mong, Noah Beery, Pat O'Malley, Allen Forrest, Mabel Van Buren, Alice Howell. The picture is being made at the United Studios in Hollywood.

Fleet of Airplanes in Use in Film

Out in Hollywood, where production work on "Going Up," Douglas MacLean's first feature for Associated Exhibitors, has been in progress several weeks, a large tract of land adjacent to the star's studio has taken on the appearance of an aviation field in war times. The flying scenes in the picturized version of the well known musical comedy, and the mechanical equipment necessary for their "shooting" have compelled the purchase of a whole fleet of aeroplanes.

Most prized of the fliers is a high-powered Italian Ballila, which Captain "Eddie" Rickenbacker, celebrated ace, used in many of his most daring exploits during the World War.

Pyramid Is Filming Well Known Novel

At the studios of the Pyramid Pictures, Inc., in Astoria, L. I., under the direction of George Terwilliger, and with a cast of noted screen luminaries including Mary Thurman, Edmund Lowe, Florence Dixon, William H. Tooker, Arthur Hausman, Edna Hay Spooner and others, Adeline Leitzbach's dramatization of Bertha M. Clay's novel "Wife in Name Only" is being made into a photoplay which the producers expect will be one of the outstanding cinema successes of 1923.

Also Miss Leitzbach's newest play, "Old Man Smith" is now in rehearsal at the Frazee Theatre, and will shortly be presented on Broadway featuring Tom Wise.

Film Decided on

It has been definitely decided by Arthur H. Sawyer and Herbert Lubin of S-L Pictures, that their special production for Fall release will be "The Shooting of Dan McGrew." Due to the time which will be given the making of this picture and the desire of Arthur H. Sawyer to gather a superlative cast for the various principal roles, the production will not be started in March, as originally scheduled.

"The Shooting of Dan McGrew" will present among other stellar players, Willard Mack. Lon Chaney and Barbara La Marr.

William H. Rabell, president of the Independent Movie Supply Co., New York, Metropolitan distributor of Power's Projector, signing contract in the office of Edward Earl, president of the Nicholas Power Company.

Schulberg Announces Coming Productions

The next series of pictures scheduled for production by Preferred Pictures for distribution through the Al Lichtman Corporation has been announced by B. P. Schulberg. As soon as Gasnier completes "Mothers-in-Law," which is now under way at the Schulberg Studios, he will direct "The Parasite," from the novel by Helen Martin.

Upon completion of "April Showers," Tom Forman will begin on "The Broken Wing," the stage success by Paul Dickey and Charles W. Goddard. He will take his company to Mexico where the picture will be made in the exact locale described in the original play.

Mr. Schulberg feels confident that "The Broken Wing" offers material for an exceptionally spectacular as well as novel picture. It is expected that the leading masculine role will be given to Kenneth Harlan.

"The Cheat" Being Made by Paramount

Production work on "The Cheat," Pola Negri's second American-made picture, is now well under way at Paramount's West Coast studio.

This lavish rendition of what is one of the most famous original screen stories ever written was started recently by Director George Fitzmaurice with a cast of players that reads like a page from screendom's "Who's Who."

Playing opposite the famous Polish star in this Paramount picture is Jack Holt whose recent starring successes have earned him fame as one of the most versatile of the masculine stars.

In the role of the yellow man of the story—in this version an East Indian instead of the Japanese of the early productions—the public will see Charles de Roche who, like Pola Negri, is appearing in his second American picture.

"The Cheat" was written for the screen originally nearly a decade ago by Hector Turnbull. It was produced at that time by Cecil B. DeMille with Fannie Ward in the role which Miss Negri plays in the present-day production.

It not only won tremendous box office approval at that time but it was promptly seized upon by artists in other lines of artistic endeavor and adapted to their needs. Camille Erlanger, the French composer, made an opera of the story. William A. Brady chose Willard Mack to adapt the story for the stage and Andre De Lourde transformed the story into a popular novel. Ouida Bergere wrote the scenario of the Fitzmaurice version.

Lubin Pays Visit to New York

Herbert Lubin, of S-L Pictures, paid a flying visit to New York recently in connection with the latest release of Associated Pictures Corporation, "Your Friend and Mine." This production follows "Quincy Adams Sawyer" on the Metro releasing schedule and Mr. Lubin will confer with William Atkinson, general manager of Metro, regarding advertising plans for this film.

W. H. Crane to Play in "Three Wise Fools"

The veteran stage actor, William H. Crane, has been engaged by Goldwyn Pictures Corporation to act the role of the Judge in the picturization of "Three Wise Fools," by Austin Strong, author of that other big stage success, "Seventh Heaven."

King Vidor is directing this production with a cast which embraces, aside from Mr. Crane, Claude Gillingwater in his original role in the stage production, that of Theodore Finley; Alec Francis as Dr. Gaunt, Brinsley Shaw as Benny, the Duck, Eleanor Boardman in the leading feminine role, and SaZu Pitts.

Fred J. Butler, father of David Butler, has just been engaged for the detective in "Three Wise Fools." Seventeen army scout planes will be used in the jail break scenes.

Famous Sculptor Gets Goldwyn Contract

Martin J. Doner, famous model maker of the movies, has been placed under contract by the Goldwyn Studios. He will head the sculpture department under the direction of Cedric Gibbons, art director. Mr. Doner will go to work immediately on models for the massive settings contemplated for "Ben-Hur."

The sculptor is also designing four large Egyptian sphinxes and a plaque in bas-relief to be used in Marshall Neilan's prologue to his latest story, "The Eternal Three."

Negotiations Closed

Negotiations were closed recently between the Thomas H. Ince Corporation and the Caribbean Film, whereby the latter will distribute five Ince pictures in Cuba and Porto Rico. The pictures are "Homespun Folks," Hail the Woman," "The Cup of Life," "Mother O' Mine" and "Lying Lips."

Bergere To Do Continuity

Ouida Bergere, one of the best known scenario writers in motion pictures, has been engaged by Goldwyn Pictures Corporation to write the continuity for the Elinor Glyn story, "Six Days," which is soon to go into production.

Bigger Business Second Week

"The Christian," Goldwyn's Maurice Tourneur production of Sir Hall Caine's novel, established a Capitol Theatre, New York, record for itself last week. During its second week it showed to bigger receipts than during the first week.

Only four or five pictures have been held over at the world's largest theatre. "The Christian" run is considered among the Capitol's biggest successes in two-week engagements.

Lasky Studio Production Again Approaches Capacity Activity

After a period between productions when activities were somewhat less pronounced than usual, the Lasky studio in Hollywood is now the scene of exceptional activity with several new and big pictures started in addition to those already under way.

"The Cheat," a George Fitzmaurice production starring Pola Negri, is certain to be productive of great interest, it is stated. For years this story by Hector Turnbull has been hailed by public and critics as an ideal screen drama. Originally produced with great excellence by Cecil B. DeMille, it has been adapted by Ouida Berger and will be reproduced with a wealth of color and intensity of situation, Paramount promises. Jack Holt will have the featured role of the husband while Charles de Roche is to play the heavy part.

Sam Wood's production, "Bluebeard's Eighth Wife," has been started, with Gloria Swanson in the stellar role. Charlton Andrews adapted for the American stage Alfred Savoir's play and it met with great success in New York. Sada Cowan has adapted this play to the screen. Seven of the loveliest girls in the screen world have been chosen to play the wives of the modern Bluebeard, while Miss Swanson is the eighth bride. The cast includes some big names.

James Cruze is at work on his production, "Hollywood," by Thomas J. Geraghty, adapted from Frank Condon's story, and with a galaxy of stars scheduled to appear. Walter Woods is production editor.

Betty Compson is in the midst of "The Rustle of Silk," in which she and Conway Tearle are featured. This is Herbert Brennon's first Paramount production and is an adaptation by Sada Cowan and Ouida Bergere, from the Cosmo Hamilton novel.

High grade comedy with romance intermingled, it is said, will be found in "Sixty Cents an Hour," which is Walter Hiers' second Paramount stellar vehicle. Joseph Henabery is directing this and Jacqueline Logan is featured in support of the star. Grant Carpenter adapted the Frank Condon original. Ralph Block is production editor.

George Melford is to complete "You Can't Fool Your Wife" with Leatrice Joy. Nita Naldi and Lewis Stone, at the West Coast studio. This is Hector Turnbull's story, adapted by Waldemar Young and was started in the New York studio.

The magnitude of all these pictures will tax the capacity of the big Vine Street plant in spite of its extent and all concerned are actively engaged in preparation for these and other pictures to come.

Thousands See First National Stars and Directors Working on Future Releases

More than sixty thousand persons, mostly visitors to Southern California, are interested in the current productions of Associated First National for that many were entertained one day during First National week at the United Studios where all the independent producers are at work on forthcoming Associated First National releases.

John McCormick, western representative of Associated First National conceived the idea of giving the public a view of picture making and Joseph M. Schenck, who recently bought controlling interest in the United Studios and Mike Leve, set the date.

The huge crowd that gathered had a glimpse of Norma and Constance Talmadge, Katherine MacDonald, Coleen Moore, Jackie Coogan, Dorothy Phillips, Noah Beery, Jack Mulhall, Barbara Tennant, William V. Mong, Marguerite de la Motte, Virginia Brown Faire, Harold Goodwin, Walt Whitman and many other players. They also had an opportunity of watching Frank Borzage making tests of players for his initial First National production, "Sands of Time," adapted from the story of "Terwilliger;" Allen Holubar who was finishing "Slander the Woman," with Dorothy Dalton.

Noah Berry, screen villian, staged a fight with Barbara Tennant on a special stage for this vast crowd which watched Jack Mulhall come to Barbar's assistance.

They saw also the big sets that remained from Oliver Twist and heard Jackie explaining some of them. They walked through the beautiful garden sets of "Within the Law," and saw the streets of "China" used in Constance Talmadge's "East is West."

James Young gave a talk on picture making.

Mr. Schenck, Maurice Tourneur, Sol Lesser, Sam E. Rork and M. C. Levee helped make the visit enjoyable.

Little Dinky Dean who is the "Kid" in Charlie Chaplin's latest First National release "The Pilgrim" was invited to help too but he wrote to John McCormick that he was sorry he could not attend because he had the whooping cough.

Maurice Tourneur's sets for the "Isle of Lost Ships," which is to be released soon was an especial point of interest to the visitors.

Dorothy Dalton brought 20,000 autographed photographs and in half and hour they were "grabbed" by the visitors.

Hundreds of feet of film was "shot" of the visitors and it is said this will be distributed to the theatres throughout the country.

Miss Mason in Lead

Shirley Mason, star of Fox Film Corporation, has a new picture in the making titled "Inside the Door."

Preferred Pictures Taken in Series

Theatres which have played the first Preferred Pictures released by Al Lichtman are in many cases contracting for his output in series, it is stated. The Broad-Strand in Detroit after putting over successful runs with "Rich Men's Wives" and "Shadows," has signed for the next six Preferred Pictures from "Thorns and Orange Blossoms" through "April Showers." A similar booking has been closed by Wilmer and Vincent for three of their houses—the Victoria in Harrisburg, Pennsylvania, the Hippodrome in Reading, and the Rialto in Allentown. The Schade Theatre in Sandusky, Ohio, has also taken the next six as well as the Pack in Asheville, N. C.

The Empire, one of Milwaukee's large first-run houses, will exhibit five Preferred Pictures including "The Hero," "Poor Men's Wives," "Are You a Failure?" "The Girl Who Came Back" and "April Showers."

Detroit Papers Laud "Suzanna"

"Mabel Normand never has been so successful, so captivating nor so merry as in Mack Sennett's newest comedy drama 'Suzanna'" said the reviewer for the Detroit Free Press when this Allied Producers and Distributors Corporation release was shown recently at the Broadway-Strand theatre, Detroit. "The story is alive with action."

Said the critic for the Detroit News: "'Suzanna' distinctly belongs on the credit side of the ledger."

"The combination of Mabel Normand and 'Suzanna' supplies an attraction that has had few equals and no superiors at the Broadway-Strand," said the review in the Detroit Evening Times.

Fox Film Title Changed

William Russell's latest Fox release, which was first called "McPhee's Sensational Rest," then changed to "Wanted—a Wife," will be given to the public under the title "Good-By, Girls." It is a melodramatic comedy and was written by George Foxall. Jerome Storm directed it. Carmel Myers is Mr. Russell's leading support.

PATSY RUTH MILLER

Who plays the role of Esmeralda in "The Hunchback of Notre Dame," a Universal release.

Nita Naldi to Be in "Lawful Larceny"

Nita Naldi is going to be a modern Cleopatra in "Lawful Larceny," a Paramount picture which Alan Dwan is preparing for production at the company's eastern studio. She is to be a modern with a pure Egyptian flavor and according to plans, says Paramount, will wear gowns that will cause Tut-ankh-Amen to turn over in his sarcophagus and breathe the name of his fair Queen Ankhnes-Amen.

Six Months to Make "Famous Mrs. Fair"

The Fred Niblo production "The Famous Mrs. Fair," which has just been released by Metro Pictures Corporation after six months of intensive studio work, has, it is reported, already proved to the industry that the careful attention given to its production has been warranted. Indorsements, fully as enthusiastic as those given to the story in the stage version by James Forbes, have, it is stated, already been received for the photoplay, and Metro officials regard it as one of the best of their season's output.

First National Film Praised by Women

The Congressional Club women of Washington selected the First National picture "Omar the Tentmaker," as the attraction at their annual breakfast held early this month. Mrs. H. Mondell, chairman of the entertainment committee, in a letter to the Washington branch of First National Declared:

"It is a most entertaining and artistic picture and your generous cooperation made possible the most successful annual breakfast we have had in many years."

Film Guide Praises Fairbanks Picture

"Douglas Fairbanks in Robin Hood," a United Artists release, has won high commendation from the Film Mutual Benefit Bureau of Miss Anne Morgan's American Committee for Devastated France. This bureau, of which Mrs. Gordon Knox Bell is chairman, publishes the "Film Guide," which has a wide circulation among circles not reached by motion picture journals.

"'Douglas Fairbanks in Robin Hood' is unquestionably among the very few pictures of the first rank," says the Film Guide. "It combines perfection of setting and costumes with uniformly good acting to an unusual degree.

"The sheer beauty of some of the less spectacular scenes is almost lost sight of in the breath-taking magnificence of the picture as a whole. One almost wishes there were less of the 'show' and a little more of Robin. Douglas Fairbanks is always Douglas Fairbanks—but he has skillfully subordinated himself to the picture while still satisfying the most exacting thrill hunter in the audience."

Big Hodkinson Films Get First Run Dates

Owing to the increased popularity of Glenn Hunter it has been announced that his first production for the Film Guild entitled "Second Fiddle," released through the W. W. Hodkinson Corporation, has been booked over the Loew Circuit, comprising many of the most important theatres in the Eastern States. It it also stated that "Second Fiddle" has been signed for first run at the Liberty Theatre, Youngstown, Ohio.

"The Kingdom Within," a Victor Schertzinger production with Russell Simpson, Pauline Starke, and Gaston Glass, has also been booked first run at the Liberty Theatre, Youngstown, Ohio.

It is also reported that an unusual seven day first run contract has been made on "Hearts Haven" at the Waldorf Theatre, Akron, Ohio.

It is felt by the Hodkinson Corporation that the increased number of first run presentations is conclusive proof of the widespread popularity of Hodkinson productions.

Novels Written for Adaptation by Ince

Thomas H. Ince has reversed the usual process of adapting novels for the screen. Two of the three special autumn releases are from novels that are being specially written in collaboration with a screen expert to insure screen material and camera situations ideal to the motion picture standpoint.

Vaughn Kesters "The Just and the Unjust," will be the first adaption made. Kester is the author of many novels and adaptions, among them "The Prodigal Judge," "The Hand of the Mighty" and "The Fortunes of the Landrays." Bradley King of the Ince writing staff is at work on the screen adaptation.

While this story is in production, Talbot Mundy, the British novelist, is completing his new story, "The Devil's Own," to be published this summer. The adaption of the novel will be made by Bradley King, who also is collaborating with the author in working out the story. A second Mundy novel, now in synoptic form, has been puchased by Ince and will also be written in collaboration with Miss King.

Bobbs Morrill Publishing Company, who has put out all the Kester books, announces that a special motion picture edition of "The Just and the Unjust" will be put on the market when the picture is released.

Criterion Crowded to See "Othello"

When Ben Blumenthal and David P. Howells decided to test the drawing power of Shakespeare by presenting "Othello," at the Criterion Theatre, they did not anticipate anything approaching the great demand for seats following the announcement of the public showing of the continental production, says the Export and Import Film Co.

In order to better gauge the interest of the public in the presentation of this Shakespearian drama it was deemed advisable to have an advance ticket sale. A private showing of the film before a distinguished gathering of stage and screen notables brought a few laudatory paragraphs into the daily papers and was the means of attracting immediate interest in the advance sale of seats. By Thursday evening, a day after the box-office had opened on the advance sale, there was not a seat to be had for the opening day, Sunday, February 25.

The advance sale of seats has already reached such proportions that the first week's business at the Criterion is certain to reach a record figure, it is said.

Alice Terry and Ramon Navarro as they appear in Metro's production, "Where the Pavement Ends." It is a Rex Ingram picture.

Preferred Pictures Film Based on Song

The first of the series of special productions to be made by Victor L. Schertzinger for Preferred Pictures, according to an announcement made by B. P. Schulberg, is "A Mansion of Aching Hearts." This is based on the famous song by Harry Von Tilzer and Arthur J. Lamb, which sold over a million copies in one year.

An Ideal Flapper

James Young is said to have looked 'em all over and has finally picked Marguarite de la Mott as the ideal flapper to assume one of the leading roles in his first Independent production "Wandering Daughters," which he will make at the United Studios for First National release. Miss de la Mott has had leading roles in several big pictures during the past year.

To Have Early Show

"Does It Pay," the Fox special featuring Hope Hampton, will be given to the public early in March. This screen drama, which handles a familiar and vital phase of modern life, is given an added interest on account of presenting Miss Hampton in the role of a 1923 vamp. The character calls for all the allurement of youth and beauty and a correct taste in the matter of expensive and beautiful gowns. Miss Hampton is said to fill all three conditions with complete success.

James Cruze Making "Hollywood"

The first day's shooting on "Hollywood," a new James Cruze production for Paramount, included scenes at three studios—the Lasky, Christie and Universal.

Lloyd's Seven Reel Comedy Full of Thrills

When Harold Lloyd's latest Pathe comedy, "Safety Last," is released nationally, it will be broadcasted as the first seven-reel comedy ever made.

This statement, Pathe says, is amply warranted by facts based on the testimonials of the big circuit owners who have seen the picture, by the unqualified approval of executives and branch managers, and by checking records.

By the statement that it is the first seven-reel comedy ever made Pathe implies that while satire, wit and story are in it, with a goodly dash of romantic love interest, the comedy situations, the "gags," the business and the exciting thrills are the dominant motifs. It is straight out and out comedy produced for laughing purposes only.

In "Safety Last," Lloyd comes back to his earlier love in making a thrill picture, for in "Safety Last" he climbs the side of a twelve-story building, not through any wish of his own, and at each story a sudden and unexpected adventure befalls him. While it is tragedy to Harold, it is comedy and thrills for the audience.

After seeing "Safety Last," it may be conceded that Harold Lloyd will not make another thrill picture for a long time. He says himself: "I have put every new frill, thrill and chill into it and I don't believe I will be able to think up new spine-tinglers and sensational business not included in 'Safety Last.'"

Goldwyn Working on Half a Dozen Films

Activity continues unabated at the Goldwyn studios in Culver City, Calif., where work is under way on half a dozen productions.

Marshall Neilan will probably take the company appearing in his own picture, "The Eternal Three" to Mexico City within a few days. He has made rapid progress on this film and photography on it will doubtless be completed in two or three weeks more.

The "Red Lights" company has just returned from Mojave where the desert scenes were filmed.

Jesse D. Hampton continues to add well-known names to his cast for "The Spoilers," a new version of which he is making at the Goldwyn studios for distribution by that firm. The most recent additions to the all-star cast are George Walsh, just signed by Goldwyn on a long-term contract; Robert McKim, Rockliffe Fellowes, and Gordon Russell.

Victor Seastrom, Swedish director, now under a long-term contract to produce photoplays for Goldwyn, has arrived at the studios and will soon start work. Erich von Stroheim is testing six well-known actresses for the role of Trina Gibson in his picturization of Frank Norris' novel "McTeague," to be re-christened "Greed" for the films.

Rupert Hughes expects to burn the big circus tent, for the picturesque climax to his "Souls for Sale," late this week.

Lunt Starts on His Next Distinctive Film

Alfred Lunt, the handsome new star from the legitimate stage, evidently is in earnest about pictures. Having just completed work on "Backbone," which had its first private showing at the Mark Strand Theatre, New York, on February 20, he is now dashing off to tropical climes for the filming of "The Ragged Edge," in which he also has the lead. Both of these pictures are for Distinctive Pictures Corporation and will head a list of twelve features for the year.

"Backbone" is Lunt's first appearance on the screen, he having broken into the movies at precisely the same time as Glenn Hunter, with whom he appeared in the broadway success, "Clarence." Lunt likes the work so well that he started on "The Ragged Edge" at the Distinctive Studios with only a few days rest after the completion of "Backbone." Harmon Weight is directing the new picture.

The interiors for "The Ragged Edge," which is based on Harold MacGrath's novel of the same name, have been filmed at the studios in the Bronx, New York, and the exteriors will be shot off Miami, Fla. Howard Estabrook, assistant production manager for Distinctive, has made two trips to that city to make arrangements for locations.

With the departure of "The Ragged Edge" company, J. N. Naulty, studio manager for Distinctive, will have the sets ready for the third of the big Distinctive Features.

Cody in New York

Lew Cody has arrived in New York from the Coast to play one of the principal roles in "Lawful Larceny," which Allan Dwan is now preparing for production at the Paramount Long Island studio.

Hodkinson Picture Seen by Big Crowds

To one of the greatest crowds ever assembled for the opening of a new picture Elmer Clifton's "Down to the Sea in Ships" made it's premiere bow at the Century Theatre, Baltimore, Md., on Monday, February 19.

The Century Theatre has a capacity of 3,800 and an allowance of 300 for standing room giving a total capacity of 4,100. The opening night found the theatre packed to the doors. Crowds were kept waiting and many were turned away. For two days following it is reported that business was just the same.

The exciting capture of the 90-ton sperm whale which is the outstanding feature of this production, is said to have thrilled the audience like a horse race does.

"Vengeance of Deep" Is Now Completed

American Releasing Corporation announces the receipt of its submarine production just completed in Honolulu by A. B. Barringer and relivery of this picture is now being made to its exchanges. "Vengeance of the Deep" is a romantic melodrama with a big submarine episode of a type and character never before attempted on the screen, it is stated. The undersea scenes were taken at great depth in the waters around Honolulu where the producing company has been at work for the past three months.

The cast was assembled last September and these players, with the producer and the technical staff, sailed for Hawaii in the latter part of that month. In the cast are Ralph Lewis, Virginia Brown Faire, Van Mattimore, Harmon McGregor, Maida Vale, and Smoke Turner.

Record Day-and-Date Runs by Fox Films

The popular demand for exhibition of the current list of Fox special productions is exemplified by unprecedented day-and-date engagements which have been played and which are scheduled for the near future in many cities, according to announcements from Fox Film Corporation.

Forty-seven Chicago theatres with a total seating capacity of approximately 37,000 ran 'Silver Wings," with Mary Carr, to record attendances during the week of Washington's Birthday. This special, which was released late in 1922, has been greeted with a waxing enthusiasm in houses throughout the United States and all the foreign exchanges where Fox is represented, it is reported.

The week of April 1 will see "The Town That Forgot God," another special released February 11, in 23 Cleveland theatres. The arrangement consummated by Fox Film Corporation is on a larger scale than has ever been attempted by other film producers in that city, Fox says, and thus established a new high-water mark for simultaneous bookings in the Lake Erie metropolis.

Both productions mentioned above have had successful Broadway, New York, runs, "Silver Wings" having played all summer at the Apollo Theatre and "The Town That Forgot God" having had three months at the Astor.

Big Throngs Flock to Hodkinson Film

Owing to the public demand to see the Elmer Clifton Production "Down to the Sea in Ships" now playing to capacity crowds at the Cameo Theatre, New York it is stated that beginning with Washington's Birthday and continuing for the remainder of the run the doors of the Cameo Theatre will open at 10 A. M., eight shows being given daily.

This radical change in policy of the theatre was made in order to accommodate the crowds attending. According to reports, since the opening performance capacity attendance has been the rule, and every house record at the popular 42nd Street Theatre has gone by the board. Thousands of people have been turned away it is said, and standees have been so frequent as to warrant the prediction that this latest Hodkinson feature might remain at the Cameo indefinitely.

"Down to the Sea in Ships" was sponsored by the citizenry of New Bedford, Mass., the home of the whaling industry on the Atlantic Coast. It was personally directed by Elmer Clifton in the quaint Massachusetts town, and on the high seas, and was made with the co-operation of the Old Dartmouth Historical Society.

"Covered Wagon" Opens at Criterion, March 16

James Cruze's Paramount production, "The Covered Wagon," will formally open in New York at the Criterion Theatre Friday, March 16. John C. Flinn, who went to Hollywood some weeks ago to complete his plans for the exploitation of the picture, arrived in New York with the finished print, which will first be given a special showing at the Plaza Hotel, March 11, under the auspices of the Film Mutual Benefit Bureau.

After the final revisions, polishing and expert work on every detail of the epic drama of the early West, filmed from Emerson Hough's novel, and after every possible test had been applied at the Lasky studio, Director Cruze finally pronounced his work complete and ready to be shown to the public. A theatre showing was held in a Southern California town and there, Mr. Flinn said, the picture justified every claim of the hold it would have upon the public. It was received with every mark of enthusiasm to indicate a master production of popular appeal, he said.

Mr. Flinn started several months ago his campaign of exploitation of "The Covered Wagon" through the Paramount publicity department and in various other directions, with the result that the whole country is talking about the picture. In New York a great electric sign with letters twenty feet high, containing simply the name of the picture, has blazed across the night sky of the Great White Way for several weeks, while teaser snipes and twenty-four sheets have arrested the attention of the passer-by on every highway and in every byway.

Before leaving the Coast, Mr. Flinn completed arrangements for the presentation of "The Covered Wagon" in Southern California, which will be under the direction of Sid Grauman. The theatre for the California premiere has not been definitely decided upon, although it may be Grauman's Hollywood Egyptian.

"Othello" Is Given Praiseful Reviews

Seldom, it is said, has a motion picture production been given such uniformly enthusiastic reviews as have been accorded Ben Blumenthal and David P. Howells' presentation of the immortal Shakespearian drama "Othello" which opened at the Criterion Theatre last Sunday and will continue there for a second week.

" 'Othello' is a full-blooded motion picture," said the New York Times critic. "It has vitality, it is direct and true, it is a thing of action. It rises by many degrees of excellence above the usual offerings of the screen."

P. W. Gallico of the Daily News credited "Othello" with superlative screen acting. "So well has this interpretation of Shakespeare been filmed, although the lines have been stripped away, the psychological foundation is there, and in the hands of consummate actors the result is true and gripping photodramatic entertainment. We recommend that you do not miss this new film."

" 'Othello' magnificent," stated the Evening Globe. The Evening Sun commented, "Emil Jannings is impressive as 'Othello'—a motion picture one should not miss."

" 'Othello' excels in film form," according to Louella Parsons of the Morning Telegraph. "A powerful, efficient work. Emil Jannings as the Moor and Krauss as Iago shine in a brilliantly balanced cast."

Harriette Underhill of the N. Y. Tribune summed up her opinion in one sentence, "A wonderful production." Trade paper critics also praised "Othello" highly.

Universal Has Faith in "Merry-Go-Round"

Word has been received in New York from Carl Laemmle, president of Universal Pictures Corporation, who is at Universal City, Cal., that "Merry-Go-Round," the Universal Jewel production now nearing completion under the direction of Rupert Julian, is the biggest super-production that Universal ever made. The film executive expects it to be the outstanding picture of 1923 and asserts it will make a record in filmdom because of the bigness of its theme and the excellence of its direction and entertainment value.

Julian now is in the last stages of editing the picture. Its 200,000 feet of negative are down to about twenty reels. This will be halved before it is ready for the screen. It is probable that a finished print will be on the way to New York in several weeks. According to present arrangements the picture will be Universal's first big fall release. Its early completion assures ample time for the Universal exploitation department to get behind it in a big way and to make it a nationally known picture before it is ready for release. Universal is projecting a national campaign for this feature.

One High Class Film Monthly from Universal

As the result of experiments made during the last six months at Universal City in the improvement of Universal's five reel features, that company announces that it is in a position to assure exhibitors one high class picture every week for the rest of the 1923 season at "live and let live" prices.

This is a distinct development in the production and release policy of Universal attractions. They heretofore have been released in groups or series of nine or other small numbers. This group method was used during the last six months for the purpose of concentrating on production and building up the show value of the individual pictures in each group, and to aid in balancing the pictures in each group so as to provide for all classes of patrons.

It is of special note that these forthcoming pictures, many of which already are in production, are to be put in the hands of the exhibitor, Universal asserts, at a price that will assure a profit to him. The pictures which make up the Universal Attraction list of releases are not sold at "super" prices, despite the fact they are produced with practically the same care as is given to "super" productions, Universal officials contend.

The reason for this state of affairs is said to hinge on Mr. Laemmle's general picture policy. It is his opinion that what the exhibitor wants most of the time is a high-grade, first class picture, one which will please his patrons and build up his box office business. Also, he must get this picture at a price which will permit him to make a profit.

Universal's five reel features are produced with this policy in mind—a 100% picture at a reasonable price, it is stated. The past six or eight months have proven to Universal executives that high grade pictures can be made so that they can be sold at "live and let live" prices. It is this type of picture which Universal is prepared to assure to exhibitors for the remainder of 1923 season, or until the middle of August and up to the beginning of the 1923-1924 Fall season, the company says.

The forthcoming weekly releases are being made from carefully selected stories of especial strength, and will be made with stars and players of proven popularity, according to reports. A group of Universal's best directors have been assigned to make them.

Releases Film on Sawyer Anniversary

The release of "Your Friend and Mine," by Metro Pictures Corporation on March 5th, the latest special bearing the brand of Arthur H. Sawyer and Herbert Lubin, marks the second year of service on the part of Arthur H. Sawyer in the capacity of supervising director of S-L specials.

Two years ago on the same date as the release of his latest picture, Mr. Sawyer assumed his duties in supervising the series of Gareth Hughes special productions made for Metro distribution.

Speaking of his second anniversary as supervisor of S-L pictures, he said, among other things, "I am particularly pleased that the release of "Your Friend and Mine" should be coincident with my entrance into the producing field in a supervisory capacity, as this picture again carries out the idea I have long cherished regarding the use of all star casts, which I was able to demonstrate in the making of "Quincy Adams Sawyer."

Ingram to Film "World's Illusion"

Metro announces the purchase of "The World's Illusion," by Jacob Wasserman, one of the most remarkable creative works of our time. It will be made into a photoplay by Rex Ingram.

Since the publication in 1919 of "The World's Illusion," Wasserman has been recognized as one of the literary giants of the generation.

Not only is "The World's Illusion" wonderful picture material, but it redounds to the credit of the screen that a work of highest literary excellence and universally acclaimed power—in short, a world masterpiece—should have presentation via this medium.

Print of Big Maurice Tourneur Picture Arrives

The first print of Maurice Tourneur's big picture, "The Isle of Lost Ships," based on Marriott's famous story, has arrived in New York from Los Angeles, and those who have seen it declare that Tourneur has reached greater artistic heights in this picture than ever before.

His scenes of the island of lost ships and its inhabitants are said to strike a new and thrilling note in the matter of "location."

For these scenes he has gathered together probably fifty old and new hulks of the sea, from barges and sailing ships to submarines and liners. Practically the entire story is told on this island of lost ships as it floats about on the unchartered sea. His cross section scenes of a submarine under water, caught in kelp and with death waiting all around, is said to make one of the most thrilling and most interesting scenes of this story of the sea.

The cast consists of Milton Sills, Anna Q. Nilsson, Frank Campeau, Walter Long, Hershell Mayall and others. The picture is a First National March release.

Fox Lists Russell Film for March 11

Fox Film Corporation will release "Good-By, Girls," starring William Russell, on March 11. Its plot is one of the most unique seen on the screen.

It is the story of a girl inventor, whose invention is sought by the agents of various foreign countries who resort to desperate measures in an attempt to steal the plans. A prominent author, seeking rest and quiet, is entangled in the intrigues planned against the girl. He is a writer of "popular thrillers," but never had his life or his novels provided the thrills that he underwent while protecting the young girl whom he later married. When he left the city he thought himself beset with many ills. A doctor said —"What you need is a wife." The doctor was right, but the author, at the time, couldn't see it.

Supporting William Russell is a splendid cast. Carmel Myers plays interestingly the part of the girl. The story is by George Foxall and scenario by Joseph Franklin Poland. Jerome Storm directed, and Joe August, who has done much fine photography for the Fox Film Corporation, was in charge of the cameramen.

Big Advertising for Hodkinson Pictures

What Hodkinson says one of the largest exploitation campaigns launched in behalf of short subjects has been made for "The Mystery Box," the first of the Bray Romances produced by J. R. Bray, which played The Missouri Theatre, St. Louis, Mo., last week.

According to the report just made by C. D. Hill, St. Louis branch manager for the W. W. Hodkinson Corporation, who has been responsible for much of the success of the campaign, this production has been given a feature place on the bill at the Missouri. Last Monday the St. Louis Post-Dispatch broadcasted the message through station KSD to the effect that this reel, explaining the mystery of radio, would be shown at the Missouri Theatre.

Realizing the value of short subjects the W. W. Hodkinson Corporation is, and has been exerting a great amount of energy in their exploitation, it is said. J. G. Rohlfs, short subject sales manager for the Hodkinson Products, has recently made many successful tie-ups.

Goldwyn Buys Rights to "Master of Man"

Goldwyn Pictures Corporation has purchased the motion picture rights to Sir Hall Caine's novel, "The Master of Man."

There was keen competion to obtain the screen rights to this novel, it is reported.

"The Master of Man" has created a big stir in literary circles ever since it began serial publication in a magazine of wide circulation. The published volume has had bigger sales than anything else Sir Hall has written, it is stated.

Goldwyn recently renewed negotiations for the screen rights to Sir Hall's story and the fact that it had just made such an elaborate and fine a production of this author's early big success, "The Christian," is said to have had much to do with the successful result of the renewed negotiations.

Praise for Chaplin in "The Pilgrim"

Its a rare thing when critics agree but the New York critics are of one opinion, says First National, as to the entertainment value of Charlie Chaplin's, "The Pilgrim," which began a two weeks' run at the New York Strand on Feb. 25. One writer, Joseph Mulvaney in the New York American admitted that he tried to view the picture from a critical angle but was compelled to forget that he was a critic and joined with the big crowd in the Strand in uproarious enjoyment of the fun.

Here in brief is what the New York critics wrote: "If Chaplin had never made another comedy, if he had never been heard of before, 'The Pilgrim' would be a hit." The Times.

"You'll feel ashamed of yourself for laughing at the incredibly grotesque adventures of Chaplin in this new picture, and yet you can't help it." The American. "It is incredibly funny. It contains elements of humor as vitally laughable as anything that has ever been written or said." The Herald.

"Is it funny? It is. It is screamingly funny, measured from the standard of things that make us laugh. We howled, we roared, we slapped our sides. It made us forget ourselves and laugh." Daily News. "He was hailed with the rousing reception he deserved." Evening Telegram. "Our advice is go to the Strand right away and have one of the heartiest laughs of your life." The Sun.

"In the opinion of this reviewer he (Chaplin), has attained perfection in his peculiar art and it will be a long time before he begins to abondon the standards he has set for himself." Evening Mail. "As engaging an example of his pantomimic art as anything he has ever done." The Journal.

Film Stories Used for Books and Plays

Pointing to the changing order of things and the gradual ascendancy of the screen in the public mind is the new regard in which screen attractions are being held by publishers and play producers. Formerly the screen rights were always determined by the success of the play or book which always preceded the making of a picture. Recently numerous bits of evidence point to a changing attitude in that the picture precedes its contemporary and that the question of whether the play shall be produced or the book published is determined entirely by the popularity of the screen version.

The last two months have seen the production of the stage play, "Humoresque," following the sensational success of the film two years ago.

Other bits of evidence to show how the wind is blowing are furnished in the increasing number of books published based upon successful original screen stories. Such a one was "Suzanna." Another example is found in Edmund Goulding's "Fury," the picture version of which starred Richard Barthelmess through First National release.

The most remarkable feature about the publication of "Fury," the book, lies in the fact that it was undertaken by Dodd, Meade and Co., one of the country's oldest and most conservative publishing houses and that their advertising referred to its author as "Edmund Goulding, the famous screen writer."

American Releasing to Distribute Bushman-Bayne Picture

The interest which has been aroused in the picture that Francis X. Bushman and Beverly Bayne are producing as a combination screen and stage attraction in which they are to appear in person, comes to a head with the announcement that American Releasing has obtained distribution of the attraction. Simultaneously, first announcement is made of the title of the picture now being produced by F. X. B. Pictures, Inc., under the supervision of Whitman Bennett at his studios in Yonkers.

The story selected for the personal appearance of Mr. Bushman and Miss Bayne, acting a twenty-minute episode in the larger theatres, is "Modern Marriage," adapted by Dorothy Farnum from the novel "Lady Varley," by Derek Vane.

The picture is practically completed under the direction of Lawrence Windom and its first presentation as a combination attraction will be made in a large Eastern city the first week in April, after which Mr. Bushman and Miss Bayne are to be booked for a twelve-week tour in as many cities.

"Modern Marriage" will be nationally released the first week in April except in those twelve cities where Bushman and Bayne are being booked to appear in person.

Leo Maloney

in "SMOKED OUT" One of Pathe's Range Rider Series.

Henry Murdock
in
"A HULA
HONEYMOON"
a Christie Comedy made in Honolulu.

Dustin Farnum
in
"THE BUSTER"
a William Fox Picture.

Leo Maloney
in
"LOST STRAYED
AND STOLEN"
One of
Pathe's Range Rider
Series.

Thomas H. Ince
presents
"SCARS OF JEALOUSY"
a First National Picture.

Nell Shipman
in
"THE
GRUB STAKE"
an American Releasing
Corporation Picture

"A CLOUDED NAME"
a Playgoers Picture.

Buston Keaton
in
"THE
BALLOONATIC"
a
First National Picture

Comedies that hit the bullseye
52 weeks in the year—

Hal Roach Comedies

One reel each

Featuring Stan Laurel and Paul Parrott Alternately.

Stray shots that hit the target

"Fair Week"; "Laughs begin with first foot and run in rapid succession. Gets away from low comedy and commands laughs legitimately."—*M. P. News.*

"Harvest Hands"; "Will be extremely popular."—*M. P. World.*

"The Flivver"; "A one reel of many laughs and exaggerated fun."—*M. P. News.*

"I'll Take Vanilla"; "Truly an amusing short subject. It is difficult to concede that so much can be crowded into a thousand feet of film."—*M. P. News.*

"Shiver and Shake"; "A lot of laughs. The fun is fast and furious."—*M. P. World.*

"Wet Weather"; "A fast subject..Good comic."—*Trade Review.*

"Washed Ashore"; "Hilarious burlesque, a revel of slapstick."—*M. P. World.*

Pathécomedy

When they saw "Fruits of Faith" they prophesied it would steal the show from any but the strongest feature. It did!

Will Rogers

in

Fruits of Faith

Three parts

The prophesy

"'Fruits of Faith' is so strong that unless the feature to follow is 'sure fire' the short subject is bound to be the best part of the program. It is a clever blend of comedy and drama, ably directed, artistically photographed, splendidly played and well assembled.... There is something supremely genuine and appealing about this little comedy, with sufficient pathos to make it a 'comedy-drama,' and it is one of the best of its kind."—*Motion Picture News.*

The fulfillment

1. From the James Theatre, Columbus O. "Last week we played the Will Rogers' comedy, 'Fruits of Faith.' We consider it one of the most amusing, most entertaining and at the same time one of the cleanest comedies we have ever played in the James Theatre. *The newspaper reviews and a great many of our patrons enjoyed the comedy far better than our feature and our feature had as its star one of the most popular screen favorites.* More power to Will Rogers. We hope he will make many more comedies of the same high quality. I assure you we will always have room for them in our theatres."

2. *"The program at the Rialto is dominated by a three reel comedy* in which Will Rogers does the best acting of his screen career....This picture, 'Fruits of Faith' is a little masterpiece, so skillfully does it blend humor and pathos. A film at which every one will laugh, weep over and remember....*Compared to the sincerity of this short subject the feature picture seems a manufactured thing."*—*N. Y. Telegraph.*

3. *"Although '————,' with ————, is the feature picture, 'Fruits of Faith' at the Rialto is better.* Will Rogers scores in this with a mingling of pathos and humor."—*N. Y. Evening Mail.*

4. The *New York Times*, perhaps the most conservative of critics, *devoted two thirds of a column to a review of 'Fruits of Faith' at the Rialto, and a short paragraph to the feature.* It said, in part, "'The ————' cannot arouse the echo of smiles, laughter and applause called forth by 'Fruits of Faith.' *It is the real feature of the bill.* There is more genuine entertainment in any hundred feet of it than in all the celluloid mile of agony and adventure that prolongs the heavy hour of the photoplay."

The New York correspondent of the *Christian Science Monitor* devoted nearly a column to the review of this little feature, "Fruits of Faith," and a short paragraph to the feature at the Rialto. This paper is one of the most famous in the country. It speaks of the Rogers picture as a model.

What more proof do you want that when you book "Fruits of Faith" you can forget the feature for that show?

Pathécomedy

They're "stopping the show" everywhere;
wherever they're shown the feature
is an "also ran"

HAL ROACH *presents*

Our Gang Comedies

Two parts each

Stopped the show in Los Angeles

"Fred Miller, manager of California Theatre, says 'Saturday Morning' got more laughs than any comedy ever run in his theatre. Stopped the show. Absolutely the talk of Los Angeles."—(*Telegram*).

Far ahead of features

"'Our Gang' Comedies receiving more favorable comment here than any comedies we have ever run. For real entertainment far ahead of some of the features offered."—*W. L. Doudlah, Liberty, Wenatchee, Wash.*

Everybody likes them

"We must say 'Our Gang' comedies are surely good. Everybody likes them—young and old, grouches and all."—*Hogan Burud, Grand, Big Falls, Mont.* (*Amusements*).

Best comedies of the year

"Best comedies of the year for all, old and young."—*H. L. Burrill, Garrick, Hawley, Minn.* (*Amusements*).

100 per cent. comedies

"Surely great. Every exhibitor should run them for they are 100%."—*N. Johnson, Scenic, Miller, S. D.* (*Amusements*).

Best two reel comedies on market

"Without doubt the 'Our Gang' comedies are the best two reel comedies on the market. They are knockouts."—*F. R. Thompson, Pleasant Hour, Brookings, S. D.*

The newspaper reviewers frequently give them five times the amount of space they devote to the feature. They're better pullers than all but the best features.

Pathécomedy

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

Real mirth-makers from the man who makes more people mirthful than any other one person—Hal Roach

HAL ROACH *presents*

"Snub" Pollard Comedies

Two parts each

Tried by time, tested by popular approval, true treats on any program

"Absolutely Class One"

"I feel after playing at Victoria Theatre first three new series 'Snub' Pollard and 'Our Gang' Comedies that congratulations are due. Have never seen audiences so thoroughly pleased with any comedies. Assure you I regard them as absolutely Class A-1."—*F. P. McGovern, Altoona, Pa.*

"A-1 Comedy"

"Good clean cut comedies. They have A-1 comedy stuff in them and you can't go wrong on them."—*N. Johnson, Scenic, Miller, S. D. (Amusements).*

"'Newly Rich,' the 'Snub' Pollard comedy, has many laughable moments."—*M. P. World.*

"'Dig Up' has swift action, is good for a number of hearty laughs, is inoffensive, and has marked appeal."—*M. P. News.*

"'365 Days' is funny indeed..A series of hilarious adventures."—*M. P. News.*

One every four weeks

Pathécomedy

Viola Dana in "Noise in Newboro," a Metro production

Film Ties Up With "Kindly Act" Week

"Kindly Act" week still continues to be an effective tie-up for the "Man Who Played God," the Distinctive picture featuring George Arliss.

This film was shown recently at the Rialto Theatre in Des Moines, Iowa, and the management enlisted the support of the Des Moines News.

Readers were invited to send in letters telling of the kindliest deeds they had ever heard or witnessed, and eight prizes of varying values were given each day.

The manager of the Rialto expressed himself as being greatly pleased with the result.

Goldwyn Has Fine New Press Book

One of the most beautiful and artistic of the bigger and better exhibitors' press and service books which Goldwyn's advertising and publicity department has been preparing for the firm's twenty big specials for the year is that just off the presses for the Hugo Ballin production of "Vanity Fair," starring Mabel Ballin.

Song Written for Hodkinson Film

"Just Like a Woman" is the title of a song soon to be released in conjunction with the Grace S. Haskins production of the same name to be released through the W. W. Hodkinson Corporation. The words of the song were written by Grace Haskins, producer of the picture. Milt Hagen, writer of successful melodies, wrote the music.

The song will be distributed throughout the country.

To Film Novel

Thomas H. Ince has purchased the film rights of "The Just and Unjust," the latest and most popular novel of Vaugham Kester. Bradley King, of the Ince writing staff will adapt the novel to the screen.

American to Release 'Quicksands'

American Releasing Corporation announces its distribution of Howard Hawks' big 18-star production, "Quicksands," which was in the making for months under the direction of Jack Conway. This is one of the largest real all-star productions ever released in America.

Helene Chadwick and Richard Dix are the featured stars and they are supported by Alan Hale, Noah Beery, J. Farrell McDonald, George Cooper, Tom Wilson, Hardee Kirkland, Walter Long, Edwin Stevens, Frank Campeau, Lionel Belmore, Jean Hersholt, James Marcus, Dick Sutherland, Lou King, William Dyer and Jack Curtis.

Two thousand United States cavalrymen take part in the picture. "Quicksands" is a romantic melodrama of the running down of a dangerous border smuggling outfit. Helene Chadwick has an unusual dual role in which she is the daughter of an American Secret Service operative and a beautiful Mexican girl.

Richard Dix has the role of an army lieutenant who rides through hell for a girl.

American Releasing will issue "Quicksands" at once for prerelease, with its nation-wide release date set for the first week in May.

Big Crowds Drawn to Metro Picture

So great were the crowds at Loew's State Theatre, Los Angeles, during the run of Reginald Barker's production of "Hearts Aflame," that the newspapers commented upon the attendance as one of the noteworthy features of the exhibition.

E. C. Bostick, of the Loew house, gave briefly a summary of the extraordinary success of this Metro-Louis B. Mayer attraction at the State. He wired in part as follows: "'Hearts Aflame' now on second week. Business done first week way beyond expectations and second Sunday of engagement had them lined up for one-half block on both entrances. Again the press and public agree that 'Hearts Aflame' is exceptionally good picture."

E. V. Durling, writing in the New York Globe, said: "There have been many thrilling forest fire scenes made, but that which Reginald Barker has conceived for 'Hearts Aflame,' now showing at the Rialto, is by far the best."

Eighty-seven Name Parts in Ray Film

"The Courtship of Miles Standish," which Charles Ray is now producing, under the direction of Frederic Sullivan, has a cast of eighty-seven name parts, the largest number, it is believed, ever assembled for a photoplay, Arthur S. Kane Pictures Corporation says. The salary list of those whose names are to appear on the program is declared to exceed $10,000 a week, not counting the star and a few of the other principals.

These eighty-seven, moreover, are in addition to more than 900 Indians who are to be seen in the production. The braves who are thus appearing in their first motion picture impersonate representatives of the nine tribes of Indians with whom the Pilgrims engaged in deadly struggles in the early days of New England.

Charles Ray himself will, of course, play the role of John Alden. Enid Bennett, now best known for her Maid Marian in "Robin Hood," will impersonate Priscilla, while Fred Warren, who has had important parts in many recent Goldwyn productions, will be Miles Standish.

"Suzanna" Wins Big California Booking

That the people of California, the early and romantic days of which are portrayed in Mack Sennett's comedy drama "Suzanna," have taken a genuinely whole-hearted interest in this latest cinema success in which Mabel Normand is the star, is evidenced, Producers and Distributors Corporation says, by the fact that it has been booked 100 per cent. throughout the state.

The picture only was recently released, following its premier run of eight weeks at the Mission theatre, Los Angeles, where it played to capacity business until the last performance. Had it not been for the necessity of making room for other productions for which opening dates had been advertised "Suzanna" would have enjoyed a longer run at the Mission, it is stated.

Sol Lesser Signs Blanche Sweet

Blanche Sweet has signed with Sol Lesser to play leading feminine roles in forthcoming productions of the Principal Pictures Corporation of which Mr. Lesser is president.

Her first role will be that of Isabel in George M. Cohan's "The Meanest Man in the World," which is to be given an elaborate screen interpretation, it is said. Miss Sweet will play opposite Bert Lytell.

Miss Garon to Play in "Terwilliger"

Pauline Garon, the young and beautiful flapper in De Mille's new picture "Adam's Rib," has been selected to play the lead in Frank Borbage's initial production for First National release, "Terwilliger." She has signed a contract with Arthur H. Jacobs, producer of the new Frank Borzage production series.

First Nationals for South America

E. Bruce Johnson, foreign manager of Associated First National, has just concluded another deal with Max Glucksmann of Buenos Aires for eight more new First National releases for distribution in Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

The pictures taken over by Glucksmann are The Hottentot, Skin Deep, Bell Boy 13, What a Wife Learned, Man of Action, Scars of Jealousy, Sunshine Trail, all Thomas H. Ince Productions, and Lorna Doone, a Maurice Tourneur production.

Strongheart Picture Bought for France

Strongheart, the Jane Murfin-Laurence Trimble wonder dog, will soon be seen in France, French African Colonies, French African Protectorate, Belgium and Switzerland. The Societe des Etablissements Goumont has signed a contract with First National for the distribution rights in that territory of this popular dog in "Brawn of the North."

Fox Changes Dates

Fox Film Corporation announces two changes in release dates of the Sunshine Comedies, "The Fourflusher" and "Clothes and Oil."

"The Fourflusher" scheduled for March 4 has been set to March 18, while "Clothes and Oil," scheduled for March 18, has been pushed up to March 4.

Algeria in Fox Film

Algeria, a country located on the burning sands and tumbled hills of the African desert, is shown in a forthcoming Fox Educational Entertainment for early March release. This is an interesting country, where many things are still done today as they were centuries ago.

The reel shows the quaint shops of the merchants and also the occupation of the inhabitants who are expert at wood carving, the jeweler plying his work in the public gaze, the ancient method of grinding corn and many other interesting facts about the inhabitants.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Educational's Coue Picture Wins Much Newspaper Praise

Educational's two-reel Special, "The Message of Emile Coue," which presents Coue personally delivering his theories from the screen, opened at the Rivoli Theatre, N. Y., and at other representative houses in other big cities, on Sunday, Feb. 18, and exceptionally heavy business is reported.

On account of the sensational box-office value of this two-reel picture much interest was attached to the first showings. The picture earned excellent reviews.

The New York Tribune, says in part: "Very well done. In it M. Coue tells just what he told us in his lectures, only it was easier for us to read it off the screen in the Rivoli than it was to understand Coue's broken English. We had no idea that a film like that could be interesting. . . . . There was more applause at the end of the picture than there usually is after a feature."

"The Morning Telegraph," says: "M. Coue proves to be a good pantomimist, and his dominating personality holds the undivided attention of the audience. The picture was greeted with hearty applause."

Kunsky's Capitol at Detroit, also opened Sunday, Feb. 18 with the Coue picture, and the success of the Rivoli in New York was duplicated in Detroit. Capacity business reigned on opening day, and indications were that the picture would hold up to Sunday's business during the entire run. The Detroit News, says:

"The feature was forced to take second place on the bill." An ex ensive advertising campaign, in which half page ads were inserted in the newspapers, was conducted by the Strand in Milwaukee. It is stated that Coue interest is running high in the western cities, and house records for two-reel subjects are being broken.

After viewing "The Message of Emile Coue," the Coue Committee of New York announced that the picture met with the unqualified approval of all the members of the Committee as well as that of all the friends of M. Coue who also attended the private showing.

Hal Roach to Make Unique Ten Episode Serial for Pathe

As the fourth of the special announcements, of new product for Pathe General Manager Elmer Pearson states Hal Roach will produce a ten episode serial, "What Should the Girl Do," which will be released immediately after Ruth Roland's "Haunted Valley."

This is not the first time that Roach has produced a serial for Pathe release. Both "White Eagle" and "The Timber Queen," in which Ruth Roland was starred, came from the Roach producing plant. Pathe states a well known female star will be featured in "What Should the Girl Do," which will really be a series serial, in which a beautiful girl is confronted in each episode with a different suitor for her hand, and each episode will be a complete picture. A Chinese magician, tells her before hand what the outcome will be with each man.

The locations will be varied as each suitor comes from a different station of life, the underworld, society, South America, the lumberlands, snow-capped mountains—in fact every phase of life will be used as a background for the action.

No expense will be spared to make it lavish in interior settings and to cram it full of speed, building up to the thrill with an exciting suspense.

A complete line of exploitation accessories will be created, which will be backed up by a national advertising campaign.

THE MILWAUKEE JOURNAL
DAY BY DAY IN EVERY WAY I AM GETTING BETTER AND BETTER
Say It; Mean It; Believe It—"Every Day, in Every Way, I Am Getting Better and Better"
Starting Tomorrow
STRAND
Cripples shoulder their crutches and walk as Coue shows them how!
Explaining from the screen to millions he cannot otherwise reach, just what he is explaining from the lecture platform wherever he goes
M. COUE, PERSONALLY
Appearing in the only Motion Picture he has ever made
"The MESSAGE of EMILE COUE"
Not only presenting Coue himself explaining self mastery through conscious auto-suggestion, but it illustrates this welcome story with all the resources of the screen which were not available to M. Coue on the lecture platform
THE FEATURE PHOTOPLAY
Bellboy 13
with DOUGLAS MAC LEAN
Now, Your Only Chance to Learn from M. Coue Himself
NOTE:

A RECORD BREAKER

So confident was E. J. Weisfeldt of Saxe's Strand, Milwaukee, of the pulling power of Educational's special, "The Message of Emile Coue," that he devoted practically an entire half-page in the Milwaukee "Journal" to this picture, relegating the feature to an inconspicuous space in a corner box. That's playing up a short subject for you, and it is, we believe, the first time a half page newspaper ad has been used by an exhibitor for a two-reeler.

Goes Over 100%

Another laurel upon the brow of Stan Laurel's appearance as the toreador in the comedy "Mud and Sand," the third of his series of Metro short-length subjects, Empire Theatre, Syracuse, reported "The comedy in question went over 100 per cent." The exhibitor's confidence in this burlesque is expressed in his allotting to the Laurel comedy greater advertising space than for the feature.

Opens with "Peg"

The Troy Theatre, a beautiful theatre seating twenty-six hundred opened with "Peg o the Movies" as its two reeler. It will also run the rest of the Baby Peggy Six.

Other first run houses that have booked the Baby Peggy series are Olympic, Buffalo; Piccadilly, Rochester; Bellevue, Niagara Falls; Amusu, Elmira; Capitol, Montreal; Bijou, Birmingham; Grand, Atlanta; Princess, Birmingham; Capitol, Macon; Rialto, Chattanooga; Crystal, Knoxville; Plaza, Montgomery; Bijou, Greenville; Garden, Charleston; Dreamland, Augusta; Rivoli, Columbia, S. C.; Odeon, Savannah.

Dunn with Century

Another famous comedian will appear in Century Comedies. He is Bobby Dunn, who has been appearing in comedies since the early days of the industry with Sennett, Fox, Ben Wilson and others. Eugene de Rue, who is directing Dunn's first picture for the Stern brothers, also directed him in the Ben Wilson productions. He is now at work on "The Poor Boob," written by Eugene de Rue and himself.

Alaskan Film

"An Alaskan Honeymoon," one of the most recent Fox Educational entertainments, to be released March 5, is a reel describing the trip of a newly married couple in the icebound Yukon country. Here they match the warmth of their love against the frigid atmosphere of the janitorless, coalless, steamless Northland; but they do not neglect the scenery.

"Chats" Retained

Hodkinson will continue to release each week an issue of Charles Urban's Movie Chats produced by Motion Picture Theatre Owners of America. Contracts have just been signed for another year commencing February 4.

American Legion Officials Praise "Ex-Kaiser in Exile"

Prominent officials of the American Legion, including Hanford MacNider, past commander; W. P. O'Connor, national chaplain and W. F. Deegan, past commander of the New York branch: have enthusiastically approved the two-reel film "The Ex-Kaiser in Exile" produced by Fred E. Hamlin, according to announcement of Hodkinson organization which is distributing this picture.

Mr. MacNider says "Nothing I might say could properly express my commendation of your foresightedness and good fortune in securing this picture. It gives a most faithful and realistic description of how the once all-powerful German war lord is forced to end his declining years, isolated and alone, a pitiful figure in the world of affairs.

This picture was recently exhibited at two private showings in Washington to a large number of members of Congress and other officials of the government and diplomatic service. One showing was held at the National Press Club and a few days later, by invitation, to officials at the dedication ceremonies of Harding Hall a new department of the Government printing office. At both showings it was well received.

Still More Editors Join in Praise for Short Subjects

From the host of replies received by General Manager Elmer Pearson of Pathe in response to his questionnaire addressed to prominent newspapers throughout the country as to whether the value of short subjects is increasing, several were selected and published in our latest issue.

We are herewith printing replies from the editors of several more representative dailies, which tell the same story, giving a definite and unmistakably affirmative reply to the above question and indicating in no uncertain terms that in the opinion of these gentlemen who are very close to public opinion in their localities that the short subject is constantly increasing in value. These replies were selected at random from various sections and are clearly representative of the sentiment throughout the United States. Space will not permit of the publication of all the replies, but Pathe officials point out the significant fact that out of 231 replies received 226 replied "yes" to the above query.

The expressions from prominent editors follows:

Daily Herald, "Yoakum, Tex—"In my opinion, the value of short subjects is increasing."

Charles Spencer, The Daily News, Arkansas City, Kans.—"A complete bill of 'shorts' in this section would be entirely new, but it sounds good and there is a chance that it might gather a lot of new recruits for regular admissions."

E. M. Landale, Omaha Daily News, Omaha, Nebr.—"In my opinion, the value of short subjects is increasing."

J. M. Beck, Daily Iowegian and Citizen, Centreville, Ia.—"Don't know about a program made up of short features, but inclined to believe it would take well once a week anyway. A newspaper made up of numerous features appeals more than the one with a long treatment of a few subjects, likewise magazines, so why not movies?"

I. Frank Newmann, The Daily Mirror, Clinton, Ia.—In our opinion, serials are increasing. I, myself, attend them regularly. A good comedy of one or two reels is always in demand."

A. W. Peterson, Evening Courier, Waterloo, Ia.—"One high-class short comedy, one series of specialties along educational lines and one regular performance of a straight play seems to me to be about the right thing."

Gerald E. Sullivan, Englewood Times, Englewood, Ill.—"Your excellent organization deserves credit for making the movies what they are, and advancing them from a novel stunt to the greatest educational medium of the age."

Genevieve Harris, Chicago Evening Post, Chicago, Ill.—"The short features seem to me to bear the same relation to the program that dessert bears to a meal. And some of us eat our meals for the sake of the dessert. I know 'fans' who go to he theatre because they enjoy the news weeklies, travel films and other short subjects. . . . Yes, the value of short subjects is increasing. I believe that theatres might profitably give more space in their advertising to this part of their program."

K. Hamerman, Milwaukee Leader, Milwaukee, Wis.—"The feeling in this neck of the woods appears to be in favor of short subjects. The long drawn out film has lost its novelty, and unless it is exceptionally good fails to register. The average movie fan, if there is such an animal, prefers a program consisting of a four or five reeler, a snappy comedy and an educational or news picture."

Willard E. Carpenter, Lincoln Evening Courier, Lincoln, Ill.—"Lincoln audiences want to go and see a picture, a good comedy and the news feature."

Clayton A. Leiter, Hamilton Evening Journal, Hamilton, Ohio—"The people are demanding a greater variety of entertainment, such as is offered in news reels, one and two reel comedies, colored pictures and the like."

Elmer H. Dressman, Cincinnati Post, Cincinnati, Ohio—"It seems to me there is a great field for the program of short subjects. Personally, I would much rather see an interesting program of short subjects than a long, padded seven or eight reel feature. There are on the market at the present time so many good short subjects that an exhibitor would have no trouble picking a good combination."

Pearl White Heads Pathe List

Pathe's eight releases for March 11 are headed by the seventh episode of "Plunder," the Pearl White serial. The Hal Roach one-reel comedy offering presents Paul Parrott and Jobyna Ralston in "Shoot Straight"—a satire on amateur hunters who rely on books of instructions.

Screen Snapshots shows "Baby Peggy," Viola Dana, Shirley Mason and Edna Flugrath, Marion Davies, Ora Carew, Louise Lovely, Milton Sills and his daughter Dorothy, Betty Compson. Lasky, Zukor and Marcus Loew and others.

The Aesop's Film Fable is called "The Traveling Salesman." Farmer Al Falfa has more than his usual share of trouble, Pathe Review presents "The Million Dollar Weed," the Wather Hyacinth, of Florida, Beauty as it appeals to sailors is shown in the Photographic Gems Series, pictures of vanity cases of the French Court of 1750-92. "As Others See Us" presents queen conceits of philosophy modeled in clay.

Pathe Writes Greater Business on "Plunder" Than on Its Other Serials

The new Pearl White serial, "Plunder," on the quoted authority of Pathe booking records for ten years past, has done more business at release date than any other serial on its list.

This statement, Pathe says, will seem surprising to many people long connected with the industry who recall the tremendous popular furor for the earlier Pearl White productions. Notwithstanding, it is declared that neither "The Perils of Pauline" nor "The Exploits of Elaine" with its two sequels—"The New Exploits of Elaine" and "The Romance of Elaine"—closely approached, on release date, the volume of "Plunder" contracts.

The same statement holds good with respect to "The House of Hate," starring Pearl White, and with "Daredevil Jack," with Jack Dempsey. Exhibitors all over the country wrote letters to Pathe about the former that it represented their serial ideal in every way, and in their experience established a serial standard that never had and never could be improved upon, while the extraordinary record made by the Dempsey picture, released three years ago, is still fresh in the memory of everyone interested in the careers of outstanding motion picture productions.

The impetus so early achieved by "Plunder" Pathe attributes to the fortunate combination of Pearl White and a story of exceptional mystery and dramatic appeal heightened by masterly control of the invaluable element of suspense. This, in fact is the analysis with which exhibitors and capable reviewers are in agreement.

To this statement Pathe adds another significant indication in the general exhibitor field just reported by Serial Sales Manager E. O. Brooks, who is on a tour of Pacific Coast key cities holding conferences with showmen big and little on questions of importance to all branches of the industry. Writing from Portland, Oregon, in the fifth week of his personal investigations, Mr. Brooks says:

"There is not now the slightest difficulty in convincing the average exhibitor of the fundamental reasons why serials—particularly Pathe serials—hold their high record for box office value. The evidence is before their eyes in nearly every newspaper and magazine—always more and better continued stories to meet the demand of the same class of people who habitually attend motion picture theatres. I have yet to meet the exhibitor who is inclined to offer any argument in opposition to the following proposition:

"When Pathe serials contain stories of the same type as those which are read in popular magazines each month by between thirty and forty millions of American people, can you conceive of any reason why those same people should not wish to see that type of serial story on the screen?"

Serials Hold Interest by Eagerness to Know What Will Happen "Next Week"

By EDGAR O. BROOKS

Serial Sales Manager, Pathe Exchange, Inc.

No form of motion picture can outclass the fifteen episode serial in essentials which dig deepest into human life. Eagerness for knowledge about what will happen tomorrow or next week is a desire that never relaxes its efforts toward satisfaction. Journalism is solidly builded on that rock.

Exhibitors are becoming impressed with this fact, which is demonstrated conclusively in the case of Pathe serials. Eagerness for the forthcoming installment, enhanced by the calculated force of suspense, is a tremendous asset to the exhibitor of serials. He is simply falling in line with the publishers of widely circulated magazines which have used serial fiction as the most certain agency in building up a big circulation. Every argument brought against serial pictures is refuted by the daily newspaper. Not only do most of them print fiction and cartoon serials but all of the big news is necessarily of a serial nature.

No other form of motion picture has the influence of the well-produced serial in stimulating regular attendance and this stabilizing of the exhibitor's business is of the utmost importance to him. It is the experience of the distributors of Pathe serials that when exhibitors once provide their patrons with this form of picture they very rarely discontinue the practice.

The opening performance of a Patheserial presenting a favorite star is always an important amusement event. Advance announcements insure the presence of a capacity audience. The successful reception means capacity audiences for fifteen successive weeks on the announced "serial day." This is the record of each of the Pathe serials released during the last three years and to that record is added a steady increase in bookings by houses that have heretofore not shown serials.

Sixth "All-Star"

The sixth of the series of All Star Comedies to be released by Hodkinson will be a burlesque on Shakespeare's "Hamlet" under the title "So This Is Hamlet." The cast includes Charles Murray, Felix Adler, Charlie Hines, Billy Neil, Dan Duffy, Dorothy Walters, Dorothy Allen and little Russell Griffin. This series is being produced by C. C. Burr.

Books "High Flyers"

"High Flyers," one of the popular Hallroom Boys comedies, has been booked for New York's Rialto Theatre for the week of February 24.

"High Flyers" is one of the comedy-thrillers—a type of comedy originated in the Hallroom Comedy series — featuring Sid Smith in his dare-devil stunts.

"Shorts" Only

The Rex Theatre, Jackson, Mich., is building a program consisting entirely of Short Subjects around the Special, "The Message of Emile Coue," playing in all eight reels of Educational product. This program will run for five days without a change.

Einstein Theory Film Will Be Offered on State Rights

Edwin Miles Fadman, president of Premier Productions which is handling the film version of the Einstein Theory which is just concluding a successful three weeks engagement at the Rivoli and Rialto Theatres, New York, announce this picture will be marketed on a state right basis and that already the metropolitan district of New York has been taken over by Harold Rodner.

The interest aroused by this film, the enthusiastic manner in which it has been received and the space allotted to it in the newspapers is highly gratifying to the sponsors of the picture, who believe that it marks a milestone in the development of the screen and should prove encouraging to all interested in the advancement of the silent art.

Not only was this film given the place of honor on the program of the two Broadway houses but it was presented in two versions, a two-reel one with the regular performance and a four-reel version which was shown at special morning performances which were remarkably well attended.

The huge task of selecting from 18,000 feet of film produced by European scientists confronted Mr. Fadman, and this was accomplished through the assistance of Professor Garrett P. Serviss who handled the scientific end and Max Fleisher, the cartoonists who made the necessary animated drawings. So well did they accomplish the task that they have made the principal and more popular points of this abstruse scientific theory not only acceptable to the average mind, but interesting as well.

Chinese Actress in "Babies Welcome"

Anna May Wong, the most celebrated Chinese actress in America, is seen in support of Dorothy Devore in the Educational-Christie comedy, "Babies Welcome."

Miss Wong has received flattering mention lately on her starring feature, "The Toll of the Sea," which attracted marked attention as the outstanding color film of recent years. She has never appeared in comedies before.

"A Jungle Romeo"

Educational—Special—One Reel

A remarkable demonstration of the talents of Snooky, the Humanzee, is found in this. He plays every role in the cast which means about ten different parts. The direction shows the greatest of care in training him for this versatile performance, and the result is a success distinctly out of the ordinary. Almost anyone will marvel at Snooky's ability, and the children will be sure to be enthusiastic over it. The different characterizations are most amusing and the startling contrasts in make-up are unusually clever. Jungle settings are used throughout, and the story is the romance of a monkey ingeniously told, with touches of melodrama and amusing subtitles.—M. K.

"The Spider and the Fly"

(Pathe—Cartoon—One Reel)

Paul Terry has achieved something snappy and original in this. He has succeeded in arousing a rare interest in the house fly, in a comic interpretation of the tale of the artful spider and the innocent fly.—M. K.

"Pathe Review No. 9"

(Magazine—One Reel)

One of the interesting features in this group is devoted to pictures of vanity cases and trinkets of long ago. The chemical demonstration consists of the action of an odd metal, metallic sodium, which shows almost human characteristics. Color views of the Moroccan City of Fez are also included.—M. K.

"Wolves of the Waterfront"

(Universal—Feature—Two Reels)

Considerable action and suspense is found in this number of the Jack London series, "Tales of the Fish Patrol." The mystery of finding thousands of dead fish washed up on the shore puzzles the coast patrol. Charley Le Grant, played by Jack Mulhall is detailed to solve it. His experiences involve getting mixed up with a Chinese gang, an explosion at sea, entanglement in the fishing net and a final reunion with a sea-going girl. It is good entertainment.—M. K.

Movie Chats No. 54

(Hodkinson—Magazine—One Reel)

For Movie Chats No. 54 made by Charles Urban for Hodkinson some particularly interesting scenes of the Samoans and their island home have been filmed. The cameraman has "shot" views of them at work and at play—gathering the cocoa-nuts from the graceful trees, which seems one of their principal industries, and riding the breakers coming in from the ocean, which is one of their particular amusements.

There are also interesting views of the people of Nova Scotia at work at various industries.—T. S. daP.

(Additional short subject reviews on page) 230

Newsy Notes

Pathe reports that the success of Harold Lloyd in feature length comedies has given such an impetus to his two-reelers that it has been necessary to furnish exchanges with additional prints.

High-class bookings continue to pour in on the series of Baby Peggy Century Comedies distributed by Universal. The Kinema in Los Angeles has booked the first three.

The following Educational releases are included in the National Motion Picture League's list recommended for adults and young people: "Jenkins and the Mutt," "Dog Sense," "Pest of the Storm Country," "In Dutch," "Treasure Bound," "Chicken Dressing," "By Lantern Light," and "Moonblind."

Pathe's series of "Our Gang" comedies continues to evoke unusual praise from exhibitors in all parts of the country. E. M. Carey, of Rialto Amusement Co., Deming, N. M., says of "The Fire Fighters": "It is a scream. We hope the rest of the series will be as good or nearly so: they can't be better."

Lloyd Hamilton is working on a new comedy for Educational release which has been titled "Uneasy Feet."

In a recent issue of the Charlotte (N. C.) Observer editorial praise was given to Pathe Review for the picturesque views of a North Carolina landmark, "Chimney Rock," which were presented in colors.

Century Comedy Company announces that "Brownie" will appear in a role quite different from his former ones in "Try and Get it," in which he is vamped by a dog of the other sex. Herman Raymaker is directing.

An interesting section of a current Pathe Review presents little known facts about the human breath.

In an article in the Arkansas Gazette, Rev. H. G. Knowles, of Little Rock, pays high tribute to Pathe Review, stating: "There is no so-called 'magazine film' of higher class in any show anywhere any time."

Under the auspices of the New York Daily News Sally Joy Brown recently gave a Baby Peggy Party to one hundred poor kiddies during the showing of "Peg o' the Movies," at the Criterion Theatre.

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Wolves of the Waterfront) (Universal)

"The Four Orphans"

(Hodkinson—Comedy—Two Reels)

Some comical "business" is put across in this two-reeler released by Hodkinson. The plot hinges on the coming of a prosperous uncle from the gold-fields of the West to visit a nephew whom he has never seen. Because the uncle wires that he likes "kids" the young couple he is coming to visit makes haste to adopt four from an orphan asylum for the occasion.

At the railroad station the young married pair mistake another man for their uncle, take him home, and a number of laugh-provoking episodes transpire until the mistake is discovered when the real uncle shows up.—T. S. daP.

'Fishing for Tarpons'

Educational-Comedy—Two Reels

The thrills of landing a big fish make this number popular with many. Most of the reel which is a Lyman H. Howe, "Hodge Podge" consists of picturing the details of a labor which lasted two hours—the catching of a huge tarpon by a woman. The number ends with an animated cartoon depicting a tragedy in Dogville.—M. K.

"Colonel Heeza Liar, Detective"

(Hodkinson—Cartoon—One Reel)

In this film the "Colonel" plays the part of a detective and goes in search of a $10,000 prize rooster which has been stolen. He regains what he believes to be the rooster.

But upon his arrival the supposed rooster lays an egg, with which the enraged owner of the fowl "nails" the "Colonel," splashing him into oblivion. This is a one reel Bray Comedy released by Hodkinson, it contains a number of humorous touches and is generally entertaining.—T. S. daP.

"Do Your Stuff"

(Pathe—Comedy—One Reel)

Burlesquing the dangers of Chinatown is the motive of this Hal Roach comedy with Paul Parrott and Jobyna Ralston. All the various treacheries of the Chinese den are hilariously shown. Mysterious trap doors and panels, collapsible stairways and trick sword play enter into the action. It is not entirely slapstick as there is a slight suspense and a good climax.—M. K.

PROJECTION

EDITED BY F. H. RICHARDSON

Mazda Efficiency

Harry Denton, projectionist Regent Theatre, Saginaw, Michigan, writes:

It has been quite some time since I have written to our department, but sooner or later we all come to it again, so here goes: For two months I have been trying to secure information concerning the Mazda projection lamp. During that time I have written all the manufacturers of that kind of equipment, but to date have not even had as much as a price list in reply.

I understand the installation and operation of Mazda equipment, but want to know the efficiency of a 900-watt, 30-ampere, 30-volt lamp, used on a 110-volt supply. In other words, I want to know exactly how much current is taken from the line by this lamp, including its controlling device.

What I am after is to make an intelligent comparison as between the operating cost of the motor generator set I now have, and the Mazda. Have a 75-75 single phase, 220-volt set, using 55 amperes at the arc. K. W. consumption each day varies between 45 and 68. Why is this? Have been told it is caused by voltage fluctuation in supply lines.

How Come?

Voltage fluctuation is the most likely cause, but if that IS the cause, how come that you don't see it on the screen, as such a fluctuation would cause a decided variation in the light. I don't think that can possibly be the cause, since when the voltage raised or lowered you would see the effect on your ammeter and move your field rheostat. The effect of raise in voltage would be to cause your motor generator to speed up and to increase your amperage at the arc. Are you sure it is not partly chargeable to more incandescents (auditorium or sign) being burned some days, or to their being burned a longer time?

As to the efficiency of a 900-watt, 30-ampere, 30-volt lamp, why it consumes just 900 watts when at candle power. It is a 900-watt lamp because it does use 30 amperes at 30 volts; 30 x 30 is 900, you know. The efficiency of the controller, which is a transformer, I could not give you. It will or may vary with different makes. The loss should not, however, exceed ten per cent if the device be well designed.

As to your motor generator, you can get the wattage on the generator end by multiplying the ammeter and voltmeter readings. Then you must know the loss in the motor and generator, which may vary very widely, according to the care it is given. A good machine should show as high as 70 per cent efficiency, but that is ONLY when in A-1 first class condition and adjustment. After it is in use awhile it may (or may not) show something very different.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave. New York City, or 28 East Jackson Boulevard, Chicago, Ill.

I have known lack of intelligent care to lower a 70 per cent efficiency reading down to as low as 45 in sixty days. You can find out precisely what energy is consumed by having the power company measure the input, either in watts or in volts and amperes.

Excellent Hanger

Everette Gardner, projectionist Lyric Theatre, Mounds, Illinois, has a most excellent, cheap shutter hanger arrangement. It is illustrated below.

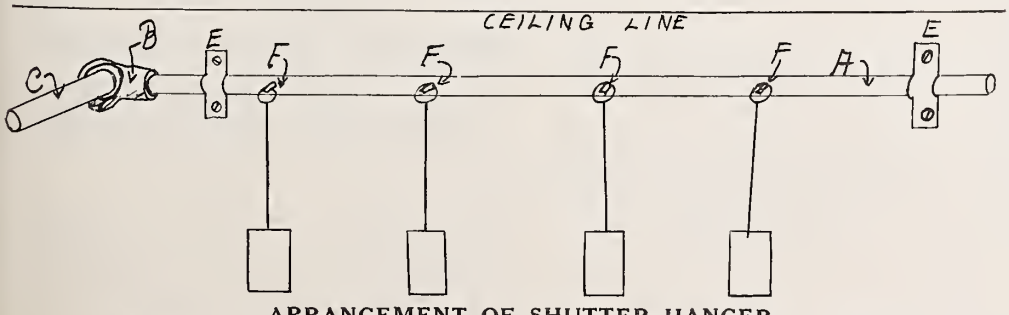
It is cheap in that any man can make one. It is efficient in that it makes the distribution of fuses through a master cord very simple and convenient.

A is a piece of ordinary gas pipe of any convenient diameter from one-quarter to three-quarters inch. B is an elbow and C a piece of pipe a foot or two long. EE are metal clamps, which may be such as are used by electricians to fasten conduit to the wall.

FFFF are holes drilled through the pipe, into which pins are driven so that they stick out, say, half an inch. Rings or hooks are attached to the end of each shutter cord.

A master cord is stretched, through suitable supporting staples, to all the various points where it is desired that fuses be installed and handle C is held in horizontal position by this cord in such way that when a fuse "goes," or the master cord is for any reason slacked, arm C drops, rotating pipe A so that pins in holes E are in "hanging down" position, whereupon, of course, the rings slip off and the shutters are dropped.

The particular advantage is that each shutter may be unhooked and dropped independently of all the others. Such an arrangement is described and illustrated on page 315 of the Bluebook, but Gardner has found an effective way of making the thing, which has the virtue of being just as good as a costly apparatus made of solid iron.



ARRANGEMENT OF SHUTTER HANGER

As developed by Everette Gardner, projectionist, Lyric Theatre, Mounds, Ill.

A Constant Reader

E. K. Shirley, projectionist, Homer, Louisiana, says:

I am forever reading our department in the World. Must admit it has been a wonderful help to me in my work, which I try to improve as best I may.

I have a question I would like to have answered, as I am stuck and unable to solve the matter myself. The trouble is as follows:

Have two Powers Six B projectors. One gives perfect projection, or at least "perfect," in the sense that there is no fault to be found with the performance of the projector.

The picture is clear, sharp and as steady as a rock. The picture projected by the other projector is continually in and out of focus. Have tried every way I can think of to remedy the fault, but it is still on the job, and very much so at that.

Have put on new aperture plate tension springs and shoes, but without result. The projection lens is NOT loose. The intermittent seems to be O. K. and the picture is steady. Have eliminated the same trouble on other projectors a number of times, in days gone by, but this one has me licked.

The trouble is surely in the projector mechanism, as I get a perfect picture on the other projector, under identical operating conditions. What is the answer?

Get Busy

I shall refer your question, together with a carbon copy of this, to the Powers Company. I also suggest that any one who has a solution get busy and send it in.

My own view is that the trouble certainly must lie in the aperture plate, which for some unknown reason is not level. First I would suggest that you remove the aperture plate and, using a magnifying glass, carefully examine the surface it rests upon and see if there is not something, possibly a bit of metal adhering to it at some point, which causes the plate to buckle when clamped down into place by its holding shoes.

If you fail to find anything, then replace the aperture, remove the head and have a competent machinist test its tracks for trueness, though if it is bad enough to produce a constant in and out of focus effect I would suppose you could test it yourself, using a short piece of steel with a perfectly straight edge.

So far as I know there is nothing else could cause such an effect, except a loose element in your projection lens, and it would have to be pretty loose at that. I shall ask

the Nicholas Power Company to send me a copy of their letter to you, and will be much interested in seeing what other causes they can find which might produce such an effect.

In the old days when it was quite possible to get the upper and lower sprockets badly out of line with each other, and to get the intermittent sprocket much higher on one end than the other, it was possible such an effect could and would be produced, provided the conditions be bad enough. With a Six B, however, I don't think it could be done.

An Old Timer

John W. Brice, projectionist, Brooklyn, New York, comes across with the following:

Dear brother Richardson: I was a motion picture projectionist in Lake Charles, Louisiana, from 1912 to 1916. There were three theatres, all owned by Joshua Pearce & Sons, of New Orleans.

The equipment consisted of two Edison Exhibition Model projectors to each theatre, using the Armstrong motors. The juice was a. c. I suppose they don't even make the Edison projectors now, and if they did they would be a bad back number.

We had good projectionists then, or at least I think they were—good for that time, I mean; all industrious men and interested in their work. We had the first edition of your handbook and received the Moving Picture World every Saturday.

We were told we produced a better picture in those theatres than anything New Orleans, or Houston, Texas, could show. The praise certainly made us feel good. Yes, we had a union, too—I. A. T. S. E., No. 260, if I rightly remember.

I often see pictures here in New York which make me wonder how, with modern equipment, projectionists can produce such results without blushing for shame.

I used to read the department of those days faithfully, and often tried out the various things suggested. Well do I remember soaking carbons in salt water to try to improve the light. But I have forgotten much of my former knowledge of projection, having been "out of the game" for a long while. I want to get back now, and write to ask you how best to go about it. Would like to attend school, with yourself as instructor, if it were possible.

Cannot Recommend School

I cannot recommend a school course, because I know of none which has, in my judgment, much value. As to myself acting as instructor—well, for heaven's sake don't wish any more work on poor me. Nothing doing.

The only method I can conscientiously recommend is to serve an apprenticeship, at the same time studying the Blue Book of Projection—the handbook—and such other works as you can find which have value. Hawkins Electrical Guides are among them. You will find them named on page 904 of the Blue Book. It, the Blue Book, may be had of the Chalmers Publishing Company, 516 Fifth Avenue, New York City. It has 934 pages and 375 illustrations. Price, $6.00.

But you are in wrong two or three ways. In the first place, New York City prohibits the serving of a projectionist apprenticeship. They apparently want you to "go to school," learn the answers to a lot of questions by heart and thus be able to pass an examination—for that is just about what it really amounts to. Also there are right now one hundred licensed, union projectionists out of work in Greater New York; also New York City is pretty thoroughly organized and the union would not let you work there.

The only thing I can suggest is that you get a job in some unorganized small town or city outside of Greater New York and serve an apprenticeship. You might even get a job as projectionist, or assistant. God knows you would even then be a safer and better man than the chap who "graduates" from a school and butts his way into the projection field without any previous practical experience whatsoever. I am sorry, brother, but I cannot help you in this matter.

Your reminiscences of other days were of interest to me, as they will many others who "pedaled" the Edison Exhibition Model by "Armstrong motor" in those days. No, the Edison has not been made for several years.

Flicker Trouble

Will C. Nowell, proprietor Star Theatre, Wendell, N. C., writes:

Guess I must be an "operator," because though I have been handling various makes of projectors since the days when we cranked the film down into a sack, and then rewound the Selig or Pathe Freres 2-reel special out of said sack while friend audience waited, more or less patiently, I nevertheless seem to be up against it.

My trouble is flicker, of course, especially in the lighter scenes. Have Powers Six B, Type E lamphouse. A. C. at arc. Take 110 volt current through Fort Wayne A. C. to A. C. Compensarc. Get about 35 amperes at arc. Use three-quarters White A. C. Special carbons.

I know this is larger than the charts show, but smaller ones have tendency to pencil. Screen is Minusa Gold Fibre. Projection distance 69 feet. Have your handbooks, all editions; also lens charts. Have tried my darnedest to dope out the trouble, which is that I cannot run the prints I usually get at less than fifteen minutes to the 1,000 feet with any sort of result. Even at that speed there is decided flicker.

Tried a 3-blade shutter, but it raised the dickens with screen brilliancy, due to frequent synchronizing of shutter blades with alterations of current, though it did stop flicker. Then I tried all the modifications of shutter I could dope out, but haven't been able to invent a better one than the Powers Company supplies.

Tried cutting down amperage, which killed the flicker, but my patrons kicked more at lack of light than at the flicker.

Can't Afford It

Of course, you will say get a motor generator, with D. C. and use a 3-blade shutter. This I cannot afford to do though I recognize that D. C. is the thing for projection, just as I recognize the fact that one cannot invest too much money in a town of this size and hope for anything like an adequate return on the investment. If you cannot help me, just pitch this into the waste paper. The chances are that I am expecting too much with my limitations. However, there may be some little cause for flicker not dealt with in the handbook, and I am willing to take a chance in getting help. Anyhow, I have been a reader of the department for a number of years and this is the first time I have bothered you.

Something Twisted

Three things strike me, friend Howell. One is, that you certainly must be getting considerably more than 35 amperes at the arc, if ⅝ carbons show any tendency to pencil and if you get sufficient brilliancy to have flicker at 70 feet projection speed.

Another is that you have possibly overlooked a bet in the mercury arc rectifier, which, while not the equal of a good motor generator, still is an excellent and efficient device with which to change A. C. to D. C. See pages 515 to 543 of Bluebook.

The third is that there is something twisted with your 3-wing experiment. I say this because you could not possibly get any synchronization unless either your projection speed drop far below 70 or your current be very much more than 60 cycle. Synchronization does not cause a constant decrease in light, but a "waving" effect. The light will drop away down and then flash up to full brilliancy, as the shutter gets into and out of synchronization. Possibly you have tried a 3-winger, but without trimming it down. See page 620 of Bluebook.

As regards the picture itself, two things must be considered. Flicker tendency increases with size of picture, illumination remaining the same. Flicker tendency increases with increases in picture brilliancy. You probably have not a large picture, but it is possible that you have a very small one and that the concentration of the light on the small screen area has set up a rather high brilliancy, which increases flicker tendency.

There is little more can be said. I would make a very careful tryout of a trimmed-down 3-winger or else investigate the mercury arc rectifier.

His Heart Relieved

True Edward Anderson, Community Theatre, Russellville, Ark., says:

My heart was relieved this morning when I finally filled out an order blank for the Fourth Edition of the Handbook—the Bluebook of Projection. I am chief projectionist of the Community Theatre. Have been here four years and have had five years experience. Have two Powers Six B projectors, with which I get very good results. Project a seventeen-foot picture at ninety feet. This is my first letter to our department, but there will be more later. Don't forget the bluebook.

The book is on its way. You will doubtless have it before this is printed. Glad to hear from you any time.

Spring Meeting

The Society of Motion Picture Engineers will hold its spring meeting at the Hotel Traymore, Atlantic City, May 7, 8, 9 and 10. The arrangements committee is already busy and the papers committee, of which L. A. Jones is a most efficient chairman, promises a good program.

The society is doing a splendid work and should have the hearty, enthusiastic support of the entire industry.

Projectionist Honored

Morris J. Totker, who was at one time secretary of Local Union No. 306, New York City Projectionists, and is now on the executive board of that body, has been re-elected President of the Bronx Electrical Contractors Association, an office he has filled with credit to himself and advantage to the organization for some time past.

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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres	Max Linder	Sept. 9		3,800
A Woman's Woman	Mary Alden	Oct. 14		7,900
Garrison's Finish	Jack Pickford	Jan. 27		8,000
Salome	Nazimova	Jan. 13		6,000
Suzanna	Mabel Normand	Mar 3		8,000

AMERICAN RELEASING

Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		3 000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30	Dec. 30	5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Proof of Innocence	Louise DuPre	Oct. 21		4,300
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
Timothy's Quest	S. Olcott Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug. 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6 000
At the Cross Roads	Seena Owen			6,000
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9	Mar. 3	5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087
As a Man Lives	Featured Cast	Dec. 23		6,000
That Woman	Catherine Calvert	Dec. 23		6,000
Voice of the Land	Biblical-series	Dec. 23		
Solomon in Society	Strauss Prod.	Jan. 6		6,000
Milady	Featured Cast	Feb. 3		7,622
One Million in Jewels	Helen Holmes	Feb. 10		5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17		6,462

ARROW

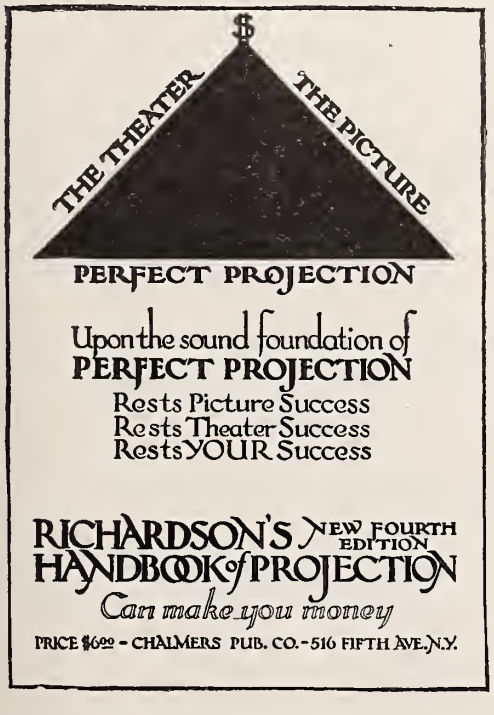
Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart	Feb. 24		5,634
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4,564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20		8,000

ASSOCIATED EXHIBITORS

		Review	Consensus	Footage
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2	Mar. 3	5,622
Conquering the Woman	Florence Vidor	Dec. 30		5,887
A Bill of Divorcement	Constance Binney	Jan. 20		5,819
Head Hunters of the South Seas	Martin Johnson	Jan. 27		

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
Hodge Podge	Novelty	Nov. 11		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
The Chased Bride	Christie	Nov. 25		2,000
High Power	Mermaid Comedy	Dec. 2		2,000
Railroading	Hurd Cartoon	Dec. 2		1,000
In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip	Sherlock Holmes	Dec. 16		2.000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout	Mermaid Comedy			2,000
Via Radio	Special-scientific	Dec. 23		1,000
The Educator	Lloyd Hamilton	Dec. 23		2,000
Hazel From Hollywood	Christie Comedy	Jan. 6		2,000
The Terrible Tree	Tony Sarg	Jan. 6		1,000
Ouch!	Cameo Comedy	Jan. 6		1,000
No Luck	Lloyd Hamilton	Jan. 13		2,000
The Prickly Conscience	Bruce-Scenic	Jan. 13		1,000
Tea N Tea	Jimmy Adams	Jan. 13		1,000
Be Yourself	Neal Burns	Jan. 20		2,000
Hot Shots	Howe Hodge-Podge	Jan. 20		1,000
Casey Jones, Jr.	Mermaid Comedy			2,000
Chicken Dressing	Earl Hurd Comedy			1,000
Second Childhood	Christie	Jan. 27		2,000
Bumps	Cameo	Jan. 27		1,000
Casey Jones, Jr.	Mermaid Comedy	Feb. 3		2,000
Wilderness Tales	Bruce Series	Feb. 3		1,000
Dog Sense	Cameo Comedy	Feb. 10		1,000
Pest of Storm Country	Louise Fazenda	Feb. 10		2,000
Extra! Extra!	Lloyd Hamilton	Feb. 10		2,000
Broke	Jimmy Adams	Feb. 24		1,000
Chicken Dressing	Hurd Cartoon	Feb. 24		1,000
Hold Tight	Lige Conley	Feb. 24		2,000
A Hula Honeymoon	Christie comedy	Feb. 24		2,000
Message of Emile Coue	Special			



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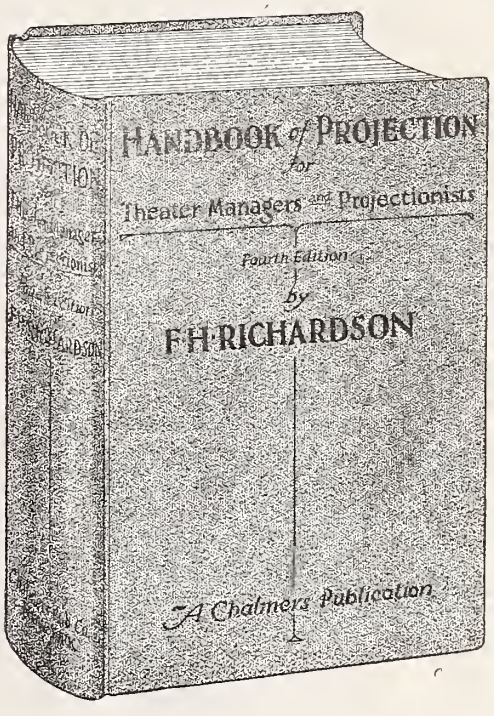

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FAMOUS PLAYERS-LASKY

		Review	Concensus	Footage
The Valley of Silent Meu..	Cosmopolitan	Sept. 9	Nov. 11	6,491
Burning Sands	Melford Prod.	Sept. 16		6,909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,062
Manslaughter	DeMille	Sept. 30	Dec. 30	9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady..	Mary M. Minter	Nov. 11	Jan. 6	4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16	11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew.	Gloria Swanson	Nov. 4	Dec. 9	7,155
Man Who Saw Tomorrow...	Thomas Meighan	Nov. 11	Dec. 2	6,993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25	Mar. 3	5,959
Ebb Tide	Melford Prod.	Dec. 2	Jan. 6	7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494
Singed Wings	Daniels-Nagel	Dec. 9	Mar. 3	7,788
Outcast	Elsie Ferguson	Dec. 16		7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16		4,538
Back Home and Broke	Thomas Meighan	Jan. 6		
Thirty Days	Wallace Reid	Dec. 23		7,788
Kick In	Fitzmaurice Prod.	Dec. 30		7,074
Making a Man	Jack Holt	Dec. 30		6,000
My American Wife	Gloria Swanson	Jan. 13		6,061
Drums of Fate	Mary Miles Minter	Jan. 27		5,000
The World's Applause	Wm. DeMille Prod.	Feb. 3		6,326
Dark Secrets	Dorothy Dalton	Feb. 3		4,337
Nobody's Money	Jack Holt	Feb. 10		5,584
Java Head	George Melford Prod.	Feb. 17		7,865
The Covered Wagon	James Cruze Prod.			
Bella Donna	Pola Negri			
Adam and Eva	Marion Davies	Feb. 24		7,153
Racing Hearts	Agnes Ayres	Feb. 24		5,600

FILM BOOKING OFFICE OF AMERICA

If I Were Queen	Ethel Clayton	Oct. 28	Dec. 9	5,955
The Broadway Madonna	Revier Prod.	Nov. 11	Dec. 16	5,602
Good Men and True	Harry Carey	Nov. 18		5,000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000
When Love Comes	Helen Jerome Eddy.	Dec. 16		4,800
Ben-Her	Novelty	Dec. 16		1,000
Pop Tuttle's Grass Widow..	Dan Mason	Dec. 23		2,000
Captain Fly-by-Night	Johnny Walker	Dec. 30	Mar. 3	4,940
The Third Alarm	Ralph Lewis	Jan. 20		6,700
Keep 'Em Home	The De Havens	Jan. 20		2,000
Fighting Blood (Series)	George O'Hara	Jan. 27		2,000
Canyon of the Fools	Harry Carey	Feb. 3		5,180
Pop Tuttle, Detekative	"Tuttle" Series	Feb. 3		2,000
The Long Shot	Dan Mason	Feb. 10		2,000
A Waggin' Tale	Carter DeHaven	Feb. 24		2,000
Stormswept	Noah & Wallace Beery	Mar. 3		5,000

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Lorna Doone	Maurice Tourneur	Oct. 21	Dec. 9	6,083
Rose of the Sea	Anita Stewart	Aug. 19	Jan. 6	6,037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
The Bond Boy	Richard Barthelmess.	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
The Woman He Married	Anita Stewart	April 22	May 13	6,563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strongheart"	Nov. 25	Jan. 6	7,050
The Dangerous Age	Stahl Prod.	Dec. 2		7,204
Minnie	Marshall Neilan Prod.	Dec. 9		6,690
Omar, The Tent Maker	Guy Bates Post	Dec. 9		8,090
Bow-Wow	Sennett Comedy	Dec. 9		1,856
The Blacksmith	Buster Keaton	Dec. 16		2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23		5,935
The Woman Conquers	Kath. MacDonald	Jan. 13		5,102
The Pilgrim	Charles Chaplin	Jan. 27		4,000
Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3		8,000
Fury	Richard Barthelmess.	Feb. 3		8,700
Money, Money, Money	Katherine MacDonald.	Feb. 10		5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10		6,228
Voice From the Minaret	N. Talmadge-O'Brien.	Feb. 17		6,685
Bell Boy 13	Douglas MacLean	Feb. 17		3,940
The Balloonatic	Buster Keaton	Feb. 17		2,152
Day Dreams	Buster Keaton	Feb. 24		

FOX FILM CORP.

Silver Wings	Mary Carr	June 3	June 17	8,275
The Fast Mail	Special	July 15	July 15	4,880
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Mixed Faces	William Russell	Oct. 14	Nov. 18	4,400
Double Trouble	Lee Kids	Oct. 28		2,000
Without Compromise	William Farnum	Nov. 4	Dec. 9	5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,587
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461
Arabia	Tom Mix	Nov. 11	Dec. 9	4,418
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		500
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9	8,000
The Love Gambler	John Gilbert	Nov. 18	Dec. 16	4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30	4,603
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4,235
Old Spain	Educational	Dec. 2		830
Pekin Ducks	Educational	Dec. 2		500
Out of Place	Al. St. John	Dec. 2		2,000

		Review	Concensus	Footage
While Justice Waits	Dustin Farnum	Dec. 9	Mar. 3	4,762
The Great Night	William Russell	Dec. 16		4,346
A California Romance	John Gilbert	Dec. 23	Mar. 3	3,892
My Hero	Lupino Lane	Dec. 23		2,000
Town Terrors	Lee Kids	Dec. 23		2,000
Man's Size	William Russell	Dec. 30		4,316
Catch My Smoke	Tom Mix	Jan. 6		4,070
Three Who Paid	Dustin Farnum	Jan. 6		4,850
The Runaway Dog	Dogs Acting	Jan. 6		1,000
Watch Your Wife	Paul Parrott	Jan. 6		1,000
Face on Barroom Floor	H. B. Walthall	Jan. 13		5,787
The Fresh Heir	Chester Conklin	Jan. 13		2,000
The Alarm	Al St. John	Jan. 13		2,000
A Friendly Husband	Lupino Lane Feature.	Jan. 20		4,527
Pawn Ticket 210	Shirley Mason	Jan. 20		4,871
Bits of Europe	Educational	Jan. 20		1,000
The Custard Cup	Mary Carr	Jan. 27		6,166
The Footlight Ranger	Chas. "Buck" Jones.	Feb. 3		4,729
Brass Commandments	Wm. Farnum-Hawley.	Feb. 10		4,829
Young and Dumb	Al St. John	Feb. 10		2,000
Nearing the End	Cartoon	Feb. 10		1,000
Truxton King	John Gilbert	Feb. 17		5,613
The Five-Fifteen	Sunshine Comedy	Feb. 17		2,000
Romance Land	Tom Mix	Feb. 24		3,975
Does It Pay?	Hope Hampton			
The Net	J. G. Edwards Prod.			
The Wise Cracker	Comedy	Feb. 24		2,000
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3	10,461
The Buster	Dustin Farnum	Mar. 3		4,587
The Artist	Clyde Cook	Mar. 3		2,000

GOLDWYN

Remembrance	All-Star	Sept. 23	Oct. 14	5,650
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts	Bryant Washburn	Dec. 9		6,540
Broken Chains	Featured Cast	Dec. 23		6,190
The Blind Bargain	Lon Chaney	Dec. 16	Mar. 3	4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13		8,531
Gimme	Rupert Hughes Prod.	Jan. 27		5,769
The Christian	Tourneur Prod.			8,000
Mad Love	Pola Negri			

HODKINSON

Great Authors	Series			1,000
Movie Chat	Series			1,000
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25	Mar. 3	5,000
Fun from the Press	Issued Weekly			1,000
The Kingdom Within	Shertzinger Prod.	Jan. 6		6,036
Second Fiddle	Glenn Hunter	Jan. 20		5,810
While Paris Sleeps	Tourneur Prod.	Jan. 27		4,850
Dollar Devils	Cullen Landis	Feb. 3		5,000
Colonel Heeza Liar	Cartoon Series	Feb. 10		1,000
The Fatal Photo	All-Star Comedy	Feb. 10		2,000
The Nuisance	All-Star Comedy	Feb. 10		2,000
Gambling With Gulf Stream.	Instructive	Feb. 10		1,000
Down to the Sea in Ships..	Elmer Clifton Prod.	Mar. 3		12,000
Days Afield With Rod & Gun	Outdoor series	Nov. 25		1,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms.	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.	Jan. 13		6,800
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back..	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,963

METRO

Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Clara K. Young	Nov. 11	Dec. 2	6,500
Mud and Sand	Laurel Comedy	Nov. 11		2,000
Love in the Dark	Viola Dana	Nov. 26		6,000
Quincy Adams Sawyer	Star Cast	Dec. 9	Mar. 3	7,500
Toll of the Sea	Anna May Wong	Dec. 9		4,600
Peg o' My Heart	Laurette Taylor	Dec. 23		7,900
The Pest	Stan Laurel	Dec. 23		2,000
Glad Rags	Bull Montana	Dec. 23		2,000
Hearts Aflame	Reginald Barker Prod.	Dec. 30		8,110
The Forgotten Law	Milton Sills	Dec. 30	Mar. 3	
Allthe Brothers Were Valiant	Chaney—Billie Dove.	Jan. 27		6,265
Crinoline and Romance	Viola Dana	Feb. 3		6,000
Jazzmania	Mae Murray	Feb. 24		8,000
When Knights Were Cold..	Stan Laurel	Feb. 24		2,000
Success	Murray Garsson Prod.	Mar. 3		7,000

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6,000
Go Get 'Em, Hutch—Serial.	Charles Hutchison			1,000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Speed—Serial	Charles Hutchison	Sept. 23		2,000
The Ropin' Fool	Will Rogers	Oct. 28		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
Hook, Line and Sinker	Leo Maloney	Nov. 11		2,000
Washed Ashore	Snub Pollard	Nov. 11		2,000
The Price of Progress	Paul Parrott	Nov. 18		1,000
The Drifter	Special	Nov. 18		2,000
Harvest Hands	Comedy	Nov. 18		1,000
The Rolling Stone	Cartoon-Fable	Nov. 18		1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1,000
His Enemy's Friend	Leo Maloney	Nov. 25		2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,000
The Big Scoop	Johnny Jones	Nov. 25		2,000

(Continued from preceding page)

Saturday Morning	"Our Gang" Comedy.	Dec. 2			2,000
Dr. Jack	Harold Lloyd	Dec. 9			4,700
One Jump Ahead	Leo Maloney	Dec. 9			2,000
Plunder	Pearl White Serial.	Dec. 16			
Wanted, A Story	Johnny Jones	Dec. 16			2,000
Fleeced for Gold	Educational	Dec. 16			1,000
Henry's Busted Romance	Fable Cartoon	Dec. 23			1,000
Fruits of Faith	Will Rogers	Dec. 23			3,000
Here's Your Men	Leo Maloney	Dec. 23			2,000
Fair Week	Paul Parrott	Dec. 23			1,000
Under Suspicion	Leo Maloney	Jan. 6			2,000
Dig Up	Snub Pollard	Jan. 6			2,000
Dog's Paradise	Cartoon	Jan. 13			750
Stung!	Johnny Jones	Jan. 13			2,000
The Frog and the Catfish	Cartoon	Jan. 13			750
Royal Chinook	Instructive	Jan. 13			1,000
Paste and Paper	Paul Parrott	Jan. 13			1,000
Mr. Hyppo	Paul Parrott	Jan. 20			2,000
Border Law	Leo Maloney	Jan. 20			1,000
Cheating the Cheaters	Cartoon	Jan. 20			1,000
A Fisherman's Jinx	Cartoon	Jan. 27			1,000
The Champeen	"Our Gang" Comedy.	Jan. 27			2,000
Smoked Out	Leo Maloney	Feb. 3			2,000
Don't Say Die	Paul Parrott	Feb. 3			1,000
A Rough Winter	Snub Pollard	Feb. 3			2,000
Raisin Cake and Yeast	Cartoon Comedy	Feb. 3			1,000
The Gliders	Cartoon	Feb. 10			1,000
Once Over	Paul Parrott	Feb. 10			1,000
Jailed and Bailed	Paul Parrott	Feb. 17			1,000
Lost, Strayed or Stolen	Western	Feb. 17			2,000
A Loose Tight-Wad	Paul Parrott	Feb. 17			1,000
The Cobbler	"Our Gang"	Feb. 17			2,000
Trouble On the Ark	Terry cartoon	Feb. 24			500
The Mysterious Hat	Terry cartoon	Feb. 24			1,000
Tight Shoes	Paul Parrott	Feb. 24			1,000
Double Cinched	Leo Maloney	Mar. 3			2,000
The Big Show	"Our Gang" comedy.	Mar. 3			2,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18		5,000
Face to Face	Reginald Warde	Oct. 7	Nov. 11		5,000
Through the Storm	Ross Prod.	Sept. 9			5,905
Sunshine Harbor	Margaret Beecher				4,300
Lonesome Corners	Edgar Jones	Nov. 11			4,622
The Man and the Moment	Hayford Hobbs	Nov. 18			4,470
The Inner Man	Wyndham Standing.	Dec. 30			4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10			4,804
Isle of Doubt	Wyndham Standing.	Sept. 30			5,483
A Clouded Name	Norma Shearer	Mar. 3			4,885

SELZNICK

John Smith	Eugene O'Brien	June 10	July 22		6,000
Selznick News	Two a Week				1,000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7		6,500
One Week of Love	Elaine Hammerstein.	Nov. 18	Dec. 2		7,000
Pawned	Tom Moore	Dec. 16			5,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24		
Little Lord Fauntleroy	Mary Packford	Oct. 1	Oct. 8		9,984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28		5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2		10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6		10,000
Tailor Made Man	Charles Ray	Dec. 9			8,649
One Exciting Night	D. W. Griffith Prod.	Oct. 21			11,000

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial.	June 17			
The Storm	House Peters	July 1	July 8		7,400
Perils of the Yukon	Wm. Desmond Serial.	July 8			
In the Days of Buffalo Bill.	Art Acord Serial.	Sept. 2			
The Radio King	Serial	Sept. 30			Serial
The Long Chance	All Star	Oct. 7	Oct. 28		4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28		7,407
The Kentucky Derby	Jewel	Oct. 28			5,393
Wolf Law	Frank Mayo	Oct. 28			4,463
Broad Daylight	Lois Wilson	Nov. 11	Dec. 16		4,691
The Altar Sairs	Frank Mayo	Dec. 9			4,641
Forsaking All Others	Cullen Landis	Dec. 16			4,462
The Texas Sphinx	Harry Carey	Dec. 23			2,000
"New Leather Pushers"	Every Two Weeks				2,000
A Dangerous Game	Gladys Walton	Dec. 30			5,000
All Night	Valentino-Myers				5,000
One Wonderful Night	Herbert Rawlinson	Dec. 23			4,475
The Flirt	Jewel Prod.	Dec. 30			8,000
The Flaming Hour	Frank Mayo	Dec. 30			4,568
The Power of a Lie	Mabel Julienne Scott.	Jan. 6			4,910
Around the World in 18 Days.	Serial	Jan. 6			
Sting 'Em Sweet	Brownie-Century	Jan. 20			2,000
Social Buccaneer	Mullhall, Serial.	Jan. 13	10 2-reel chapters		
The Flame of Life	Priscilla Dean	Jan. 20			5,780
Scarlet Car	Herbert Rawlinson	Jan. 20			4,417
Doomed Sentinels	Roy Stewart	Jan. 20			2,000
The Ghost Patrol	Ralph Graves-Bessie Love	Jan. 27			4,228
Hair Trigger Burke	Harry Carey	Jan. 27			2,000
A Fool for Luck	Lewis Sargent	Jan. 27			1,000
The First Degree	Frank Mayo	Feb. 3			4,385
Hoboes De Luxe	Neely Edwards	Feb. 3			1,000
Yellow Handkerchief	Jack Mulhall	Feb. 3			2,000
Farm Follies	Comedy	Feb. 3			2,000
The Love Letter	Gladys Walton	Feb. 10			4,426
Kindled Courage	Hoot Gibson	Feb. 10			4,418
The Oregon Trail	Art Acord	Feb. 10			Serial
Hearts of Oak	Roy Stewart	Feb. 10			2,000
Peg of the Movies	Baby Peggy	Feb. 10			2,000
Boyhood Days	Buddy Messinger.	Feb. 10			2,000
Gentleman From America	Hoot Gibson	Feb. 17			4,058
Six Shooter Justice	Harry Carey	Feb. 17			2,000
Driven	C. J. Brabin Prod.	Dec. 9			5,400
The Merry-Go-Round	Super-Jewel				

		Review	Consensus	Footage
Phantom Fortune	Wm. Desmond			
The Prisoner	Herbert Rawlinson	Feb. 24		4,795
Spuds	Lewis Sargent	Feb. 24		1,000
Pleasure Before Business	Comedy	Feb. 24		2,000
Out of Order	Neely Edwards	Feb. 24		1,000
Sweetie	Baby Peggy	Feb. 24		2,000
Hunchback of Notre Dame	Lon Chaney			
The Bolted Door	Frank Mayo	Mar. 3		4,126
A Spooky Romance	Century Comedy	Mar. 3		2,000
The Phantom Fortune	Wm. Desmond serial.	Mar. 3		
The Best Man	Lewis Sargent	Mar. 3		

VITAGRAPH

The Fighting Guide	William Duncan	Sept. 16	Dec. 30		4,905
Fortune's Mask	Earle Williams	Oct. 14			4,975
You Never Know	Earle Williams	Dec. 2			4,807
The Counter Jumper	Larry Semon	Dec. 9			2,000
Urban Popular Classics	Educational	Dec. 9			1,000
The Ninety and Nine	Featured Cast	Dec. 23			6,800
A Front Page Story	Star Cast	Dec. 23			6,000
One Stolen Night	Alice Calhoun	Feb. 10			4,900
No Wedding Bells	Larry Semon	Feb. 10			1,000
Hiawath's Hunting Ground.	Scenic	Feb. 10			2,000
Dwellers of the Deep	Instructive	Feb. 10			1,000
Masters of Men	Earle Williams				

WARNER BROTHERS

Brass	Charles Norris				
A Dangerous Adventure	Grace Darmond				7,000
Main Street					
The Beautiful and Damned.	Marie Prevost	Dec. 23			7,000
Heroes of the Street	Wesley Barry	Dec. 23			6,000
Little Church Around the Corner	Featured cast	Feb. 24			6,300

MISCELLANEOUS

AYWON FILM CORP.

Crow's Nest	Jack Hoxie	Nov. 25			4,900
Dawn of Revenge	Richard C. Travers.	Dec. 2			4,800
The Drug Monster					

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20			5,000

BLAIR COAN PROD.

Little Girl Next Door	Four stars				

BRAY PRODUCTIONS, INC.

Unblazed Trails	Scenic	Dec. 23			2,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25		6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9		7,000
The Last Hour	Milton Sills	Jan. 13			6,000

C. B. C.

Hallroom Boys	Twice a Month				2,000
Temptation	Featured cast				

EQUITY PICTURES

What's Wrong With the Women?	Goodman Prod.	Aug. 12			6,000
Has the World Gone Mad?	Goodman Prod.				

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3			6,200

PHIL GOLDSTONE

Deserted at the Altar	Special	Jan. 6			
Gold Grabbers	Franklyn Farnum	Dec. 2			4,600
Gun-Shy	Franklyn Farnum	Dec. 16			5,000
Lucky Dan	Richard Talmadge.	Dec. 23			4,700
The Firebrand	Franklyn Farnum	Dec. 30			5,000
Speed King	Richard Talmadge.	Feb. 10			5,000

JO ROK PRODUCTIONS

The Pill	Joe Rock	Feb. 24			2,000
Little Red Robin Hood	Joe Rock	Feb. 24			2,000

LEE-BRADFORD

Squirrel Comedies					2,000
The Unconquered Woman	Rubye DeRemer	Sept. 9			4,611

PRINCIPAL PICTURES CORP.

Environment	Alice Lake	Dec. 23			6,000
The World's a Stage	Dorothy Phillips	Dec. 2			6,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell				5,000
In the Night	All-Star				5,000
Irving Cummings Series	Two-Reelers				2,000
Just a Song at Twilight	Barthelmess				5,000
Madame Sans Gene	Special				5,000
In the Night	Special				5,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30		5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4		8,600

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4			4,500

BETTER EQUIPMENT

EDITED BY E. T. KEYSER

Planning a Model Small Theatre to Accommodate from 350 to 750 Seats

DURING the past year, the Moving Picture World has received many requests for aid in the planning of small picture theatres.

There has certainly been cause for these requests, for the individual or corporation, contemplating the erection of a moderate sized picture house in a moderate sized town or village, is confronted with peculiar difficulties.

While desiring to make the new theatre attractively up-to-date both in arrangement, equipment and furnishings, the comparatively moderate cost of such a structure precludes it from being considered a desirable subject for the average architect with experience in successful picture theatre planning.

And the fact that only an architect thoroughly understanding the requirements of a picture theatre could produce the best results usually bars local architects, lacking such experience, from giving the theatre builder a house combining the maximum number of good seats, good projection, economical lay-out and an attractive appearance.

Designed by a Specialist

Planning a picture theatre that will be attractive, comfortable and capacious is a fairly easy problem, but combining the above with a house in which the projection is close to perfection, the seats all good from a screen viewpoint and with a minimum of waste space is something that only an architect who has enjoyed much experience with picture theatres can be trusted to produce.

With the assistance of Eugene DeRosa, a New York architect, the Moving Picture World has solved the problem of the prospective builder of the small picture house.

That Mr. DeRosa plans with knowledge and experience is vouched for by the fact that he has to his credit the following well arranged picture theatres and legitimate houses:

Marc Klaw's, Klaw Theatre, Forty-fifth street near Broadway, New York City. Selwyn's, Times Square Theatre, Forty-second street near Broadway, New York City. Selwyn's, Apollo Theatre, Forty-second street near Broadway, New York City. Famous Players, Missouri Theatre, St. Louis, Mo., 3,600 seats. Blumenthal's, Central Theatre, Jersey City, N. J., 2,200 seats. Keith-Moss, Coliseum Theatre, 3,200 seats. Keith-Moss, Franklin Theatre, 3,000 seats. B. S. Moss, Cameo Theatre, New York City. Republic Theatre, Brooklyn, N. Y., for William Small, 2,800 seats. Forum Theatre, One Hundred Thirty-eighth street and Brown place, Bronx, for Lawrence Bolognino, 2,000 seats. Meserole Theatre, Brooklyn, N. Y., for Sol. Brill, 2,000 seats. Theatre, Scranton, Pa., for Charles H. Miles, of Detroit, Michigan. State Theatre, Middletown, N. Y., for the Middletown Theatre Co., 1,400 seats. Capitol Theatre, Pittsfield, Mass., for H. Calvin Ford, 1,500 seats. Belmont Theatre at Belmont and Tremont Aves., Bronx, for Messrs. Haring and Blumenthal, 1,500 seats. Ogden Theatre, One Hundred Seventy-first street and Ogden avenue, Bronx., for the Ogden Amusement Corp., 1,400 seats. Belmont Theatre, Forty-eighth street between Sixth and Seventh avenues, New York City. Vanderbilt Theatre, Forty-eighth street between Sixth and Seventh avenues, New York City.

BEHIND THIS FRONT

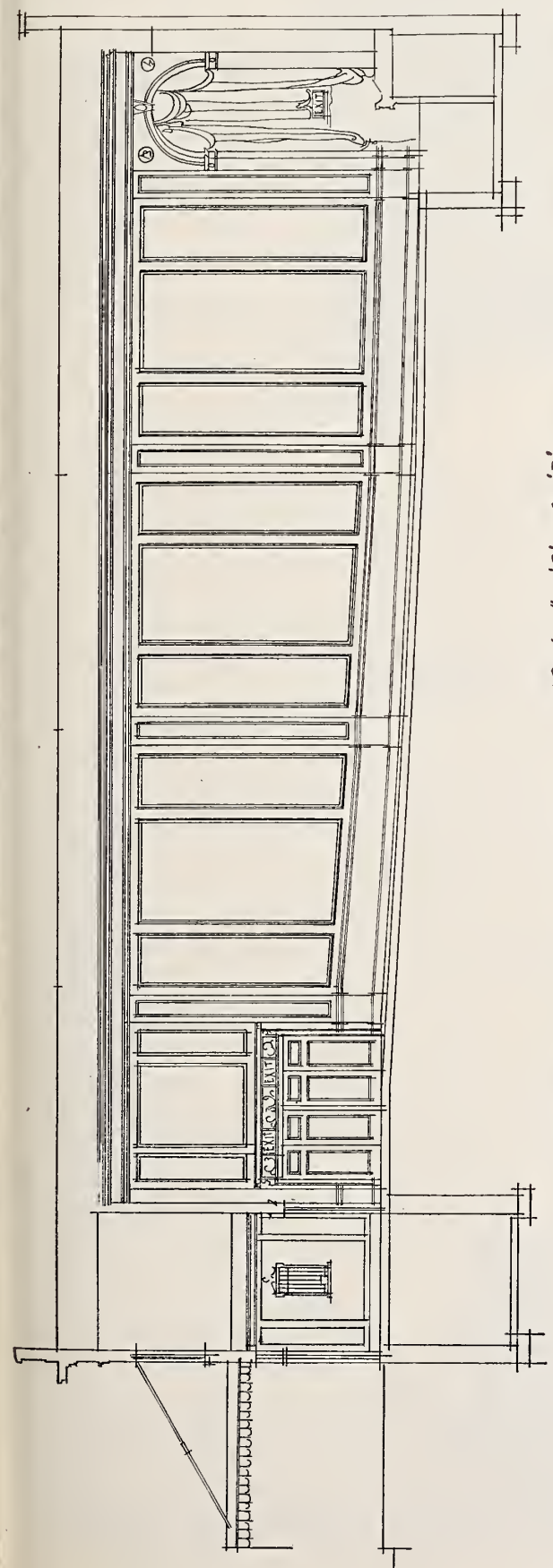
Are from 350 to 750 seats, according to the size of your plot. See plans on a following page.

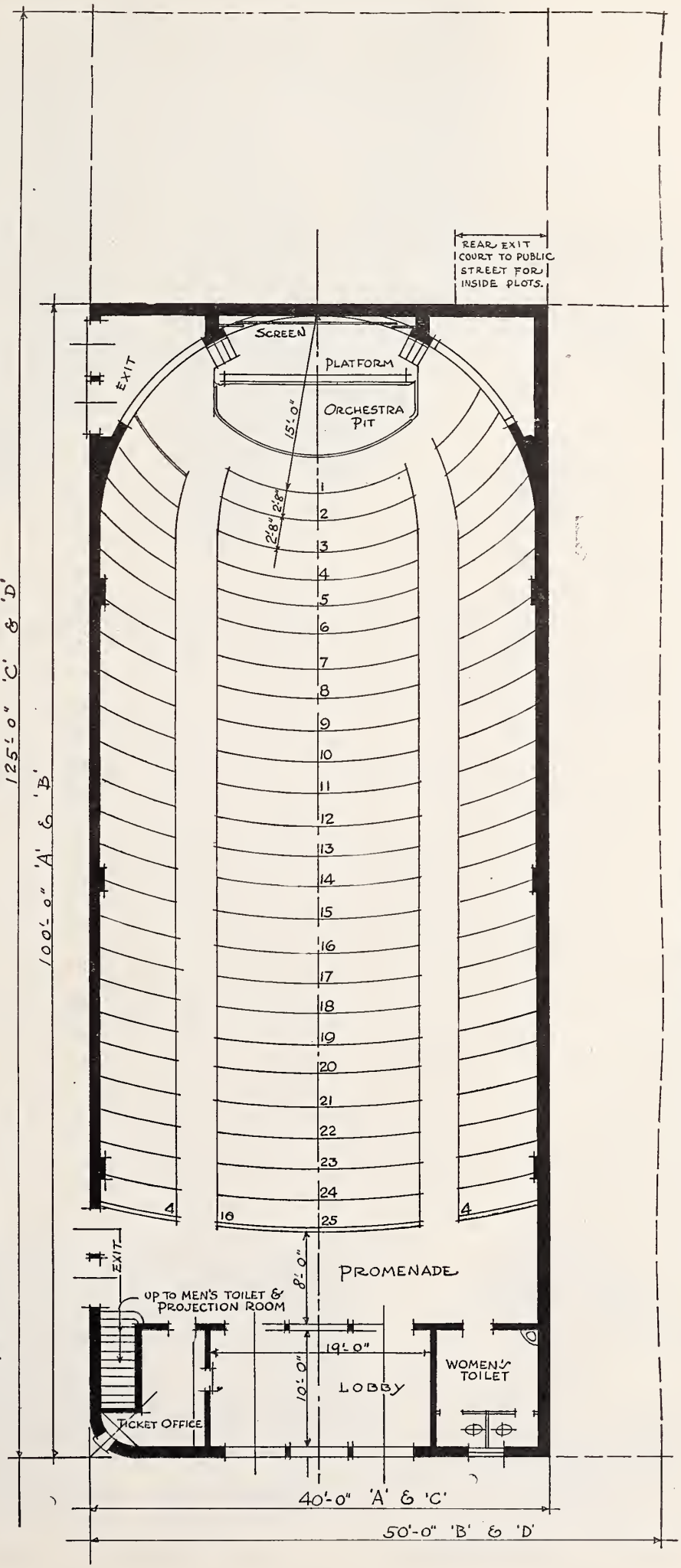
Choice in Frontage

It will be noted that the accompanying plans call for frontages of forty or fifty feet and depths of one hundred or one hundred twenty-five feet for either front, as may be desired. These areas conform with these prevailing in the average town or village in which lots have a frontage of twenty, twenty-five, forty or fifty feet with depths of one hundred or one hundred twenty-five feet.

As, when purchasing a site for a picture house, one of the first considerations, aside from location, is the amount of seating space available, we give below a table, showing the sea -

MOVING PICTURE WORLD MODEL PLANS for Picture Theatre of 350 to 750 Seating Capacity. Eugene DeRosa, Architect.





LAYOUT OF PICTURE THEATRE OF 40 OR 50 FEET FRONTAGE AND 100 TO 125 FEET DEPTH
These Plans Provide for a House of from 350 to 750 Seats with Good Sized Lobby, Women's Lavatory, Men's Lavatory, Ticket Office and a Commodious, Well Arranged Projection Room for Two Projectors and Equipment.

ing capacities of theatres built from these plans in each of four different dimensions for plots with three different degrees of accessibility.

It will be noted that, whatever dimensions of the plot in which the house is built are, there are three possible types of lot based upon the plot's accessibility; that is, whether it be a corner plot, an inside plot with an available rear exit to a public street, or whether it is necessary to make provision for a fireproof passageway along one side of the auditorium leading to the entrance street.

Seating Capacities

With the above explanation in mind, the following table of respective seating capacities will be appreciated and understood.

For a corner plot:

40′ x 100′—440 seats
50′ x 100′—600 seats
40′ x 125′—600 seats
50′ x 125′—750 seats

For inside plot with available rear exit to a public street:

40′ x 100′—425 seats
50′ x 100′—575 seats
40′ x 125′—575 seats
50′ x 125′—725 seats

For an inside plot requiring side fireproof passageway:

40′ x 100′—350 seats
50′ x 100′—500 seats
40′ x 125′—500 seats
50′ x 125′—650 seats

Seating on One Floor

As will be noted by the plans, the house, upon which the above seating capacities are based, has its seating all on one floor and spaced thirty-two inches from back to back, with aisles three feet six inches wide throughout and with the first row of seating placed fifteen feet from the screen.

While many communities permit thirty inches in spacing of seating, this is not advisable because of loss in comfort and results in a gain of but one row in every fifteen.

The seating is laid out in three sections which permits of the audience being served by two aisles. In the theatre of forty foot frontage, rows in the side sections consist of four seats each and each row in the centre section contains ten seats.

In the house of fifty front footage, there would be six seats in each of the side rows and thirteen in each center row.

In addition to the entrance doors, two rear exits, for inside plots, are provided.

There is an eight-foot promenade extending entirely across the house between the backs of the rear rows of seating and the inner lobby doors.

Well Arranged Lobby

The lobby is ten feet in depth, and nineteen feet wide, in the house which has a forty foot frontage, with the ticket office to the left as one enters the house.

To the right of the lobby, and reached from the promenade, is the women's rest room, while stairs, leading from the left-hand side of the promenade, lead up to the men's toilet and projection room.

The projection room is located on the floor above the lobby and on the center line of the auditorium, which constitutes the ideal location for good projection. Even in the forty foot house, the space available for the projection room proper and the rest of the projection suite is ten feet in depth and twenty-nine feet six inches in width.

With this arrangement of the projection room and seating, every seat in the house is a good seat. The floor of the auditorium has a drop of three feet six inches from the last to the front row of seats.

Working blue prints, specifications and bill of material for this type of house may be obtained, upon payment of a moderate fee, from Eugene De Rosa, 110 West 40th street, New York City, and the possession of these will enable our readers to turn over the work to a local architect or builder.

The specifications will call for construction that will meet with the most rigid fire department regulations, and these may be modified in many sections of the country to meet less severe requirements.

It will be noted that the house has a pleasing front, protected by a marque. The lobby is commodious and while every requirement for comfort and convenience has been provided, there is no waste space.

Getting Most Out of the Projection Room by Putting the Best Into It

DO not for an instant lose sight of the importance of the projection room. Upon the ability with which you select a program that will please your patrons and the excellence with which that program is projected upon the screen depend the profits of your house.

In order that the projection may be at its best, the projectionist must have comfortable and convenient quarters and the best of apparatus at his disposal.

No matter how small the house, the projection room should be well situated, well ventilated and sufficiently commodious to allow the projection staff instant and easy access to every portion of the equipment.

The smaller the theatre, the greater the difficulty in laying out the projection suite to advantage and, in order that the small theatres built from these plans may equal in screening effects the larger and more expensive houses, we publish herewith projection room lay outs specially planned by us and also specifications by J. E. Robin, one of the most skilled projection engineers of today and who planned and laid out the projection arrangements for Loew's State, the Strand, Rialto, Rivoli, Criterion, Capitol, Sheridan, Hippodrome, Colliseum, Cameo, Franklin, Broadway, Keith's Fordham and Eighty-first Street theatres, Riverside, Palace and Fragansy, all of New York, besides the Eastman of Rochester, the

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The Heart of the Model Theatre

is the PROJECTOR—it will beat without interruption—when equipped with the FEASTER MACHINE—the ultimate development in projection equipment. The new model

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with 2,000 foot magazine is quickly attached to any standard projector. It eliminates rewinding, reduces fire hazard and minimizes breakage and wear on film, thereby reducing exchange damage charges.

A demonstration will convince you that this is the master machine of projection; simple in construction, practical in operation and perfect in performance.

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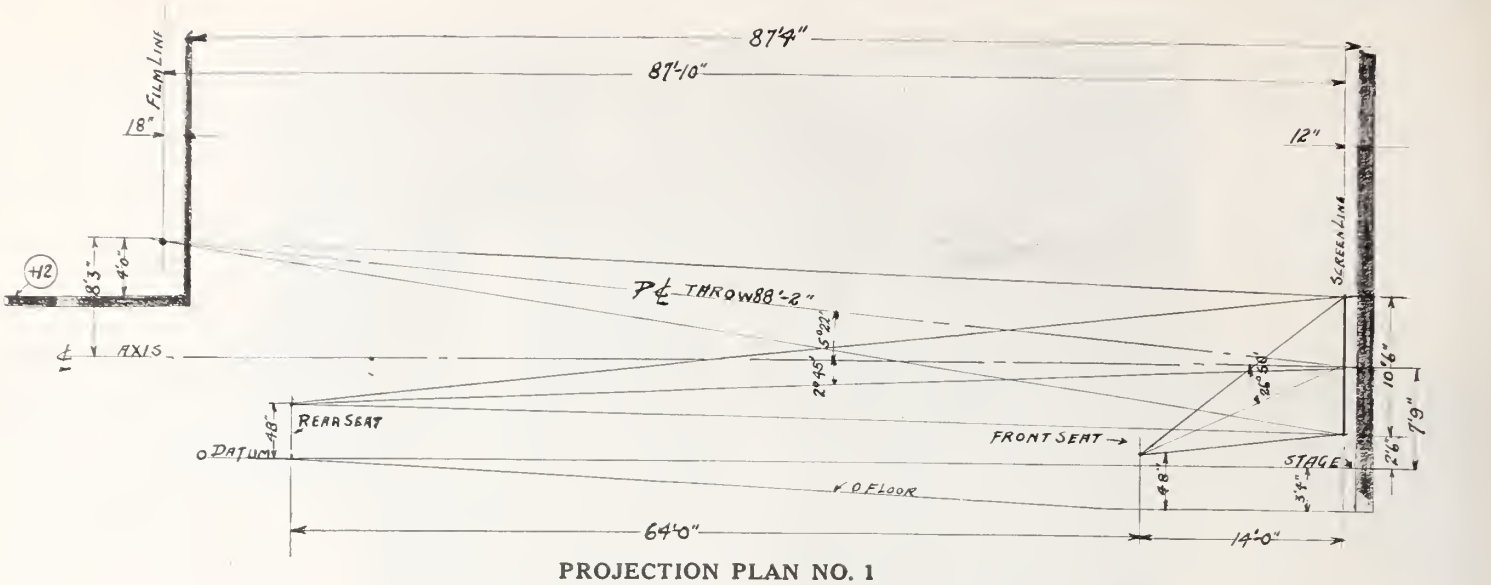

PROJECTION PLAN NO. 1

Section through centre of theatre, showing projection and visual angles.

Rialto of Allentown, Pa., the Strand, Syracuse, Strand of Paterson, the Strand of Newark, the B. S. Moss of Flatbush, Arcadia and Stanley of Philadelphia, Fenway of Boston, Stillman of Cleveland, Piccadilly of Rochester and the James of Columbus, Ohio. Mr. Robin's cinematographic engineering in connection with the Panama-Pacific International Exposition of 1915 won recognition in the form of both a diploma and medal.

What Mr. Robin Says

One of the most important points to consider in the construction of a motion picture theatre, regardless of size, is the paramount fact that images projected upon a screen are what patrons pay admission to view. Therefore it is patent that to give screen results the entire projection system must be carefully planned and executed, and in the choice of equipment, quality and service must be considered before cost.

An exhibitor should not expect to buy good equipment or obtain first class workmanship at less than consistent worth. In many of installations where exhibitors have attempted to save a few dollars at a sacrifice of this nature the resultant reconstruction, the purchase of new equipment, or alterations to meet requirements cost more than would have been expended on an initially correct layout.

Plan Number One

Plan number 1 is a section through the center of the theatre and shows the sight lines, projection, and visual angles, also the position and elevation of the screen and machines above the datumn line. The axis referred to in this drawing is an imaginary line drawn through the center of screen at this elevation. The film line, shown as eighteen inches from the inside front wall of operating room, represents the aperture of the projector and is the distance that the machines shall be placed back from the inside front wall of the operating room, which is sufficient to allow ready access to the projection machine magazines, shutter and lenses.

The screen is fourteen feet 0 inches wide by ten feet six inches high and is to be placed with the picture surface twelve inches from the rear wall of theatre. The bottom two feet six inches above the stage or datum line. The projector center line, or throw, as this dimension is more commonly called, is eighty-eight feet two inches and at an angle of five degrees twenty-two minutes with the perpendicular of the screen. To obtain a picture fourteen feet in width at this distance with any make of standard projection machine will require a motion picture objective of 5.72 inches equivalent focus. The stero lenses required to match the size of the motion picture height should be 22.89 inches equivalent focus. Both of the motion picture and stereo lenses should be ordered in matched pairs of the above focal length. If these sizes are not readily obtainable, use 5.75-inch motion picture and 23-inch stereopticon objectives. The dimension shown in the drawing as 4 feet 0 inches above the operating room floor represents a horizontal line taken as a standard, and should not be confused with the distance from the finished floor level to the center of the projection machine port openings, which is 42.75 inches. The latter may vary with some of the different makes of machines and cannot be definitely determined upon until owner makes selection of the projection equipment.

Visual Angles

The first row of seats, center, is 14 feet plus from the screen and at an angle of 26 degrees 50 minutes below the latter. The last row of seats, cen-

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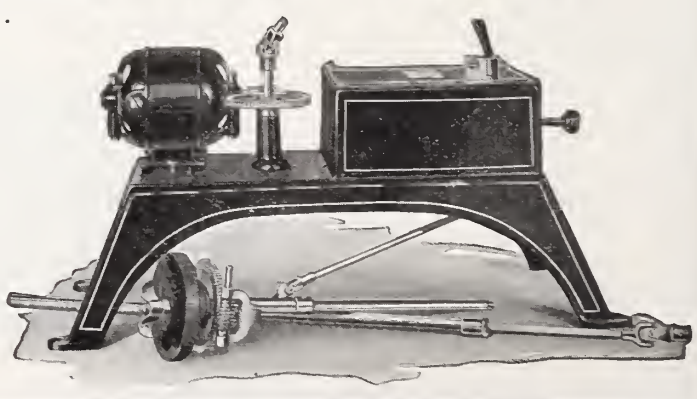

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JERSEY CITY, N. J.
EUGENE DEROSA, Architect

DISTINCTION *and* CLASS

TERRA COTTA is the medium par excellence for the small theatre front. Elaborate or plain and obtainable in any color it presents the most economical possibilities for distinctive effect in a permanent fireproof material.

In the central portion of the theatre shown above the architect has achieved a type of design in Terra Cotta not only dignifying the character of house within but admirably adapted to his wonderfully efficient plan for small theatres presented in this issue.

Further information upon the merits of Terra Cotta and its unrivaled resources for color treatment will be sent on request. Address **National Terra Cotta Society,** 19 West 44th Street, New York City.

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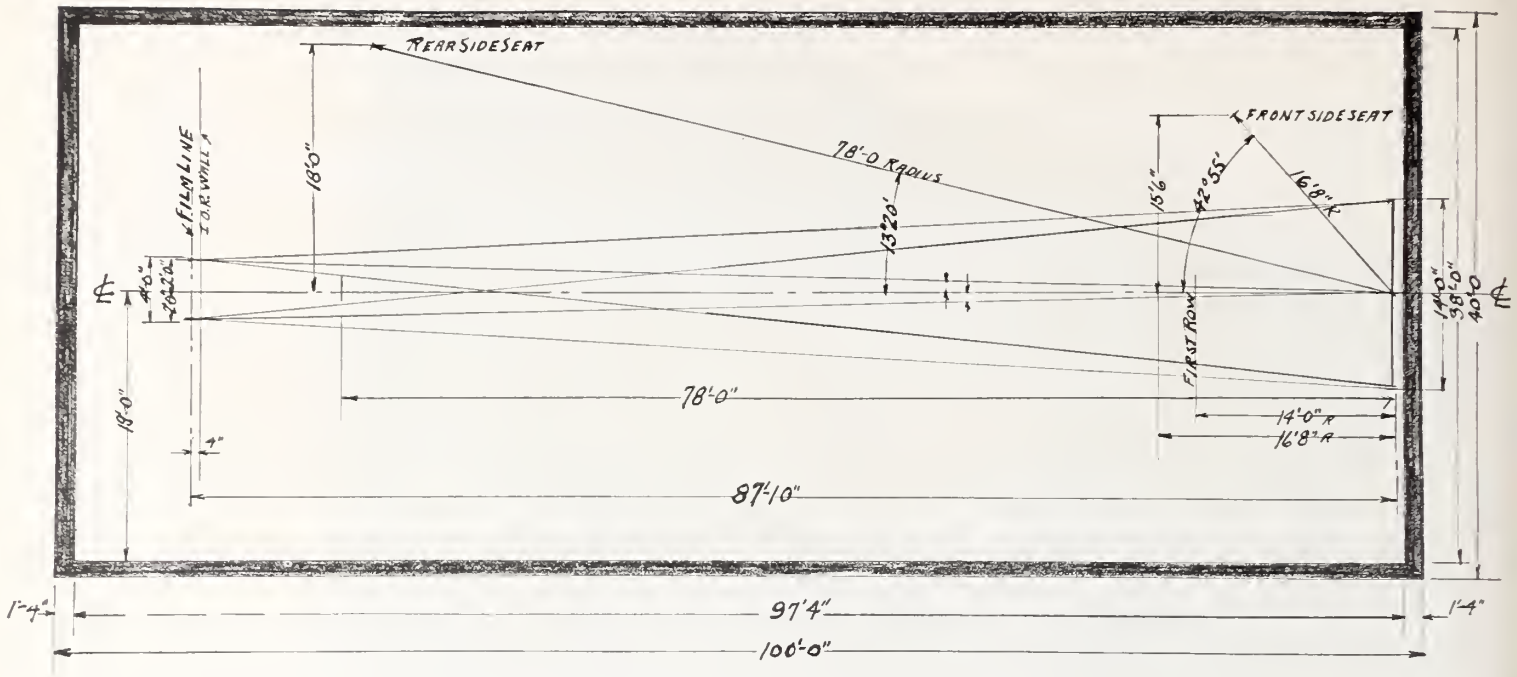

PROJECTION PLAN NO. 2

Floor plan showing projection and visual angles, also the sight lines.

ter, is 78 feet plus from the screen and at an angle of 2 degrees and 45 minutes.

The datum or zero lines, shown in this drawing, represents the level of the stage or platform and the rear of orchestra floor, the line from which all specified dimensions are taken.

The sight lines from all seats are calculated for a distance of 48 inches above orchestra floor level, as the average height to the eyes of a seated adult.

Plan Number Two

This illustration is a floor plan disclosing the projection and visual angles, and sight lines. On a 40-foot wide theatre, we have assumed the inside dimensions to be 38 feet at the rear and 31 feet tangent to the front side seats. The front side seat is on a radius of 16 feet 8 inches and at an angle of 42 degrees and 55 minutes with the center line of screen. The deferential between the first row center, which is 14 feet, and the front side seat is on account of the seating arrangement specifying spacing between rows of 32 inches.

The rear side seats are on a radius of 78 feet and at an angle of 13 degrees 20 minutes with the center line of screen. The width of the theatre at this point is taken at 36 feet, which is taking into consideration the thickness of walls and pears.

This drawing also illustrates the position of the projection machines in horizontal relation to the center line of screen. The machines are placed on 4-foot centers, or each 2 feet off screen center line. The side angle, not illustrated, is 2 degrees 8 minutes. This plan clearly illustrates the inadvisability of using anything except a flat surface screen; if it is desired to utilize all seats. The total included angle between the sight lines of the front seats to the right and left of screen center is 85 degrees and 50 minutes, which in

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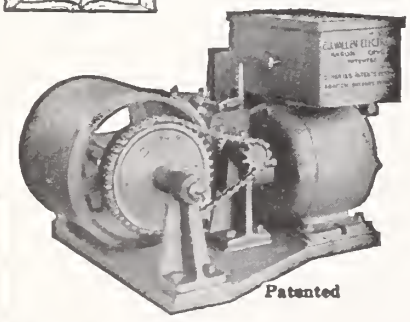

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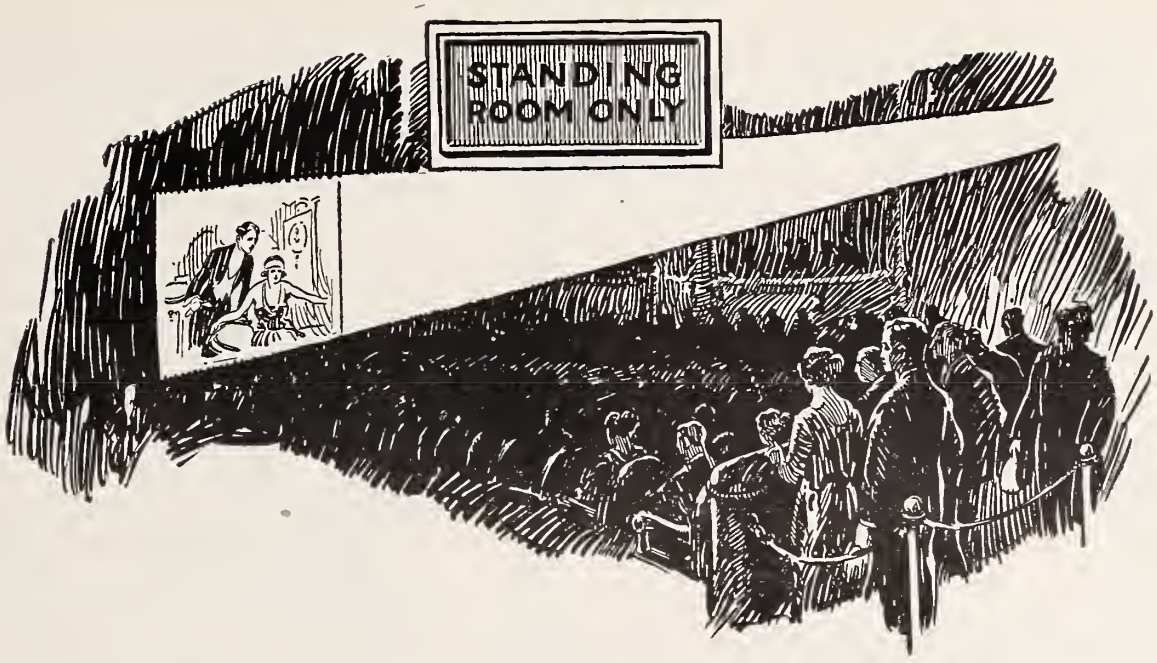


There is always a good crowd where there is "always a good show"

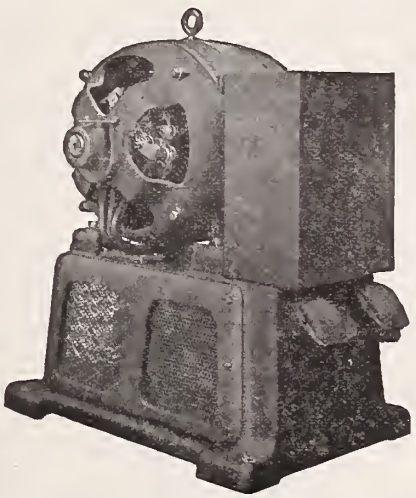
TO what class of people do you cater? Do you set the standard of quality in pictures in your town? Are you the first to install the latest equipment to display those pictures?

If you are the leader you probably do not worry much about filling your house at every performance. *There is always a good crowd where there is "always a good show."*

Nothing contributes more to the showing of good motion pictures than proper projection. Everyone remembers the original arc light which often died out at the most interesting part of the picture. It is different now. It is possible to use the powerful light—which only the arc can give—without any of its former drawbacks. Only the advantages have been retained.

If you wish to give your patrons the benefit of an improvement that will be reflected in their enjoyment, we suggest that you become acquainted with the Wagner White-Light Converter.

It is built exclusively for use in motion picture projection, converting the usual alternating current into direct. The light is white, steady, easily controlled and dissolves perfectly at change over.



Wagner White-Light Converter, Type S. C. includes converter, transformer element and starting switch. Ballast resistance, polarity switch and ammeter are included as part of the equipment and furnished in separate units.

You undoubtedly know enough about the filming of the pictures. Are you equally well informed on the light used in projection? If not, we should like to send you a copy of LIGHT FOR MOTION PICTURE PROJECTION, a book which will give you a working knowledge of the several kinds of light available for projecting pictures, their relative values, and the place of the Wagner White-Light Converter. It is an interesting, easily read description of an important subject to you. Filling in the coupon is all that you have to do to get a copy.

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itself is conducive to distortion regardless of the projection surface, however, the decrease in light intensity would be more pronounced with some projection surfaces than with others. The distance from the front center row of seats in relation to the total area of the screen is a fairly good proportion.

Plan Number Three

This illustration is a floor plan of the rewind, operating and generator room. In a theatre of only 40-foot width, the rewind room would only be 3 feet 6 inches in width, whereas in a 50-foot house this would increase by 10 feet, giving a total of 13 feet 6 inches. This great length, however, is not necessary in the rewinding room instead of increasing the latter by this additional length, it would be preferable to widen the projection room by 8 feet.

Where the rewind room is built, the partition may be constructed of four-inch terra cotta and cemented and plastered on both sides.

Between the rewind room and operating room there must be an underwriters' fire door, except in localities where inspection bureau will permit a kalamain door with self-closing door check.

Private wash room and lavatory for the convenience of the operators has not been specified as entrance to the booth is adjacent to men's room on the same level.

Plan Number Four

Is a front wall elevation of the projection and generating room, looking from the inside toward the stage and, with the following exception, is self-explanatory: All dimensions of openings given on this drawing are inside measurements of the finished ports.

Detailed Plan Number Five

This cut gives the dimensions and details for the construction of the kalamain frames, the fire shutters and indicates a cross section with the frame, shutter and slides installed through projector opening P1, and also a sectional elevation through the same opening P1. The fire shutters of asbestos transite board slide in steel channels, which are attached to kalamain frames, set in the wall to finish bush with the interior surface of operating room.

A fire shutter system of this kind is thoroughly practical, neat in appearance and inexpensive to install, contingent upon attention being given to each construction detail. The majority of theatres which I have planned have been equipped by me with a system of this kind.

For this model theatre we have planned a projection system which requires direct current for the operation of the arcs of the projectors. Alternating current may be used with transformers, or Mazda lamp outfits could be employed.

If Mazda lamp projectors are to be used, the screen should be a rough metallic surface. The feeders to operating room should be about the same size to allow for any future developments. The wire sizes from Mazda lamp transformers should be No. 6 or, if permitted locally, may be No. 12, one circuit to each projector, motor circuits the same as specified.

With arcs operating on direct current, would recommend a flat white surface screen (picture surface 14 feet by 10 feet 6 inches); the outside dimensions of frame should be minimum, 15 feet 6 inches by 12 feet.

Any good make of series or parallel arc motor generator set, or rotary converter, preferably three phase 220 volt, with a capacity for momentary operation of two arcs, may be used for the conversion of alternating to direct current.

Plan 6 shows a wiring diagram for a series arc type motor generator set with emergency breakdown alternating current transformer service.

Wiring for Mazda

The plan number 7 shows circuit diagram of Mazda lamp projection, but it does not include connections for spot lights. If it is desired to use a spot

What is a theatre worth?

Mind you, the question is *not* "What does it cost," but—

"What is it worth?"

If it brings in $6,000 NET every year, it is worth $60,000. It makes no difference whether it cost $40,000 or $100,000, the house is worth ten times its yearly earnings —no more, no less.

Now, suppose you invest $4,000 more in an improvement that boosts yearly net earnings from $6,000 to $10,000.00. That makes the house worth $100,000.00, doesn't it?— both in market value and as an income-producer.

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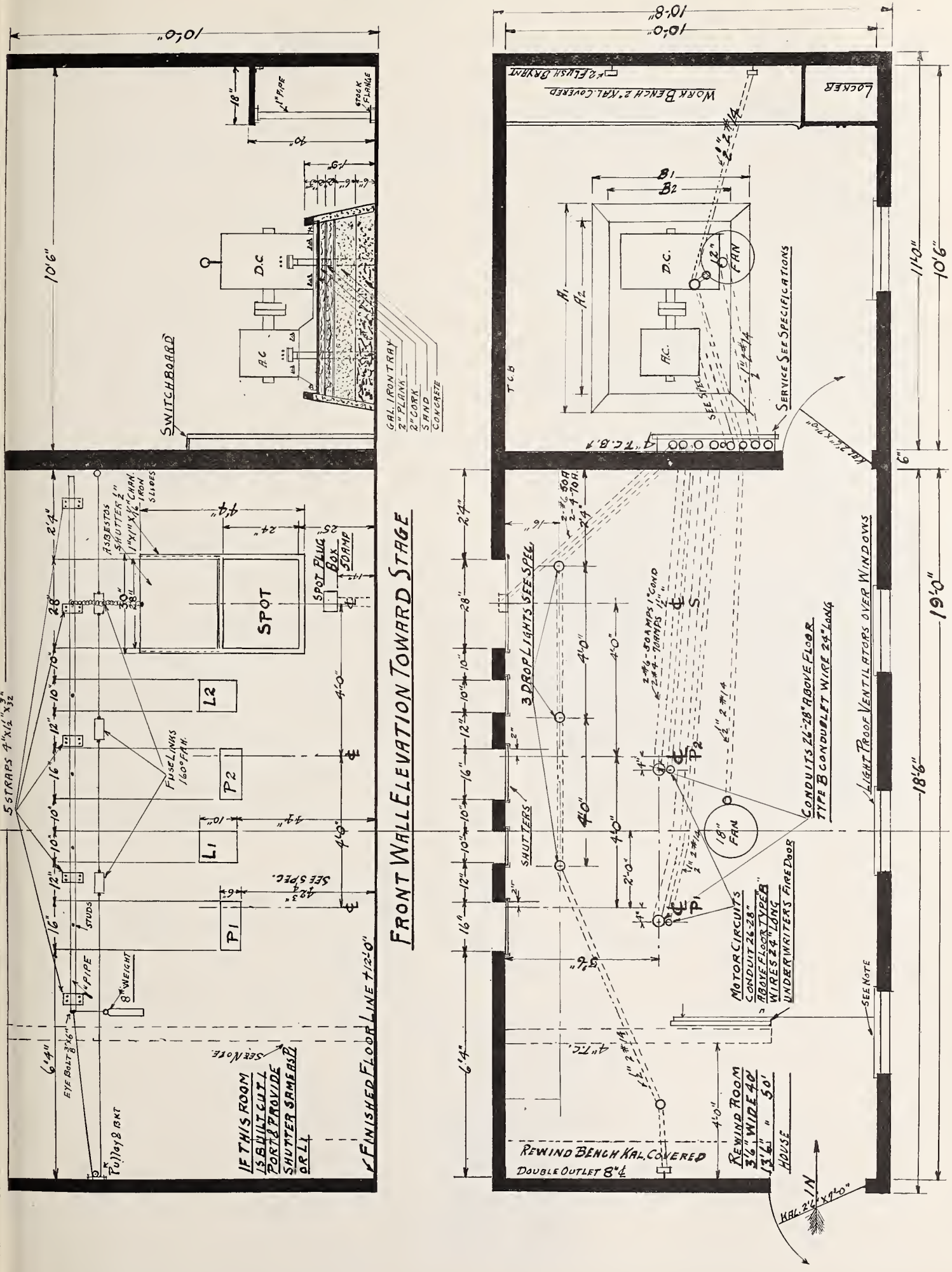
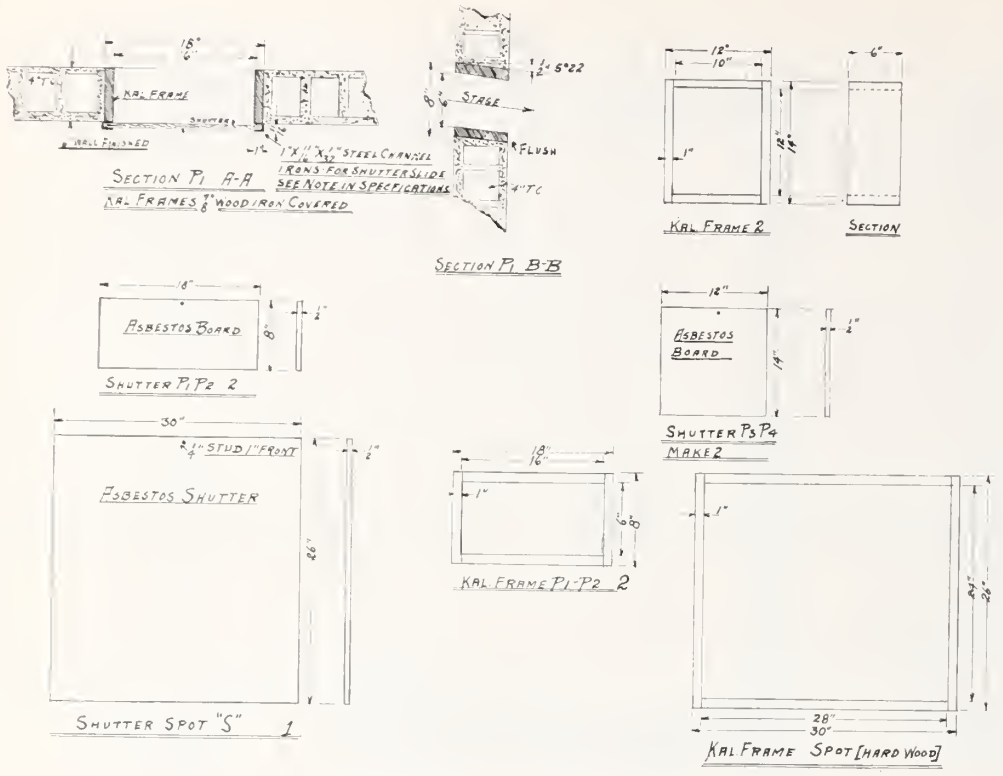


PROJECTION PLANS NOS. 3 AND 4

Above, front wall elevation of projection and generator rooms, looking toward screen. Below, floor plans of projection and generator rooms.



PROJECTION PLAN NO. 5

Dimensions and construction details of the kalamain frames.

light, the minimum size of feed wires should be number 6 B & S guage. In addition, a two pole 60 ampere cutout should be connected to one of the outside wires and the neutral. From this cutout a circuit consisting of two number 6 B & S gauge wires should be run to a two pole switch on the spot light. From the latter to the primary side of an inductor number 6 B & S gauge asbestos; from the secondary of the inductor to the arc, number 6 B & S gauge asbestos.

The motor circuits, each consisting of two number 14 B & S guage wires, should be run to each projector, the same as indicated in plan 6.

Let it be explained here that specifying two separate lines from the machines to switchboard is preferable to connecting arcs in series through conduit system between machines. The method recommended permits installation of either a parallel arc motor generator, rotary converter, series type motor generator set, or transformers, and this feature will be found to be greatly beneficial, especially should future developments require individual projector operation or new developments in the art require certain changes.

Projection Room General Specifications

The projection room is the most important part of the theatre and in order to permit efficient operation of the apparatus and to thoroughly safeguard patrons, the building, and secure the lowest insurance rates, it should be borne in mind the necessity of adhering strictly to the code of the local Fire, Building, Underwriters Inspection Bureau, and the Building Code of the respective States governing theatre construction.

General Construction: Front and side walls of operating room shall be of reinforced concrete, or terra cotta 4-inch block construction, finished on both sides with cement and finish coat plaster.

Rewind Room Partition: Generally may be 4-inch terra cotta, with an underwriters' fire door separating same from operating room. Latter to be held normally open with a chain and fusible link (160 degree) and arranged with a counter weight to close upon parting of link. Where permitted, a self-closing kalamain or metal door of the swinging type may be used. In some localities the departments require a partition of terra cotta block 6 inches in thickness between rewind and operating room.

This room in the theatre of forty feet width is necessarily small, being only four feet between walls.

Generator Room Partition: To be of 4-inch terra cotta block finished as above.

Doors: Between generator room and to operating room entrance to be 2 feet 6 inches by 7 feet, kalamain covered, hung in a kalamain casing at least 4 inches in width.

Windows: All window sash and casings to be metal or kalamain covered on the inside of operating room, contractor to furnish and install metal or kalamain light shields or louvers. These are to permit access of air to the projection room without allowing light in the daytime from reaching the interior of the theatre or screen. Painting the windows is not at all satisfactory as the operator generally opens them for ventilation.

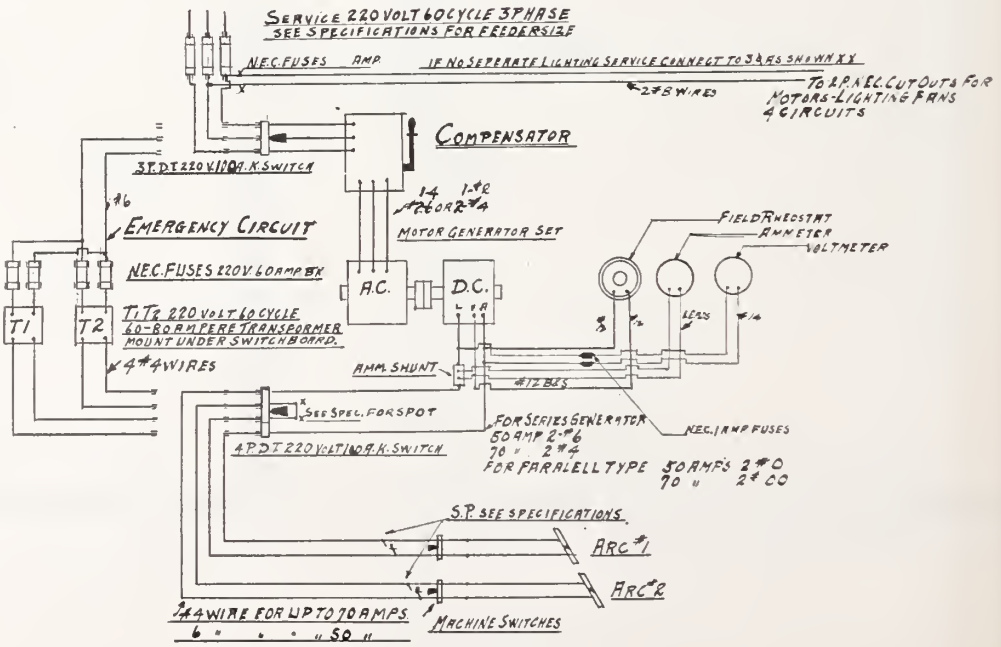
Rewind and Work Benches: Contractor to furnish and install, as indicated in the drawing, two benches; each shall be of 1-inch kalamain securely fastened to wall with angles, and to the floor with 1-inch iron pipe and pipe flanges. Both rewind and work bench to have shelf fastened across entire length 15 inches above floor.

Locker: Contractor shall furnish and install one standard fireproof clothing locker in generator room. Same to be standard single or double locker at the choice of owner.

Vent Flues: General contractor shall furnish and install, as indicated in the drawing, two vent flues. One 18 inches in diameter in operating room, and one 12 inches in the generator room. Vent flues to extend to the roof and be capped with a variable vent duct. The inside to be flush with finished surface of ceiling and securely attached to a wooden flange to permit hanging of electric exhaust fans.

Motor Generator Base: Contractor shall construct in the generator room a reinforced platform as shown in the drawing. Same to have a carrying capacity of 225 pounds per square foot of floor surface. The construction shall consist of 6 inches of concrete, 6 inches of sand, two inches of heavy cork, a 2-inch plank platform and a galvanized iron tray securely attached to the same for mounting the motor generator thereon. The tray must be made watertight to prevent oil draining through platform and ruining cork.

Fire Shutter System: Contractor shall provide for each opening a 1-inch kalamain frame as shown on general operating room drawing and details. Each frame to be set


SERVICE 220 VOLT 60 CYCLE 3 PHASE
SEE SPECIFICATIONS FOR FEEDER SIZE
N.E.C. FUSES AMP
IF NO SEPARATE LIGHTING SERVICE CONNECT TO 3 ARS SHOWN XY
TO 2 P. N.E.C. CUT OUTS FOR MOTORS-LIGHTING FANS 4 CIRCUITS
2#8 WIRES
COMPENSATOR
3P. D.T. 220 V. 100 A. K. SWITCH
#6
EMERGENCY CIRCUIT
#4 OR 2#4
MOTOR GENERATOR SET
FIELD RHEOSTAT
AMMETER
VOLTMETER
N.E.C. FUSES 220 V. 60 AMP. EA.
A.C.
D.C.
T1
T2
T1 T2 220 VOLT 60 CYCLE 60-80 AMPERE TRANSFORMER MOUNT UNDER SWITCHBOARD.
4#4 WIRES
AMM. SHUNT
#12 B&S
SEE SPEC. FOR SPOT
FOR SERIES GENERATOR 60 AMP 2-#6 70 " 2#4
N.E.C. 1 AMP FUSES
4 P. D.T. 220 VOLT 100 A. K. SWITCH
FOR PARALELL TYPE 50 AMPS 2#0 70 " 2#00
S.P. SEE SPECIFICATIONS
ARC #1
ARC #2
2#4 WIRE FOR UP TO 70 AMPS.
6 " " " 50 "
MACHINE SWITCHES

PROJECTION PLAN NO. 6

Motor generator and arc circuit wiring diagram.

Encouraging Patrons to Bring Friends

Although privately owned, the community theatre belongs to its patrons. They take pride in its splendor and beauty, even in detail refinements like a drinking fountain in a smart setting or a rest room attractively furnished. Crane drinking fountains, like all other Crane sanitation fixtures, in types to harmonize in every setting, are sturdily made to stand up under any but the most careless usage. There are Crane valves and fittings of dependable character to meet every requirement of heating and sanitation systems.

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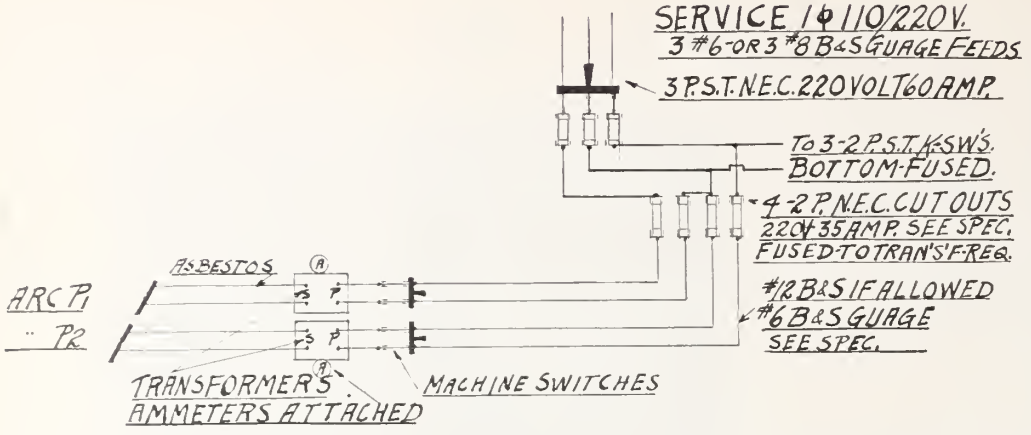
A Crane Fountain in the Pantages Theatre



MADZA LAMP CIRCUIT.

PROJECTION PLAN No. 7

Showing the wiring when Mazda projection is used.

to finish perfectly flush with interior wall of operating room to allow fastening slides for the shutters thereto. Each frame shall be installed with bevel of 5 degrees 22 minutes as indicated. The sizes specified on openings are the finished inside measurements.

Shutter Slides: Contractor shall furnish and install a channel iron frame on each of the kalamain frames around port openings. Channel to be 1-32 inch in thickness by 1 inch wide, 9-16 inch inside and sufficiently wide and long to permit the shutters to extend fully 1 inch on all sides of port openings, and to clear same to specified dimensions shown on drawing as finished sizes. Channels to be securely fastened to kalamain frames with wood screws.

Fire Shutters: Contractor shall furnish and install asbestos transite board shutters not less than ½ inch in thickness by 2 inches plus in width and length to the finished dimensions of openings. Each shutter to have centered in top a ¼-inch bolt or metal pin for fastening retaining string. All shutters must operate freely by gravity in finished channels.

Shutter System Trip: Contractor shall furnish and install in position across front wall of operating room a 1-inch iron pipe. Same to be held in position by five 4-inch by 1½-inch by 3-32-inch iron straps, which must be secured to the wall with toggles. In the center of each opening shall be provided ¼-inch studs, 1 inch long, to allow hanging fire shutter retaining cords or chains. At the left-hand side an eye bolt 5-16 inch by 6 inches shall be fastened to the same and a six or eight pound window weight attached thereto. On left wall of operating room contractor shall furnish and install a pulley. A chain or heavy cord is to be attached to eye bolt and run to opposite side of room. At positions indicated over machines a 160-degree fusible link to be inserted.

In operation, should a link part from excessive heat on account of fire within or near a machine, the weight is released, causing the pipe to turn, which results in permitting all shutters covering openings to drop by gravity.

Projection Room Fire Prevention Equipment: Contractor shall furnish and hang in rewind, operating and generator rooms one approved fire extinguisher. In the operating room contractor shall furnish and hang one fire pail and one sand pail.

Projection Room Floor: Shall be of reinforced concrete not less than 6 inches in thickness. Top to be covered with composition flooring of green or red (option of owner) not less than 2 inches in thickness. Should owner prefer, the projection, rewind and generator room floors may be cement finish and covered with ¼-inch green linoleum.

Floor Level: Projection room level as indicated plus 12 feet to be carefully maintained. All measurements specified above floor level of openings are to be taken from finished floor level. This is of paramount importance. Should elevation above datum be altered, contractor shall with due diligence observe alteration above floor level of openings. Failure to do so shall make it obligatory on part of contractor to make whatever changes necessary and at his own expense.

Finish of Room: Ceiling in all rooms to be finished white, side walls a flat dark olive green, with trim corresponding thereto.

Conclusion: Contractor shall co-operate

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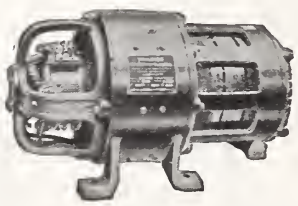
HALLBERG MOTOR-GENERATORS



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We now have FIVE of your Hallberg Generators in our various houses and feel that a theatre is incomplete without one.

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The delicate tones between highlight and shadow that skillful exposure has secured in the negative, are reproduced in their full values on Eastman Positive Film. It carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

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with electrical contractor and allow laying of conduits to be concealed in floors, walls and ceilings prior to plastering or to pouring concrete.

While customary to do so, it sometimes happens this courtesy is too often neglected. Upon notification of electrical contractor by the general contractor to the effect he is ready to finish, if no action is taken by the latter, owner shall be notified of pending delay, and the contractor shall not be held further responsible for delays on account of the electrical contractor.

Certificate of approval from Building Department and underwriters local inspection bureau shall be furnished owner by contractor to cover operating, rewind and generator rooms, as far as his part related and governed by the respective codes applying thereto.

Electrical Specifications

General Conditions: (1) The contractor must comply with all city and municipal laws and ordinances pertaining to his work, also all rules and regulations of the local inspection department of the underwriters having jurisdiction over this class of work.

(2) He must secure all permits and pay all fees for same. The drawings and specifications are intended to co-operate and any work not shown on the drawings or described in the specifications for work necessary to complete finish of the job is to be done by the contractor without extra charge, as if shown and described.

(3) He shall execute all work in strict conformity with drawings and specifications, and with detailed drawings which may be prepared.

(4) Should any error or inconsistency appear in the drawing or specifications, the contractor shall make mention of same to the builder or his engineer for adjustment and in no case proceed with work of an uncertainty.

(5) No deviations are to be made from specifications unless written permission for same has been obtained from the architect or his engineer. No alleged omission or inadvert neglect on the part of the engineer or architect will be taken as an excuse for inferior material or workmanship.

(6) Certificates of approval must be delivered by contractor to owner before final payment is made.

Measurements: (7) The drawings furnished are to a given scale and figured dimensions are to be taken in preference to scale measurements. All shop drawings with extra copy for the architect must be provided for approval.

Loss: On main service feeders to board not to exceed 2 per cent. Branch circuits, 1 per cent.

Projection Equipment: Projection equipment hereinafter referred to shall consist of motion picture projection machines, spot lights, the respective rheostats, transformers, starters, and accessories, rewinding machines, motor generator set or rotary converter panel or switchboards (if supplied with the latter), and all other special appliances, which may be classified as such by the builder or his engineer. Unless otherwise stipulated, same to be furnished by owner.

Projection Equipment Delivery: Delivery of all projection equipment, unless specifically agreed upon by builder or his engineer and contractor, in writing, shall be construed to mean sidewalk delivery. Placing in the respective locations shall be done by the contractor.

Commencement of Work: Contractor shall commence all roughing in of operating, rewind and motor generator rooms as soon as these rooms are ready by general contractor. After locating port openings and the finishing of floors and walls by general contractor he shall carry promptly to a successful conclusion, without delay, completion of all work, which shall include installation and connection of all equipment and service.

Machine Connections: Contractor shall make all service and local connections to all projection equipment and appliances throughout and shall furnish such materials pertaining thereto which may be required therefor.

Material and Workmanship: All materials and workmanship must be of the very best of their respective kinds, and at all times subject to inspection for rejection or approval of the builder or his engineer.

Conduits and Fittings: All conduits and fittings shall be of standard enameled, black iron rigid type such as Electroduct or other make the equal thereto. All conduits to be concealed thoroughly in floors, walls and ceilings, and installed as a complete interior conduit system previous to pulling in wiring.

The conduit system and projecting machines to be grounded in an approved manner.

Outlet Boxes: Conduit system shall be equipped with an approved outlet box at each fixture; flush switch, receptacle outlet, etc., of Crouse-Hinds, T. & B., Bossert or other make the equal thereto. Ceiling outlets to be fitted with bushed covers.

Wire: New code wire such as Grimshaw, Habirshaw, Bishop or other make equal thereto, made of hard drawn 90 per cent conductivity. Asbestos flexible cable to be new code of Belden, Marlin Rockwell, Roebling, or Driver H mfg. or the equal thereto.

Push Switches: Shall be either "G. E.," "H. & H.," "Diamond H.," Bryant or other make equal thereto.

Conclusion: These specifications cover only the operating, rewind and generator rooms, electrical work, and are subordinate to any previously prepared general electrical speci-

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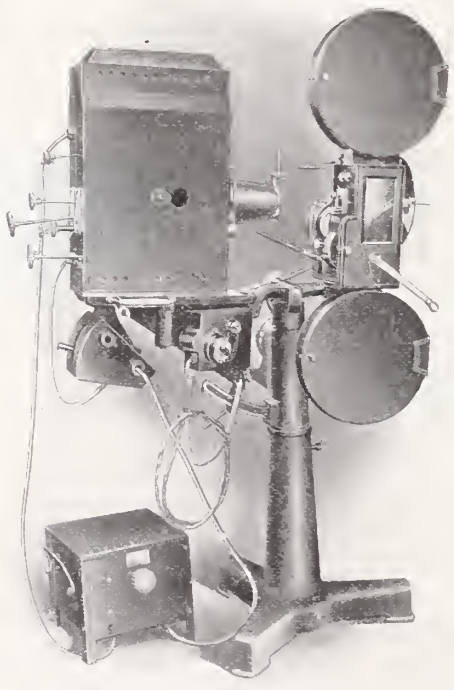

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Everything for the Theatre from the Street to the Sheet

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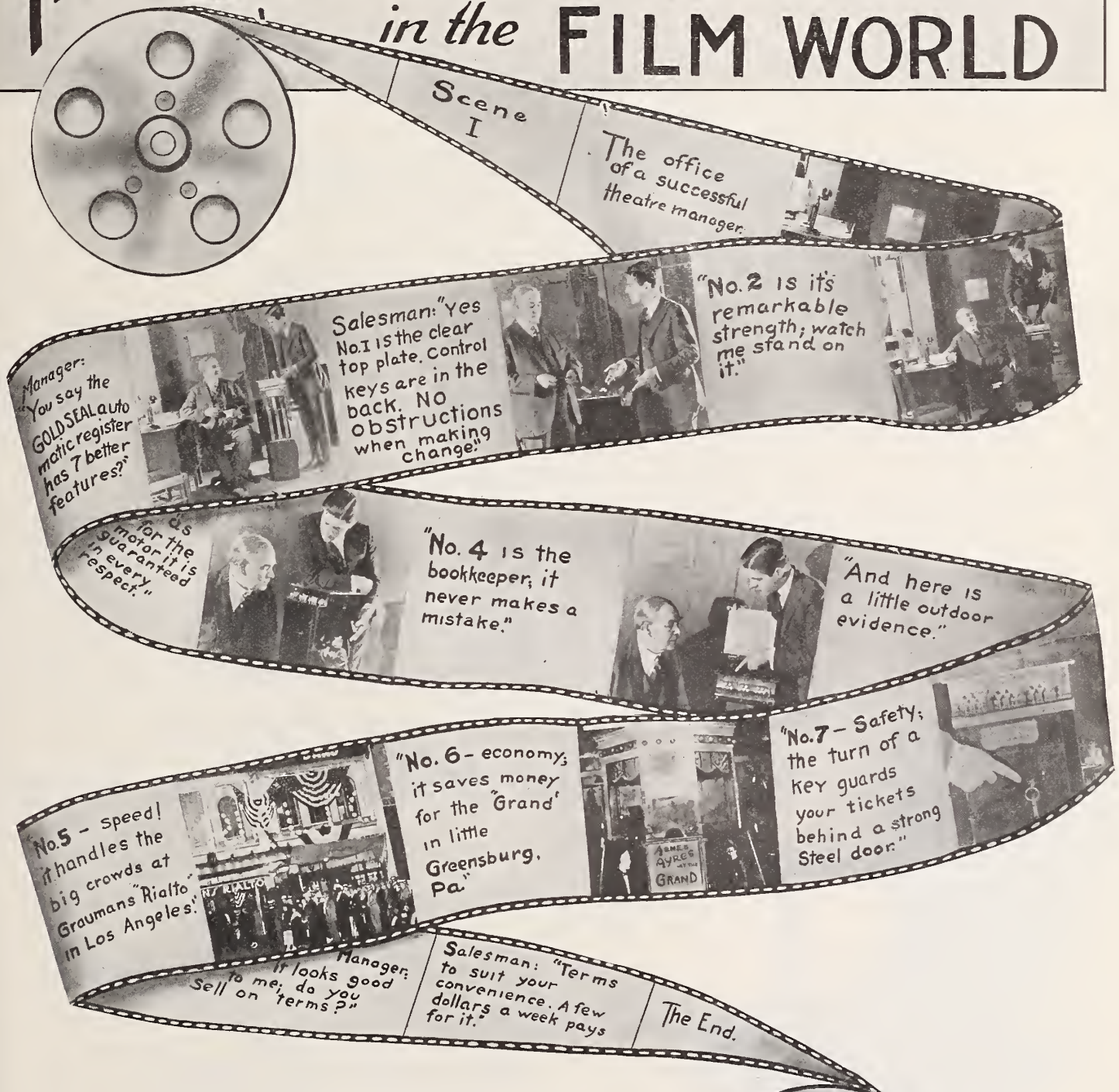
Scene I
The office of a successful theatre manager.
Manager: "You say the GOLD SEAL auto matic register has 7 better features?"
Salesman: "Yes No. 1 is the clear top plate. control keys are in the back. NO obstructions when making change."
"No. 2 is it's remarkable strength; watch me stand on it."
"& for the motor it is Guaranteed in every respect."
"No. 4 is the bookkeeper; it never makes a mistake."
"And here is a little outdoor evidence."
No. 5 - speed! it handles the big crowds at Graumans "Rialto" in Los Angeles.
"No. 6 - economy; it saves money for the "Grand" in little Greensburg, Pa"
"No. 7 - Safety; the turn of a key guards your tickets behind a strong Steel door."
Manager: It looks good to me; do you Sell on terms?"
Salesman: "Terms to suit your convenience. A few dollars a week pays for it."
The End.

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USED WHEREVER AUTOMATICKET SYSTEM TICKETS ARE SOLD
THE MARK OF PERFECTION

For Chicago and Points West
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Automatic Ticket Register Corporation
732 So. Wabash Avenue Chicago, Ill.

Automatic Ticket Register Corporation
1780 Broadway, New York

Your salesman sounds interesting. send me more details

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ADDRESS _____

fications. rules and contract requirements, otherwise conflicting.

System to be known as a 3 wire 220 volt 3 phase 60 cycle alternating current power circuit.

Lighting Circuit for operating room lighting, ventilating fans and machine motors to be known as 3 wire 110:220 volt 60 cycle alternating current single phase lighting service. This service to be run from a point of entrance which has been provided from the meter and main distributing panel to the respective panelboard in generator room as hereinafter provided for.

Main Feeders: Main feeders for the power service shall consist of one No. 2 B & S wire and two No. 4 B & S wires from a source on the distributing panel independent of other circuits to the main switchboard placed in the generator room as indicated on the drawing.

If Mazda lamp projectors are to be used, the power service feeders and the main switchboard, hereinafter described, may be eliminated. Substitute for the power service a three-wire 110-220 volt 60 cycle single phase power and lighting service. If two Mazda lamp projectors only are to be used, the feeders may consist of three number 8 B & S gauge wires. If a spot light operating with an arc is also to be installed, then the feeders should consist of number 6 B & S gauge wires. Number 8 wires for feeders are not recommended and prior to installation local underwriters inspection bureau must be consulted.

Switchboard: Contractor shall furnish and install switchboard in the generator room as indicated in the drawing and in accordance with the following specifications; and those of the National Board of Fire Underwriters.

Slab: Front of board shall consist of 1½-inch slab of well rubbed oiled Monsoon slate, securely attached to a 1½x1½x⅛-inch angle iron frame and placed a minimum of 18 inches from the line of side wall of booth. The switchboard to have mounted on the front and back, connected, the following material:

(Main) 1-3 pole 220 V. N. E. C. 100 ampere cut out blocks (see note).

(Main) 1-3 pole 220 V. N. E. C. D. T. 100 amp. knife switch (see note).

(Transformers T1-T2) 2-2 pole 220 V. N. E. C. 35-60 amp. cut out blocks.

(T & G) 1-4 pole 220 V. 100 amp, knife switch D. T.

(M. Gen.) 1-4 inch or 6 inch -o- 150 V. D. C. voltmeter (see note).

(1) 4 inch or 6 inch 0-100 A. D. C. ammeter (see note).

(1) Space for mounting field rheostat (see note).

Branch Circuits—

Fans 2-2 p 10 amp. 220 V. N. E. C. cut out bloc s and two 2 P. S. T. switches.

Lights 2-2 P. 10 amp. 220 V. N. E. C. cut out blocks and two 2 P. S. T. switches.

Machine Motors 2-2 P. 10 amp. 220 V. N. E. C. cut out blocks and two 2 P. S. T. switches.

Between the alternating and direct current circuits a barrier of ½-inch slate must be placed and rigidly secured to panel.

Contractor shall supply switchboard with buss bar connection in accordance with diagram (1,000 ampere capacity per square inch). A complete set of fuses to be furnished with switchboard. Contractor to place a guard rail in front of board securely attached to the floor.

This type of switchboard is known as the back connected type. The dead face type is the best to use for the purpose but has not been specified on account of the additional cost over the back connected or front connected types.

Note—Voltmeter, ammeter and field rheostat for rotary converter or motor generator set to be furnished with M. G. set by owner to contractor, who shall place and install same on switchboard in accordance with wiring diagram annexed hereto.

In addition to items mentioned, single pole enclosed short circuiting switches are generally supplied with motor generator set of the series type. These switches, of course, are not used with a rotary converter or any type of motor generator set where the arcs are connected in parallel to the direct current leads.

Lighting Service Panel: In event single phase 3 wire 110/220 volt lighting service is not available, contractor shall place cutouts and switches for controlling vent fans (2) o. Room lighting (1) and machine motors (2) on main switchboard. Otherwise this service to feed from a separate underwriters branch panel board. Feeders to consist of a three wire 110/220 volt single phase 60 cycle service, to carry rated load with total loss not to exceed 2 per cent voltage drop.

Ceiling Outlets: Contractor shall install three ceiling outlets on a line 16 inches from inside finished front wall of operating room, as indicated in general drawing. From each outlet is to be run a two wire No. 14 convasite cable extending to within 2 feet of floor, and fitted with an approved porcelain key socket, Crescent lamp guard and cord adjuster, to allow altering of height.

One flush type ceiling outlet to be installed in generator room and fitted with approved cable extension reel, porcelain key socket and Crescent lamp guard.

One flush type ceiling receptacle to be placed in the rewind room and controlled by flush type approved switch placed convenient to entrance of operating room.

In rewind room two flush type plugging receptacles to be placed of H & H Bryant or other make equal thereto in construction and quality. These receptacles to be placed one 8 inches over rewind bench, the other 8 inches under same.

In the generator room two flush type receptacles 8 inches over the work bench.

You Can't Buy Better Pictures But You Can Make Pictures Better

EVERY theatre owner has an opportunity to buy the "big pictures." You can't beat your competitors by buying better pictures, **but you can beat them by making pictures better.**

The new Mov-Ezy, the chair that means "Ease at the Movies," makes this possible. It eliminates the interruptions occasioned by people passing along the rows while the picture is being shown. No longer is the story spoiled at its climax by spectators rising to cramped positions to permit others to pass. A quarter turn of the Mov-Ezy affords ample passage space, thus enabling every one to remain seated.

MOV-EZY

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Movie patrons appreciate the advantages of the Mov-Ezy. Actual tests show that people prefer them to any other theatre chair. They are noiseless in operation, keep perfect alignment with other chairs in the row, except when intentionally turned to one side, and offer a wide range of finishes designed to harmonize with any theatre interior.

Stop at our show room for demonstration or write for beautifully illustrated catalog.

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are Proof of Satisfaction

Many hundreds of theaters have been using Columbia Projector Carbons exclusively for years because of the steady dependable light they yield

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NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio San Francisco, Cal.

All above to be connected to lighting circuit of main room.

Vent Fans: Contractor shall furnish and install one fully enclosed 18-inch electric 220-volt single phase ventilating fan in operating room, and one 12-inch fan in the generator room at positions given in drawings.

Fans shall be hung in position that the bottom will be flush with finished ceiling. Openings must be covered with standard grill work securely attached to the frame, carrying fans.

Connecting conduits must be extended through vent pipe and rigidly secured to motor frame. Contractor must see that provision is made in vent pipe to allow access to motor bearings and terminals.

Spot Light Circuit: A 50-ampere 125-volt approved plunging receptacle shall be placed in a line with front wall of operating room as shown on drawing, under spot light opening. This box to be single gang. Same to be connected by a 1-inch conduit and a circuit consisting of two No. 6 B & S guage wires to the main switchboard.

In the wiring diagram No. 6 at point marked X on oufr pole switch, the jumper shown to be disconnected and the spot circuit cut in through a double pole double throw switch.

The spotlight switch is to be supplied by owner with a single pole short circuiting switch for use with series type generator.

Projection Machine Motor Circuits: Contractor shall run a line of ½-inch conduit from switchboard to location shown for motor circuits of machines P1 and P2. At machine location conduit to extend 26 inches or 28 inches above floor, terminating in a type B conduilet with bushed porcelain cover. To each machine a circuit of two No. 14 B & S gauge wires shall be run from two pole N. E. C. fused switch on single phase lighting service panel to machine location. Wire to extend 24 inches above conduilet. This is to allow for machine motor connections.

Projection Machine Circuits: A line of conduit from switchboard to each projection machine location shall be run as follows: If owner specifies 50-ampere circuits, then these lines of conduit shall be 1-inch conduit, and each circuit shall consist of No. 6 B & S gauge wires. For 70-ampere circuits 1½-inch conduit, with each circuit consisting of two No. 4 B & S gauge wires. Each conduit shall extend above floor not to exceed 28 inches and must be terminated in a type B conduilet with porcelain bushed cover. Wires to extend 24 inches from conduilet to allow for machine connections.

Transformers T1-T2: Transformers shall be furnished with machines and other projection equipment by owner. Contractors shall place and install under the switchboard and connect primary side to the two pole cutouts with wire not less than No. 6 B & S gauge, run through a line of 1-inch conduit, properly terminated with conduilet fittings. From arc or secondary sides to four pole switch on board connections to be made with No. 4 B & S gauge wire, run through 1½-inch conduit. Should owner prefer, contractor shall place transformers adjacent to switchboard, and conduit same otherwise in accordance with the above.

Motor Generator Circuits: Contractor shall place and install in generator room a rotary converter, or motor generator set which shall be furnished by owner with projection equipment, at designated location. Starting devices shall also be installed and connected by contractor, and all connections between switchboard and set made thereto. Conduits and wire sizes as follows shall be installed upon receipt of information from owner, who is to specify type and size of motor generator or rotary converter to be installed.

Double arc 50-50 ampere series type M. G. set—A. C. 3 phase, two No. 6, one No. 4 B & S gauge wires, 1½-inch conduit. D C side to board, two No. 6 B & S gauge wires, 1-inch conduit.

Double arc 70-70 ampere series type generator set—A C 3 phase, two No. 4, one No. 2 B & S gauge wires, 1½-inch conduit. D C side to board, two No. 4 B & S gauge wires, 1½-inch conduit.

Parallel type M. G. set, or rotary converter. Double arc 50-50 ampere—A C 3 phase, two No. 6, one No. 4 B & S gauge wires, 1½-inch conduit. D C side to board, two No. 0 B & S gauge wires, 2-inch conduit.

Parallel type M. G. set, or rotary converter. Double arc 70-70 ampere—A C 3 phase, two No. 4½ B & S guage wires, 1½-inch conduit. D C side to board, two No. 00 B & S gauge wires, 2-inch conduit.

Signal Circuit: A 3-wire signal system to be installed between operating room, office, with return call buzzer. Line of ½-inch conduit which shall terminate between projectors P1 and P2.

Ventilation of the Theatre and Its Co-Relation with the Heating Plant

FIRST, let it thoroughly be understood that no ventilating system can function properly in winter that is not designed to work in conjunction with the heating system. They are one and inseparable. And, second, let it further be understood that ventilation is impossible without increasing the consumption of heat.

Basically, correct ventilation com-

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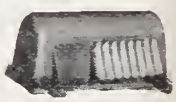

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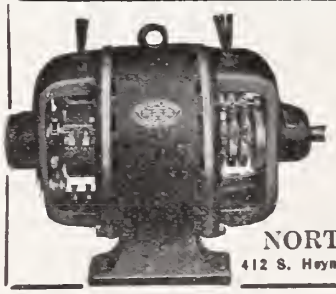

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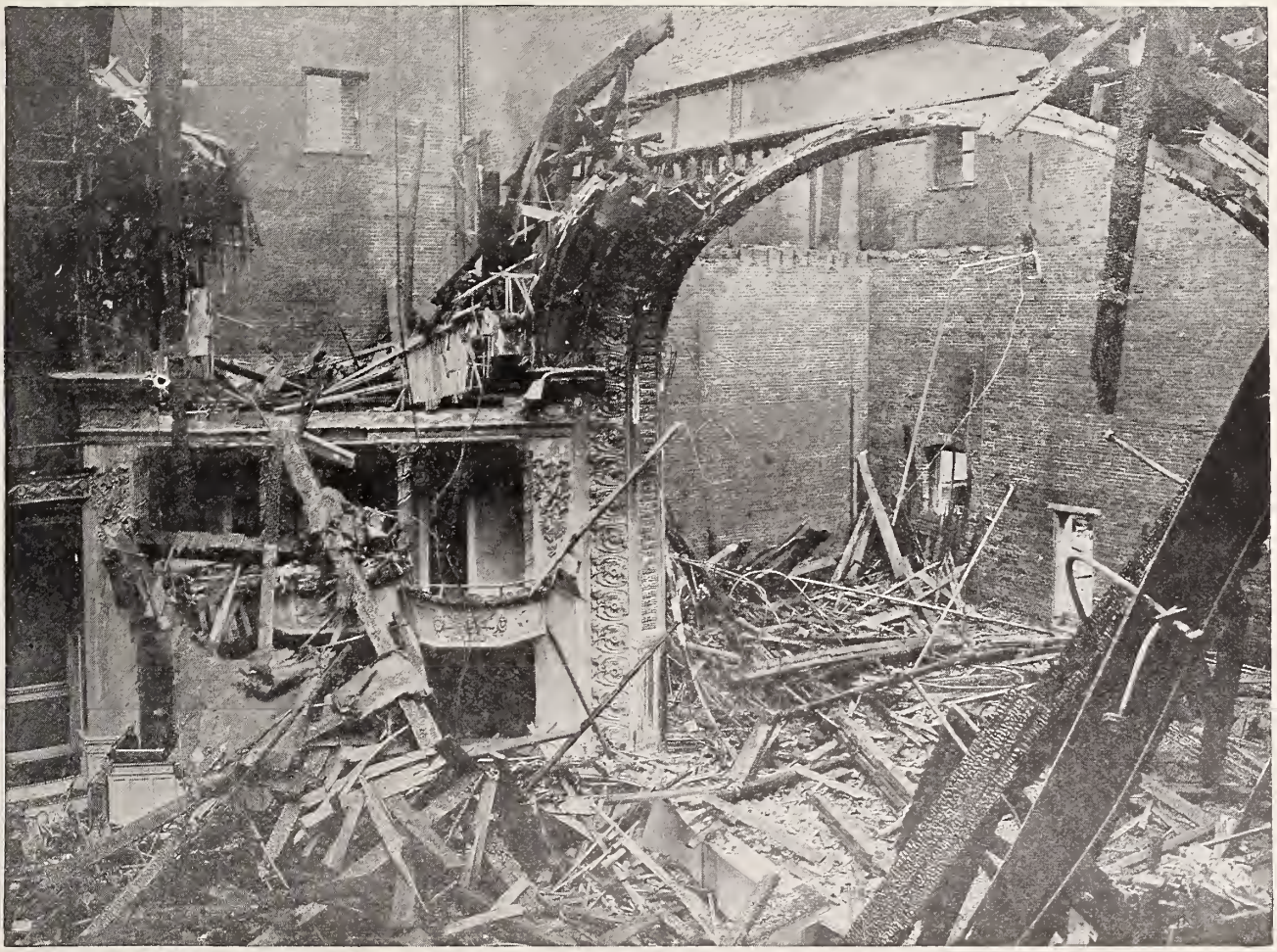

(Photo by Dayton, O., News)

Complete demolition of the National Theatre, Dayton, Ohio—a small fire started it.

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prehends the removal of foul air and the supply of fresh air in sufficient volume to maintain a pure, wholesome atmosphere, free from odors. Experience has simmered this down to a more or less arithmetical proposition. The usual rule is from 20 to 30 feet per person per minute—or from eight to ten complete air changes per hour. This is a safe rule for the eight months of the year when hot weather is not a factor. At such times the problem is a different one.

In the table below is given the amount of fresh air needed for winter ventilation for each of the various size houses considered for the type of theatre taken in this Model Theatre Section:

Size, feet	Seats	Cubic feet per minute
40 x 100	440	11,000
50 x 100	600	15,000
40 x 125	600	15,000
50 x 125	750	19,000
40 x 100	425	10,600
50 x 100	575	14,500
40 x 125	575	14,500
50 x 125	725	18,000
40 x 100	350	9,000
50 x 100	500	12,500
40 x 125	500	12,500
50 x 125	650	16,000

There is but one dependable method of supplying or exhausting air in the exact quantities required and that is by mechanical means—by the use of a fan system of the correct capacity.

With the air volume determined, the matter then resolves itself into a problem of how best to introduce it without causing drafts or other discomfort. Obviously, it would never do in winter to supply this air at outdoor temperature.

By far the most logical method is to warm the fresh air before passing it into the auditorium; allowing it to pass out through the entrance doors under its own pressure, or partly so and assisted by an exhaust fan of a slightly lower capacity than the supply fan. The air-tempering unit can be located at the ceiling level, blowing in through grilles in the ceiling with the exhaust at the floor line, or it can go in the basement blowing in through ducts running to openings under the seats or in the side walls with the exhaust in the ceiling or, for that matter, at any level. The point from which the exhaust air is taken must, however, be properly placed with relation to the air supply point in order to get a thorough circulation and distribution of heat.

Compensating for Heat Losses

The warm air supply can be used only for ventilation or it can be so designed as to supply all the heat necessary to compensate for heat losses through walls and maintain a proper temperature. If used only for ventilation, supplying air at room temperature, it will be necessary to place direct radiators at varous points to compensate for losses. This method is preferable, because the few direct radiators necessary provide just enough heat to maintain a moderate temperature in the house during the over night period, when it would be a nuisance to keep the fan system running.

An important feature of any system for tempered air supply is the arrangement of some means of re-circulating or repassing some of the air from the theatre back through the heater, mixed with the fresh outside air. This arrangement serves two very important purposes. It permits the supply unit to handle a larger amount of air than is actually needed for ventilation and in this way insures a more rapid movement of air in the house and a more thorough circulation and it also provides a means of heating the house rapidly by passing only air from the theatres through the heater with the fresh air intake closed. The same procedure can be followed to save coal during extreme cold weather. Of course, this reduces the ventilating standard, but at times when the theatre is not filled to capacity it is useful to have a means of cutting down the fresh air supply.

Summer Ventilation

In warm weather the audience gives off no more impurities in the process of respiration or breathing than in winter and if this were the only problem to be met no more air would be needed for ventilation. There is, however, another point to be considered and it is a very serious one. During the summer a great quantity of moisture is imparted to the air by the evaporation of perspiration on the surface of the skin. This goes on at such a rapid rate that unless there is a corresponding rapid movement of air around the body to carry off the excess moisture the air soon reaches the saturation point and the audience suffers that suffocating sensation of being "stewed" in their own perspiration.

It has been found by experience that from ten to fifteen times as much air as is necessary for good winter ventilation is required during the hot months unless there is some other provision made for artificially reducing the temperature by mans of refrigeration or ice cooling plants.

Placing Exhaust Points

The enormous cost of an efficient plant of this kind is prohibitive in most cases and it is usually much better and simpler to get the cooling exect, not by lowering the temperature, but by providing the proper circulation of a large air volume.

The same fan, or fans that are used for fresh air supply in winter can be used for summer ventilation, but they will usually need to be augmented by auxiliary units, as they will either be too small by themselves for summer work or so large as to be impractical for winter.

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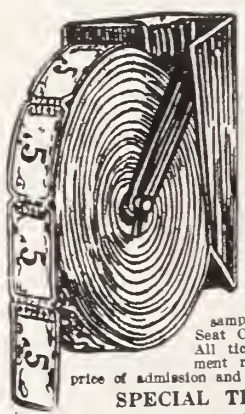

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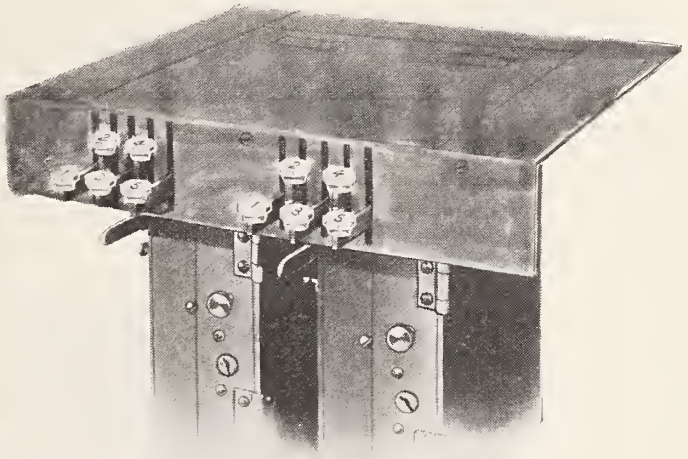

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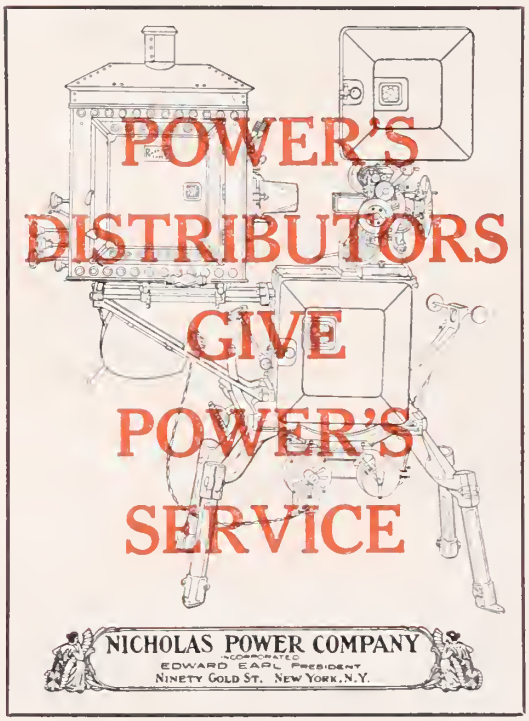

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Why do the players yellow their faces?

To cut out the natural red in the skin—otherwise their faces would look too dark.

Who is this man?

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"The HUNCHBACK of NOTRE DAME"

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Under the direction of WALLACE WORSLEY

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IN defiance of "trusts" or "booking Combines," the ten productions herein announced, will continue to be exploited until every foreign country and a reasonable quota of theatres in the English-speaking world, have been contracted for.

I call on the eleven million Canadians on this North American continent to get behind the local exhibitors in boosting these dramas of the Canadian Northland. They are decidedly meritorious. Some of them have been officially listed among the best pictures of the year.

As a film-producing nation Canada is but three years old, having made her initial bow with "Back to God's Country" which has already earned over half a million dollars.

Plans are now perfecting whereby each of the nine Provinces of Canada will have its own producing unit, thus insuring a greater variety of scenic grandeur and picturesque appeal back of the drama proper, than can be found in any other Northern country.

The day of camouflaged scenery has passed. Exhibitors and the public are demanding REALISM in pictures.

Ernest Shipman

Ernest Shipman

presents

"Back to God's Country"

By

James Oliver Curwood

with

Nell Shipman Wheeler Oakman

Wellington Playter

and

Charlie Arling

Directed by David M. Hartford

produced by

CANADIAN PHOTOPLAYS, Ltd.

CALGARY, CANADA

A FIRST NATIONAL ATTRACTION

Ernest Shipman

presents

"Nomads of the North"

By

James Oliver Curwood

with

Betty Blythe

Lon Chaney

Lewis S. Stone

Melbourne MacDowell

A
DAVID M. HARTFORD
PRODUCTION

A FIRST NATIONAL
ATTRACTION

Ernest Shipman

preser.

"The Golden Snare"

By

James Oliver Curwood

with

Ruth Renick
Wallace Beery
Francis MacDonald
Lewis S. Stone
Wellington Playter
Melbourne MacDowell

A
DAVID M. HARTFORD
PRODUCTION

A FIRST NATIONAL
ATTRACTION

Ernest Shipman

presents

"The Sky Pilot"

By

Ralph Connor

with

Colleen Moore
David Butler
John Bowers
Donald MacDonald

Directed by
King Vidor

A FIRST NATIONAL ATTRACTION

Ernest Shipman

resents

"Cameron of The Royal Mounted"

By

Ralph Connor

with

Vivienne Osborne
Irving Cummings
Gaston Glass
William Colvin

Directed by Henry MacRae

Produced by

Winnipeg Productions, Ltd

HODKINSON PICTURES

Ernest Shipman

presents

"God's Crucible"

By

Ralph Connor

with

Edna Shipman	Ann Sutherland
Wilton Lackaye	Gaston Glass
Robert T. Haines	William Colvin

Directed by Henry MacRae

Produced by

Winnipeg Productions, Ltd.

HODKINSON PICTURES

Ernest Shipman

presents

"The Man From Glengarry"

By

Ralph Connor

with

Pauline Garon — Marion Swayne
Warner Richmond — E. L. Fernandez
William Colvin — Harlan Knight
Anders Randolf

Directed by Henry MacRae

Produced by

Ottawa Films Productions, Ltd

HODKINSON PICTURES

Ernest Shipman

presents

"The Good Fer Nothin'"

adapted from "Glengarry School Days"

By

Ralph Connor

with

Pauline Garon
Alice May
Jimmy Harrison
William Colvin
Harlan Knight

Directed by Henry MacRae

Produced by

Ottawa Films Productions, Ltd.

HODKINSON PICTURES

Ernest Shipman

presents

"The Rapids"

By

Alan Sullivan

with

Mary Astor
Walter Miller
Charles Wellesley
Harry T. Morey
Harlan Knight
Edwin Forsberg

A
DAVID M. HARTFORD PRODUCTION
Produced by
Sault Ste Marie Films, Ltd.

HODKINSON
PICTURES

Ernest Shipman

presents

"BLUE WATER"

by

Capt. Frederick Wm. Wallace

Author of

"VIKING BLOOD"

with

Norma Shearer
Pierre Gendron
John Dillon
Jane Thomas
Louis D'Arclay
Harlan Knight
Alice May

Produced by
New Brunswick Films Ltd.
St. John Canada

A
DAVID M. HARTFORD
PRODUCTION

Betty Blythe in "Nomads of the North"
Ruth Renick in "The Golden Snare"
Vivienne Osborne in Cameron of the Royal Mounted
Cleo Madison in The "Tarzan" Pictures
Edna Shipman in God's Crucible"
Colleen Moore in "The Sky Pilot"
Pauline Garon in "The Good For Nothin" Glengarry School Days
Marion Swayne in The Man From Glengarry"
Mary Astor in "The Rapids"
Norma Shearer in "Blue Water

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NOTED PERSONAGES of the SCREEN APPEARING IN
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DAVID M. HARTFORD

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"NOMADS OF THE NORTH"
"THE GOLDEN SNARE"
"THE RAPIDS"
"BLUE WATER"

In Preparation

THE BULLDOG CARNEY
SERIES
By W. A. Fraser

"VIKING BLOOD"
By Capt. Fred'k Wm. Wallace

London Club, at Annual Meeting, Sees First of Canadian-Made Pictures and Hears Producer

Lieut.-Col. E. L. Leonard, D.S.O., the New President.—Four Clubs in All See "The Man From Glengarry" in Advance of Release

With Introduction by
ERNEST SHIPMAN

"In Canada, the motion picture industry may be likened to a young giant. He has no past to live down, no mistakes to apologize for. Let the thinkers and the real people lead this giant aright, keep him on the right path, aid him to run a stronger race. The pictures which we make can only be as big as the calibre of the men and women behind their production.

"The community interest in our provincial units assures us results which could never be achieved purely on a commercial basis. We find this in the co-operation of the Booth Lumber Company in the filming of 'The Man from Glengarry,' when every member and employee of this firm from that grand old man, John R. Booth, right down to the lumber-jacks on the drives, entered into the spirit of the thing, determined that if the story was to be told to the world on the 'silver sheet' that it would be properly told.

"We do not exhaust the field with one representative picture now made or being made by each of our units. I have carefully estimated that at least one hundred features could be made without duplication of scenery or of background. In Canada, we have such wide diversity of river, forest, lake, plain, and mountain, town and country, types of people, forms of industry, that the possibilities are tremendous.

"With me, the making of pictures in Canada first appealed as a business, then it became a hobby, now I might fairly say it is a religion. I welcome the opportunity of addressing myself to the Canadian Clubs, believing that I find here perfect understanding from a movement founded for the purpose of quickening a Canadian national consciousness —the spirit which now finds expression not only in a new and distinctive note in Canadian literature, but in a demand for Canadian-made motion pictures, as real and true and wholesome as is Canadian home life at its best."

Ernest Shipman ATTRACTIONS

PAST SUCCESSES

BACK TO GOD'S COUNTRY
NOMADS OF THE NORTH
THE GOLDEN SNARE
TARZAN OF THE APES
A ROMANCE OF TARZAN
THE SKY PILOT
GOD'S CRUCIBLE
CAMERON OF THE ROYAL MOUNTED

PRESENT OFFERINGS

THE MAN FROM GLENGARRY
GLENGARRY SCHOOL DAYS
THE RAPIDS
BLUE WATER
LATIN LOVE
THE SUNSET OF THE DORIAS
DON CARLOS
AND OTHERS

IN PREPARATION

BLACK ROCK
THE PROSPECTOR
THE PATROL OF THE SUNDANCE TRAIL
VIKING BLOOD
PARADISE ISLAND
THE CHIVALRY OF KEITH LEICESTER
EVERY MAN FOR HIMSELF
BULL DOG CARNEY
THE HEART OF CHERRY McBAIN
AN ESKIMO ROMANCE
AND OTHERS

PRODUCING UNITS

David M. Hartford Productions, Inc.
James Oliver Curwood Productions, Inc.
National Film Company, Inc.
Societa 'Ultra' of Rome, Italy.
Dominion Film Company, Inc.
Canadian Photoplays, Ltd.
Winnipeg Productions, Ltd.
Ottawa Film Productions, Ltd.
Sault Ste. Marie Films, Ltd.
New Brunswick Films, Ltd.
Halifax Film Company, Ltd.
Prince Edward Island Films
Newfoundland Films, Ltd.
Ernest Shipman Productions, Inc.

HEAD OFFICE

OF

Ernest Shipman

ATTRACTIONS

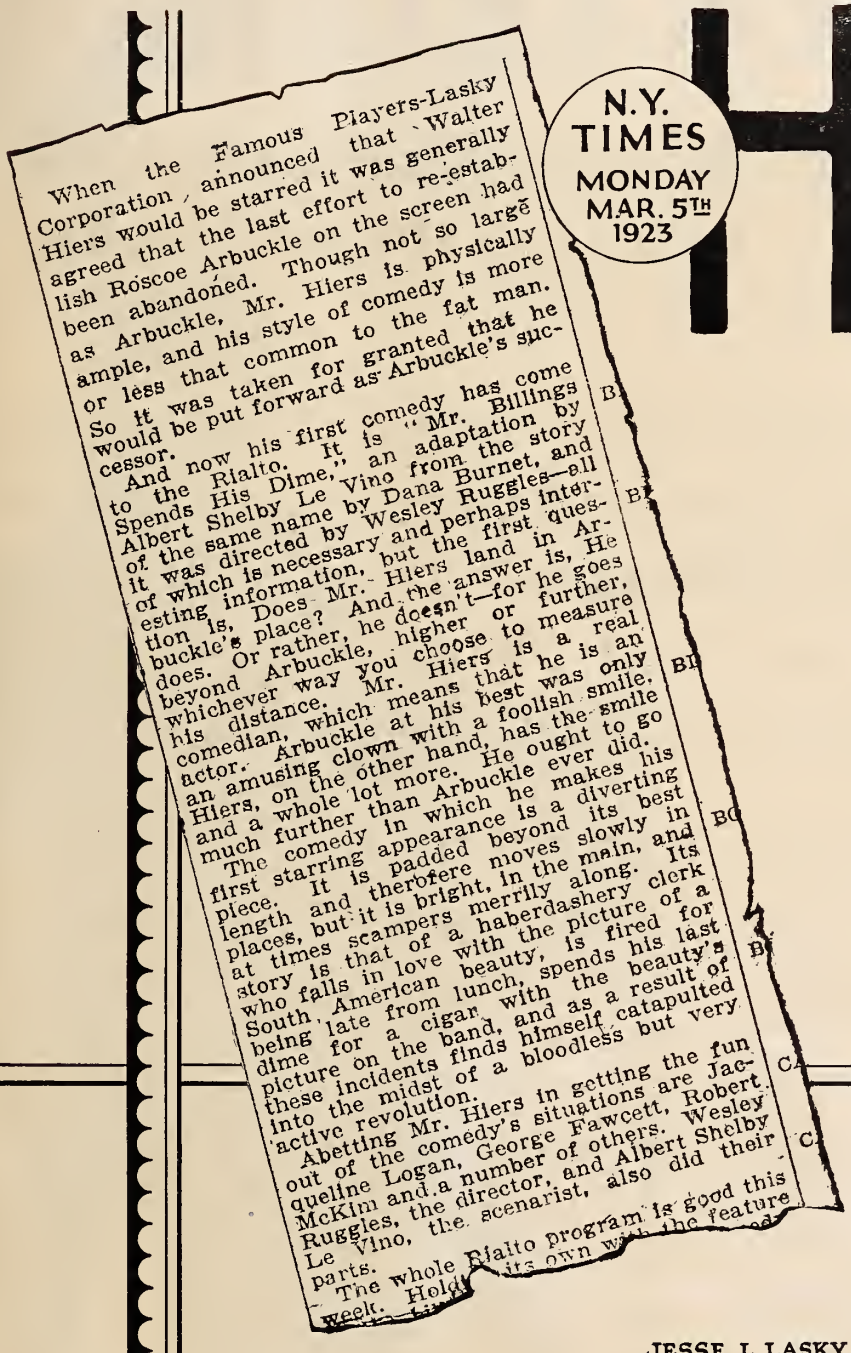
STRAUS BUILDING

5th Ave. and 46th St.

New York City

CLAUDE H. MACGOWAN

GEN'L MANAGER



When the Famous Players-Lasky Corporation announced that Walter Hiers would be starred it was generally agreed that the last effort to re-establish Roscoe Arbuckle on the screen had been abandoned. Though not so large as Arbuckle, Mr. Hiers is physically ample, and his style of comedy is more or less that common to the fat man. So it was taken for granted that he would be put forward as Arbuckle's successor.

And now his first comedy has come to the Rialto. It is "Mr. Billings Spends His Dime," an adaptation by Albert Shelby Le Vino from the story of the same name by Dana Burnet, and of which is necessary and perhaps interesting information, but the first question is, Does Mr. Hiers land in Arbuckle's place? And the answer is, He does. Or rather, he doesn't—for he goes beyond Arbuckle, higher or further, whichever way you choose to measure his distance. Mr. Hiers is a real comedian, which means that he is an actor. Arbuckle at his best was only an amusing clown with a foolish smile. Hiers, on the other hand, has the smile and a whole lot more. He ought to go much further than Arbuckle ever did.

The comedy in which he makes his first starring appearance is a diverting piece. It is padded beyond its best length and therefore moves slowly in places, but it is bright, in the main, and at times scampers merrily along. Its story is that of a haberdashery clerk who falls in love with the picture of a South American beauty, is fired for being late from lunch, spends his last dime for a cigar with the beauty's picture on the band, and as a result of these incidents finds himself catapulted into the midst of a bloodless but very active revolution.

Abetting Mr. Hiers in getting the fun out of the comedy's situations are Jacqueline Logan, George Fawcett, Robert McKim and a number of others. Wesley Ruggles, the director, and Albert Shelby Le Vino, the scenarist, also did their parts.

The whole Rialto program is good this week. Hold[illegible] its own with the feature

N.Y. TIMES MONDAY MAR. 5TH 1923

HIERS *Has Arrived!*

READ this review from the New York Times.

You seldom see a review so lavish in its praise.

You know what it means. It means that Walter Hiers has ARRIVED with his first picture—

—that he is already established as one of the foremost box-office stars in the business.

Adapted by Albert Shelby LeVino from the story by Dana Burnet. Directed by Wesley Ruggles.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

JESSE L. LASKY PRESENTS

WALTER HIERS

in

"Mr. Billings Spends His Dime"

WITH

JACQUELINE LOGAN

A Paramount Picture

AN OPEN LETTER

MOTION picture fans are anxious to see the most talked of woman in the world today —Pola Negri.

Since her arrival in this country, her name has been headlined by every paper in a series of news stories which have resulted in an interest in this remarkable star such as has never before been observed in the amusement industry.

Everyone is eager to see this star in her latest picture, "Mad Love," the first to be released since her arrival, and which, over her own signature, she claims to be her greatest success since "Passion."

As a Showman you will undoubtedly be quick to grasp the money-making possibilities of Pola Negri in "Mad Love." Here is opportunity knocking at your box-office window.

Records Smashed!

Pola Negri in "Mad Love" is doing the biggest business in New York's history at the Capitol. It has broken the attendance receipts of "Robin Hood" and "Passion." The throngs stood six deep a block and a half down Broadway on the opening night.

Wire from St. Louis

"Mad Love" opened Delmonte Theatre Sunday, March 4th, breaking all house records for past year, with exception of personal appearance of Valentino. Public heartily endorsed Pola Negri in "Mad Love."

DELMONTE THEATRE
E. J. Lynch, Mgr.

Goldwyn Distributing Corporation

LLOYD HAMILTON

IN

"EXTRA! EXTRA!"

HAMILTON COMEDIES

Hamilton
as a newspaper photographer
in a comedy as brilliant
as his Flash-light

"Fast and furious. Lloyd Hamilton cleverly drains every opportunity to provoke laughter, and never misses a bet."
MOTION PICTURE NEWS

NATIONALLY ADVERTISED

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

"Douglas Fairbanks in Robin Hood" Draws $273,341.90 in 19 Weeks of Hollywood Showing

"Records may come and records may go, but I believe this one will stand forever," telegraphed Sid Grauman to Hiram Abrams, president of United Artists Corporation.

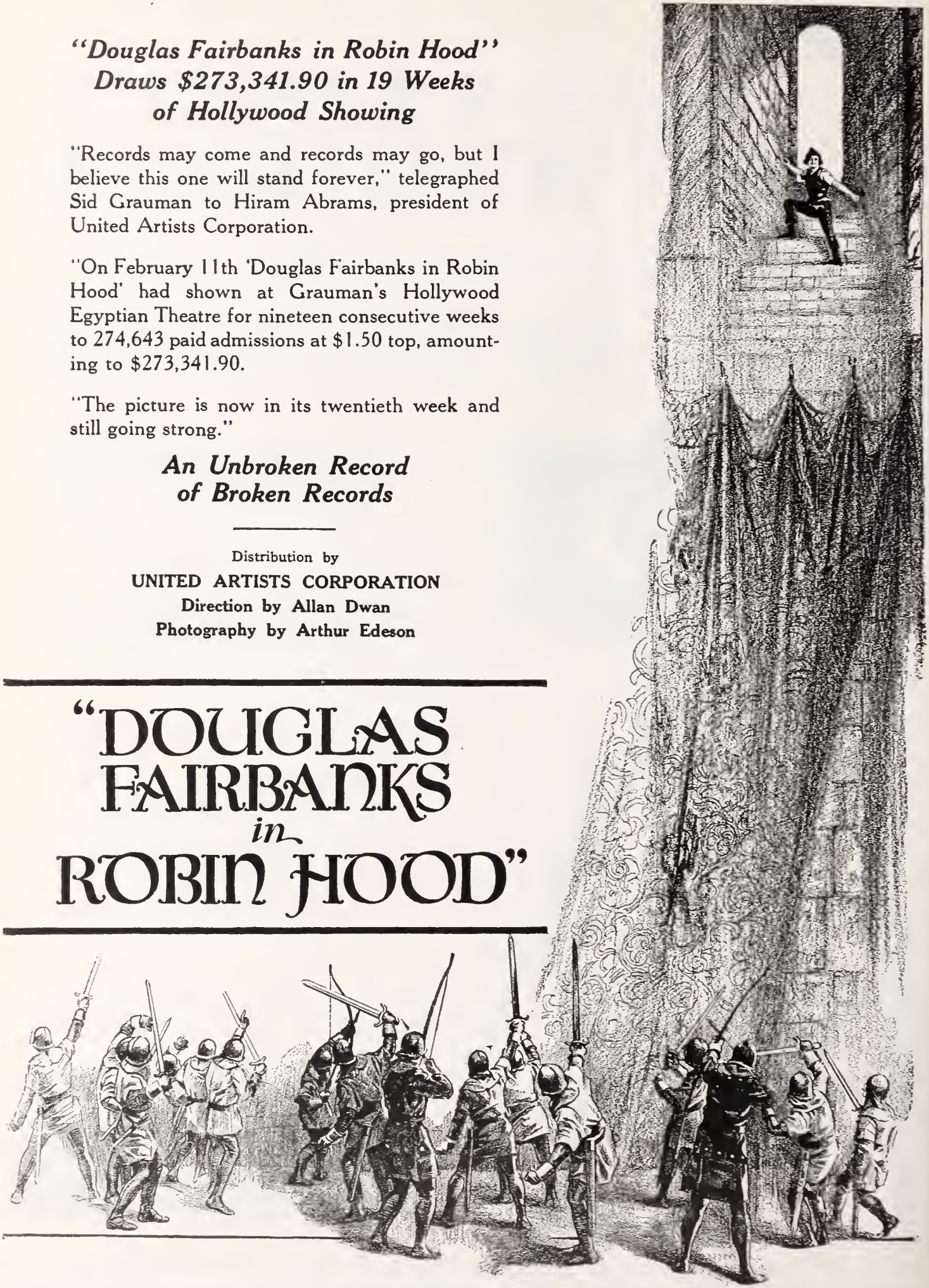
"On February 11th 'Douglas Fairbanks in Robin Hood' had shown at Grauman's Hollywood Egyptian Theatre for nineteen consecutive weeks to 274,643 paid admissions at $1.50 top, amounting to $273,341.90.

"The picture is now in its twentieth week and still going strong."

An Unbroken Record of Broken Records

Distribution by
UNITED ARTISTS CORPORATION
Direction by Allan Dwan
Photography by Arthur Edeson

"DOUGLAS FAIRBANKS *in* ROBIN HOOD"



D. W. GRIFFITH'S "One Exciting Night"

Tying Up Your Public With Your Picture

Some pictures float along on the screen with a good cast, good photography; an interesting story—apparently a fine photoplay. But the story drifts away from your audience. The picture and your public don't get together.

The Real Audience Picture

Is the one that reaches right out at the beginning and pulls your audience right up into the screen; makes them go WITH the action in the story straight through the picture. What happens to the characters also happens to your audiences. Your people then don't just WATCH something! They actually LIVE something!

When you give your patrons one of these pictures, you not only entertain them, but you put something NEW into their lives.

That's the kind of audience picture you will get in D. W. Griffith's "One Exciting Night."

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

NAZIMOVA

in Oscar Wilde's

"Salomé"

Direction by Charles Bryant

VARIETY Thursday, March 1, 1923

NAZIMOVA'S "SALOME" STARTLES ALDINE, PHILLY, BY BIG GROSS

Held Over—Expected to Do $5,000, Did $12,000—

Philadelphia, Feb. 28.

The surprise feature last week in films here was the good business turned in by Nazimova's "Salome" at the Aldine. Here was a feature touted by nearly everybody here as too highbrow to draw, especially in the Aldine, which has not been doing especially well since its opening over a year ago. It was booked for a week, and generally figured to gross around $5,000 in this medium capacity house. Instead after a weak opening "Salome" commenced to drag them in. The dailies were enthusiastic, and one drastic critic devoted most of his Sunday column to it. None of the reviews were of the usual cut-and-dried nature, and all commented on the fact that "Salome" was a little bit different from any other feature ever made.

The crowds began to come. By the middle of the week it was decided to hold "Salome" over for another six days, the first time this has happened at the Aldine since last fall. The crowds were curious, though it is not likely that any were expecting risque stuff, as the reviews especially noted the absence of sensationalism. It was felt by many that the demand would slump after the first brigade of curious had passed, but despite some very cold weather business continued big all week, and with the warmer spell this week the gross expected to hold up.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

MACK SENNETT

presents

MABEL NORMAND

in

"SUZANNA"

Directed by
J. Richard Jones

Exhibitor Value

Because both producer and star are known wherever motion pictures are shown.

Because Mack Sennett and Mabel Normand are strong at the box-office everywhere.

Because the producer declares "Suzanna" to be the best picture he ever made.

Because the star says she has done the best work of her career in this film.

Audience Value

Because this picture has everything in it for any group of patrons anywhere.

Because there is a splendid all-star cast that put actual life into their roles.

Because there is a beautiful love story, smoothly told, full of action and thrills.

Because there is plenty of good comedy as relief to suspense, adventure, big romance.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

Mr. Exhibitor: This is Your

WHEN YOU BUY WARNER PICTURES -YOU BUY WARNER PICTURES ONLY

"MAIN STREET"
"BRASS"
"THE LITTLE CHURCH AROUND THE CORNER"
"BEAUTIFUL AND DAMNED"
"HEROES OF THE STREET"
"RAGS TO RICHES"

When you book these features, singly or in a group, you may book them without having to buy any others.

Warner "Screen Classics" are sold strictly on their OWN. Our contract with Exchanges, as shown on the opposite page, is the Exhibitor's protection against the necessity of contracting for anything but Warner Pictures, when you want Warner Pictures ONLY.

Coming, Warner Bros. 18 "Classics of the Screen"

WARNER BROS.
Classic of the Screen

Clause "O" of the Warner contract with all Exchanges is proof that you don't have to buy any other pictures in order to get Warner Bros. "Classics of the Screen."

Protection

O. That the booking and renting of all positive prints of each of said motion pictures shall be upon contracts separate and apart from the booking and renting of any other prints, films or pictures handled or controlled by the Exchange, and the booking or renting of any of said prints of the Producers' feature motion pictures shall not be made conditional or contingent upon the booking or renting of any other pictures, films or prints handled or controlled by the Exchange.

Coming, Warner Bros. 18 "Classics of the Screen"

BIG ROMANTIC APPEAL-

The Supreme Passion

"The Supreme Passion" tells a story as poignantly beautiful as the poem that inspired it.

It revolves around a beautiful young girl who finds that love is too frequently inspired by mere physical beauty. As she wishes to be loved with a deeper affection, one that will never fade, she puts her lovers to a severe test to prove their sincerity.

Besides romance the picture has stirring moments of action and speed.

SUGGESTED BY

TOM MOORE'S POEM

"BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS"

WITH

FLORENCE DIXON AND ROBERT ADAMS

WRITTEN BY

ROBERT McLOUGHLIN AND CHARLES T. DAZEY

PLAYGOERS PICTURES

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

ASSOCIATED EXHIBITORS

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE, President.

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

PROCLAIMS

THE ADVANCE OF THE YEAR IN PICTORIAL ART

MONTE BLUE AND MARY ALDEN

in

THE TENTS OF ALLAH

Presented by
EDWARD A. MAC MANUS

The artistry of "The Tents of Allah" is comparable to the pictorial perfection of "Douglas Fairbanks in Robin Hood."

Massive walls and towers, graceful mosques and minarets; exotic Morocco with all its lure and bizarre beauty. The extravagent luxury of the Sultan's palace; the slinking squalor of low-arched, water front cafes. Cloud-banked skies and wind-swept wastes. Life with the wandering tribes of desert bandits, plunderers of caravans.

A tale of wild adventure and intrigue. Ferocious fighting, passionate romance, powerful drama, glorious entertainment.

Beautiful, stirring and distinctly different.

ONE OF THE
NATIONALLY ADVERTISED

Encore Pictures

"The Tents of Allah" boasts of Monte Blue in a characterization which rivals his marvellous Danton in D. W Griffith's "Orphans of the Storm"; Mary Alden in her greatest mother role, different and romantic.

It presents a supporting cast of tremendous dramatic talent: — Mary Thurman, Macey Harlam, Sally Crute, Frank Currier, Charles Lane, Martin Faust and others.

It reveals the adventures and romance of an American girl who brought seven years' bad luck to Morocco and of a daring young desert bandit who plundered caravans for riches but who had never stolen a woman.

Written and Directed By CHARLES A. LOGUE

WILLIAM FOX

More valuable than

The TOWN that FORGOT GOD

Proved by Box Office Reports a Greater attraction than "Over the Hill"

Booked Day and Date in 23 Cleveland Theatres.

The FACE on the BARROOM FLOOR

A Romantic Melodrama with a Notable Cast

FOX

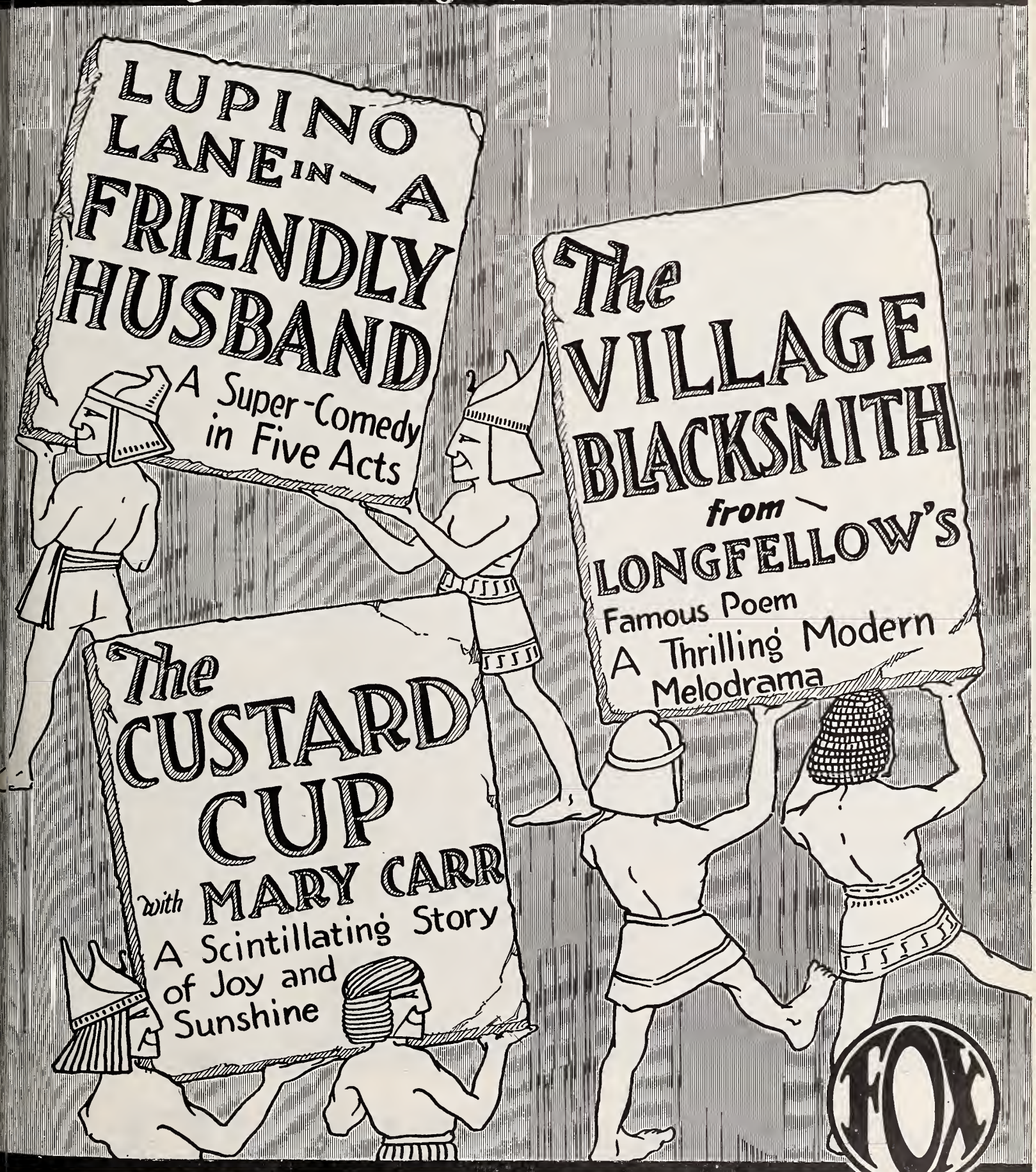
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon – IF WINTER COMES

TIMELY TREASURES

those of "Old King Tut"

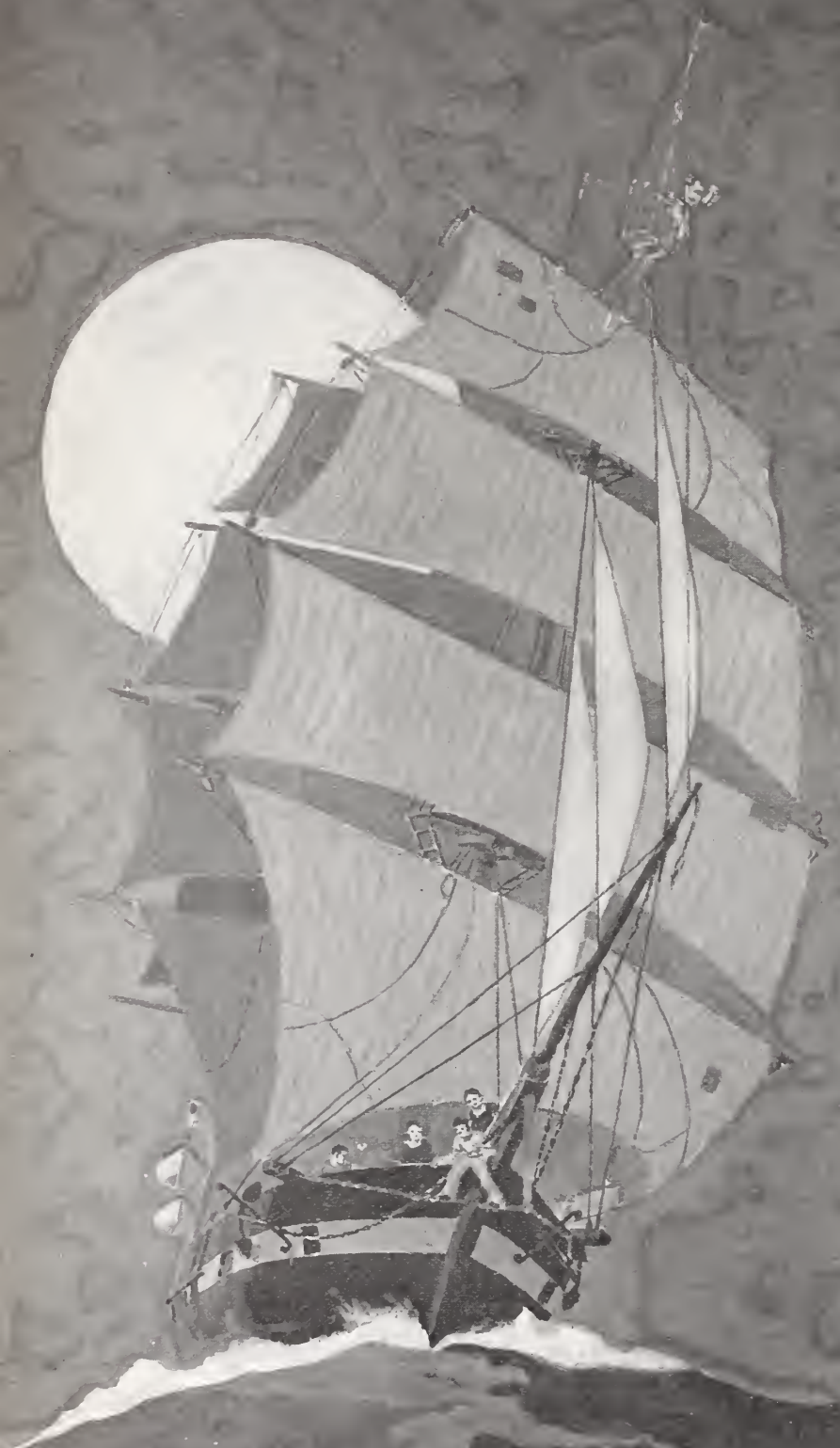

LUPINO LANE IN — A FRIENDLY HUSBAND
A Super-Comedy in Five Acts
The VILLAGE BLACKSMITH
from LONGFELLOW'S
Famous Poem
A Thrilling Modern Melodrama
The CUSTARD CUP
with MARY CARR
A Scintillating Story of Joy and Sunshine

FOX FILM CORPORATION

FOX IS INDEPENDENCE & STRENGTH

Soon — IF WINTER COMES

BLASÉ BROADWAY



SAT up and rubbed its eyes in amazement! Here was something REALLY NEW!

The first two weeks smashed all the Cameo Theatre Records. It is in its third week with no end in sight!

ELMER CLIFTON'S

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

DOWN TO THE

The Eleven Ablest Critics of New York

are of one mind in declaring "Down to the Sea in Ships" to be one of the most remarkable photoplays ever produced.

The Herald:

". . . a genuinely fine achievement . . . as sternly realistic as life itself . . . it is more genuinely thrilling than 90% of the usual fabricated photoplays."

—*Robert E. Sherwood.*

The American:

"Vivid, tremendous, exciting and remarkable! From the moment the majestic square-rigger sails into the rising sun, until, after eighteen months, she returns storm-swept and staggering, the spectator is spellbound."

—*Grena Bennett.*

The Evening World:

"We can remember no screen thrill to compare with the actual wrecking of a whaleboat by a 90-foot sea monster. And, unlike 99% of film thrills, this one is genuine."

—*Don Allen.*

The Evening Journal:

". . . the finest film of the sea that this writer has ever seen . . . inescapably powerful . . . a far more vivid conception of the life of a sailor than even the genius of Dana, Melville, Conrad or any other writer of the sea has been able to create."

The Globe:

"What seems to me to be without question the greatest picture of its type yet made."

—*E. V. Durling.*

The Evening Post:

"A novelty, and a thrilling one, too. . . . the cameramen who took the sea pictures deserve special mention . . . it is easy to believe that they 'shot' these scenes at the risk of their lives."

—*M. M.*

The Sun:

"The best and most exciting picture the Cameo Theatre has ever had . . . the picture moves by leaps and bounds . . . the whaling scenes are so thrilling and so novel that they will probably set a new fashion in the movies."

The Morning Telegraph:

"No one can see this remarkable record of the old whaling days without catching the fascination of it."

—*Gertrude Chase.*

The Evening Mail:

". . . a photoplay which will delight all those who like the sea and its perils . . . one of the most realistic photoplays ever produced."

The Telegram:

". . . aside from its many thrilling moments, it is one of the most beautiful cinemas ever shown. The most thrilling incidents ever witnessed on the screen."

The Tribune:

"An extraordinarily fine piece of work . . . the photography is marvelous. Do not miss 'Down to the Sea in Ships!'"

—*Harriette Underhill.*

HODKINSON
PICTURES

SEA IN SHIPS"

Just a Few MORE of the Thousands of Exhibitors Who Receive Moving Picture World ALONE!

You CAN'T Cover The Field Without Moving Picture World

Take no other paper. Prefer the "World" from cover to cover. Keep up the good work.

J. P. PITTMAN,
Pittman Theatre, Port Arthur, Texas

The "World" is the only paper I need in my business.

RUDOLPH DUBA,
Royal Theatre, Kimball, So. Dakota

Moving Picture World is best in my opinion. Take no other paper.

JACOB CONN,
Gaiety Theatre, Providence, R. I.

Have read no other trade paper for seven years.

E. E. BEATTIE,
Mojave, Calif.

Moving Picture World supplies all necessary information.. Receive no other.

B. R. RUSSELL,
Kokomo, Ind.

Moving Picture World for me.

A. J. MASTERS,
Columbus Theatre, Lowellville, Ohio

Moving Picture World only trade paper I read.

GEORGE CARRAS, MANAGER,
Majestic Theatre, Middletown, Ohio

The "World" is the only paper I need. It fills the bill.

JESSE S. WEST,
Princess Theatre, Yamhill, Oregon

I find the "World" covers everything of any importance. I have been a subscriber to most all the other papers, but it is foolishness to take the others when the "World" covers it all. I have arrived at this conclusion after 17 years as an exhibitor.

SEBE GOODLITT,
Monarch Theatre, Georgetown, Texas

Moving Picture World covers the ground.

G. A. KUHN,
Ellis, Kans.

I consider the "World" all I require.

J. C. McCARTHY,
Belleville, Ont., Can.

I took another paper until recently. I am a staunch supporter of the "World."

DON McSWEYN,
Memphis, Tenn.

I have found no trade paper that equals the Moving Picture World, consequently I take no other.

EDWARD ORDWAY, JR., MANAGER,
Municipal Theatre, Greenfield, Calif.

I prefer Moving Picture World to any trade paper. That's why it's the only one I subscribe to.

W. P. WILSON,
Garrick Theatre, Winnipeg, Man., Can.

CLARA KIMBALL YOUNG

in

THE WOMAN of BRONZE

Lavishly produced, this drama of a woman's fight to hold her husband's love makes a feature of strong box-office drawing power.

A HARRY GARSON PRODUCTION

REG US PAT OFF

A METRO PICTURE

Distributed by METRO PICTURES CORPORATION.

Jury Imperial Pictures Ltd. Exclusive distributors throughout Great Britain--Sir William Jury....Managing Director....

CL
KIM
YO

IN

THE WO
OF BRO

A HARRY GARSON

Adapted by HOPE LORING *and* LOUIS LIGHTON *from the French novel by* HENRY KISTAEMAECHER, *translated by* PAUL KESTER. *Directed by* KING VIDOR.

Distributed by

METRO PI
CO

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain--Sir William Jury Managing Dir--

ARA
BALL
UNG

MAN
NZE

duction

REG US PAT OFF

A METRO PICTURE

IURES
ORATION

At every showing on the screen it is surpassing even the success of the stage play on Broadway

REG US PAT OFF

A METRO PICTURE

ENTER MADAME

Starring

CLARA KIMBALL YOUNG

A HARRY GARSON *production*

Adapted by
FRANK BERESFORD
from the play by
GILDA VARESI *and*
DOLLY BYRNE

Directed by.
WALLACE WORSLEY

Owned and Copyrighted by the SAMUEL ZIERLER *Photoplay Corporation.*

Distributed by

METRO PICTURES CORPORATION...

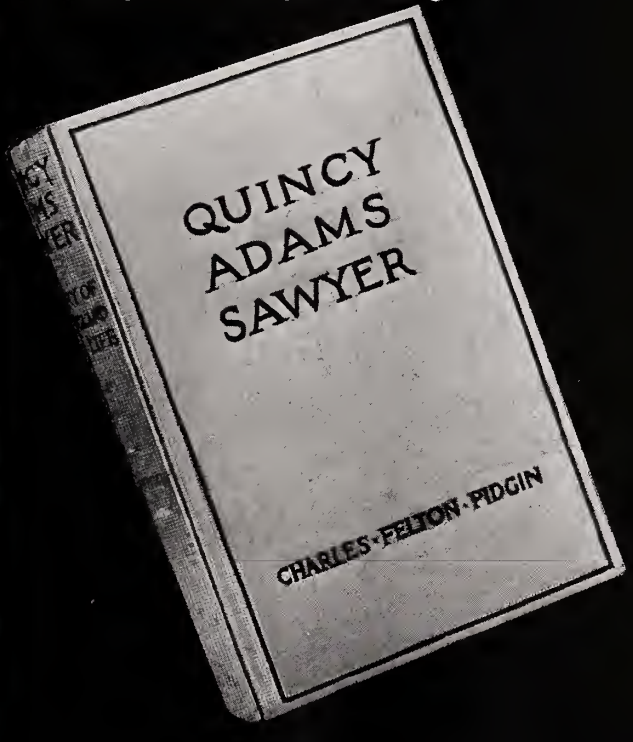
Jury Imperial Pictures. Ltd. Exclusive distributors throughout Great Britain.. Sir William Jury.. M'n'g. Dir.

Smashing Records Everywhere!

QUINCY ADAMS SAWYER

A METRO
ARTHUR SAWYER HERBERT LUBIN-
PRODUCTION
of
ASSOCIATED
PICTURES
CORPORATION

An audience of a million readers is waiting to see the picturization of a story rich in humor thrills and romance



Nothing can stop the tremendous rush of Quincy Adams Sawyer toward its record breaking goal. Rain, snow, zero weather, unfavorable conditions all fade before the tremendous drawing power of a million reader story and a million dollar cast. Wherever it plays the story is the same— records smashed and engagements extended. If you have not played it, you have missed that most pleasant of all pastimes— counting up a record breaking gross

REG US PAT OFF
A METRO PICTURE

Distributed by

METRO
PICTURES CORPORATION

Chicago Theatre
Chicago
Broke records against zero weather

QUINCY ADAMS & a record

BALABAN & KATZ
CHICAGO-RIVIERA-TIVOLI-CENTRAL PK.
THEATRES
CHICAGO THEATRE BUILDING
EXECUTIVE OFFICES CHICAGO RANDOLPH 8300

February 7, 1923.

Mr. S. A. Shirley,
Metro Pictures Corporation,
831 South Wabash Ave.,
Chicago, Illinois.

Dear Mr. Shirley:-

Wish to advise that the run of "Quincy Adams Sawyer" at the Chicago Theatre last week was one of the most successful engagements we have ever played at the Chicago Theatre. Our box office receipts were big and the public were highly entertained by this picture.

The run at the Chicago Theatre demonstrated to us that the public were very desirous of seeing "Quincy Adams Sawyer" and we have, as you know therefore, booked this picture into the balance of our theatres.

Thanking you for past courtesies, we are

Yours very truly,
BALABAN & KATZ.
By Samuel Katz

SK/P

Warfield Theatre
San Francisco, Cal.
Hold over for two weeks

State Theatre,
Los Angeles, Cal.
Smashed all previous week-day records in face of rainy weather

Adapted by BERNARD McCONVILLE
from the story by
CHARLES FELTON PIDGIN

Distributed by
METRO PICTURES CORPORATION

SAWYER—a hold over smasher!

State Theatre, Pittsburg, Penna.
Held over for two record breaking weeks

ALL FIRST RUNS TELL THE SAME STORY!

Directed by CLARENCE G. BADGER
Photographed by
RUDOLPH BERGQUIST

NEW YORK AMERICAN

"Quincy Adams Sawyer is well worth an hour of any one's precious time"

NEW YORK GLOBE

"If D. W. Griffith's name was placed on Quincy Adams Sawyer, the picture could run for one year in New York"

CHICAGO HERALD-EXAMINER

"There is so much in Quincy Adams Sawyer, you feel you are getting about six pictures for one admission price"

CHICAGO DAILY JOURNAL

"What a cast! Billed as costing a million dollars and worth it!"

METRO PICTURES CORPORATION

Lines from the Press that mean Lines at the Box Office

Put this over—It's a cinch—or quit!
—*The Film Daily*

Nothing better has ever been brought into one picture
—*Exhibitors' Herald*

The picture holds every needed requirement for a big box-office attraction
—*Exhibitors' Trade Review*

Quincy Adams Sawyer is thoroughly enjoyable
—*Motion Picture News*

Quincy Adams Sawyer should prove an unusually big box office bet
—*Moving Picture World*

Even the most jaded must sit with clenched hands
—*New York Journal*

One of the greatest screen offerings of the year
—*Los Angeles Herald*

There was a waiting line nearly a block long for the evening show
—*Los Angeles Daily Times*

QUINCY ADAMS SAWYER

The Initial
ARTHUR SAWYER HERBERT LUBIN
Special of
ASSOCIATED PICTURES CORPORATION

Distributed by
METRO PICTURES CORPORATION

Louis B. Mayer
proffers
Fred Niblo's
First Independent Production
"THE FAMOUS MRS FAIR"
After James Forbes
Great American Play

Through Metro

LOUIS B. MAYER PRODUCTIONS, Inc.

METRO PICTURE

CURRENT
MAYER-MADE
ATTRACTIONS

Through Associated First National

JOHN M. STAHL'S

"THE DANGEROUS AGE"

"ONE CLEAR CALL"

Coming

"DAUGHTERS OF THE RICH"

Through Metro

REGINALD BARKER'S

"HEARTS AFLAME"

Coming

"THE LAWBRINGERS"

FRED NIBLO'S

"THE FAMOUS MRS. FAIR"

Through Metro

Coming

"CAPTAIN APPLEJACK"

LOUIS B. MAYER PRODUCTIONS, Inc.

6 WEST 48th STREET

NEW YORK

STUDIOS: 3800 Mission Road, Los Angeles

The FLAME of LIFE

Starring

PRISCILLA DEAN

A BLAZING SUCCESS!

"BROKE ALL HOUSE RECORDS. PLAYED TO 25 PER cent more people than any other Sunday. Picture very pleasing!"

O. W. HARVEY, Liberty Theatre, Detroit, Mich.

"IT CARRIES VIVID AND VITAL QUALITIES. THERE IS good, red, dramatic meat; there is humanity; there is realism which fairly leaps from the silversheet; there is background which kindles sentiment; there is flawless acting as turned in by Priscilla Dean."

MOTION PICTURE NEWS.

"ONE OF THE MOST VIVID AND ENTERTAINING PRO-ductions we have seen this season."

CHICAGO EVENING POST.

"AGAIN PRISCILLA DEAN PROVES HER RIGHT TO THE title, 'one of the screen's best actresses.' The sets and scenery are splendid. So is the acting. So is the direction."

MAE TINEE, in The Chicago Tribune.

"CARL LAEMMLE AGAIN RINGS THE BELL."

NEW YORK DAILY NEWS.

"SHOULD HAVE 100 PER CENT APPEAL."

HARRISON'S REPORTS.

"OUGHT TO SELL TICKETS AND satisfy."

THE BILLBOARD.

"Unusual Business!"

"PRISCILLA DEAN IN 'Flame of Life' opened to unusual business. Not one adverse comment from the thousands who saw picture. Critics unanimous in praise of acting and direction."

J. A. PARTINGTON,
Granada Theatre,
San Francisco, Cal.

Nationally Advertised in the Saturday Evening Post

Presented by Carl Laemmle

From the Great novel by FRANCES HODGSON BURNETT

UNIVERSAL—JEWEL

A HOBART PRO... ER'S ES

"The Pleasure is all Yours"

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NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 225 WEST 52 STREET NEW YORK NY

NEW YORK NY325P MARCH 5 1923

VITAGRAPH INC

1600 BROADWAY NEW YORK NY

NINETY AND NINE BROKE SUNDAY NIGHT ATTENDANCE RECORD

MATINEE AWAY ABOVE NORMAL

YORKVILLE CASINO

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VICE-PRESIDENT

FEB 16 1923

WESTE

TELE

NEWCOMB CARLTON, PRESIDENT

AT 225 WEST 52 STREET NE

BR

VITAGRAPH INC

NEW YORK NY

"NINETY AND NINE" COMBINES DRAWING POWER AND AUDIENCE SATISFACTION

IF WE HAD NINETY NINE MORE "NINETY AND NINES" A YEAR THERE

WOULD BE AN END TO BOX OFFICE DEPRESSION

LEO BRECH ENTERPRISES

VITAGRAPH INC

NEW YORK NY

BOX OFFICE RESULTS JUSTIFIED OUR HEAVY PUBLICITY BACKING UP

"NINETY AND NINE" PROVED SATISFACTORY FOR FOUR DAY RUN NOT

ONLY BROUGHT THEM IN BUT PLEASED OUR PATRONS AS WELL

S S SOLMON MANAGER

REPUBLIC THEATRE

UNION

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PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

AT 225 West 52 Street New York City

NEW YORK NY 521P FEB 16 1923

VITAGRAPH INC

1600 BROADWAY NEW YORK NY

IT MAY PLEASE YOU TO KNOW THAT NINETY AND NINE PLAYED

TO CAPACITY BUSINESS AT THE BELMONT AND PALACE THEATRES

PICTURE PLEASED AUDIENCE

CHARLES F HARING

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NEWCOMB CARLTON

RECEIVED AT 225 West 52 Street New York City

NEW YORK NY 1254 P FEB 15 1923

VITAGRAPH CO

1600 BROADWAY NEW YORK NY

ALLOW ME TO CONGRATULATE YOU ON YOUR PICTURE SUPREME NINETY AND NINE BUSINESS WONDERFUI BROKE RECORDS FOR THE LAST SIX MONTHS KEEP UP THE GOOD WORK PICTURES OF THIS CALIBRE WILL MAKE BUSINESS BOOM AGAIN

STADIUM THEATRE

MINNESOTA STATE FOREST SERVICE
OFFICE OF THE FORESTER
ST. PAUL

ADDRESS
THE FORESTER, OLD STATE CAPITOL

February 16, 1923

TO ALL EDITORS, of
MINNESOTA NEWSPAPERS:

Gentlemen:

We need your assistance to clinch an opportunity, to put across our campaign to PREVENT FOREST FIRES.

A super motion picture has been produced by VITAGRAPH, entitled "THE NINETY AND NINE". It is tense, vivid drama with a splendid cast of players headed by Colleen Moore and Warner Baxter. The action takes place in a small town in the tall timber. A mammoth forest fire and the rescue of the town's populace from the scourging flames is the big thrill. It's all exceptionally well done. It is the greatest forest fire ever filmed. This production flays the carelessness that causes such great loss of human life and property damage, of which we are so well aware in this State. Upon viewing "THE NINETY AND NINE" it so impressed us with its greatness, its compelling argument, and especially its adaptability to the prevention work of this office, that we immediately arranged a tie-up with VITAGRAPH. We have prepared an interesting short reel on Fire Danger and FOREST FIRE PREVENTION. This reel will be furnished every theatre in Minnesota gratis, during their showing of "THE NINETY AND NINE".

We need publicity to create an interest in this picture in your community, to faciliate an early showing, and to aid in conveying this flaming message of FOREST FIRE PREVENTION to all Minnesota. Can you give us a story at once, from the data, furnished herewith? You cannot praise the picture too highly. It will delight young and old, and the great good it will do our cause, will be limited only by the extent of its showing. With your help, we can make it ONE-HUNDRED percent. Give it as much publicity as possible, starting now. During the showing in your city, any assistance you can extend the exhibitor will be greatly appreciated. We thank you for your cooperation in the great cause of PRESERVATION OF MINNESOTA'S FORESTS.

Yours sincerely,

W. T. Cox

State Forester

WTC-MS

A tree will make a million matches-a match will destroy a million trees.

Read 'em and REAP!

From first to last "Poor Men's Wives" has been made with both eyes on the box office. All the best known means for inspiring laughter, extracting tears and making the general pulse beat a bit faster have been cleverly called into play.

—The New York Globe.

"Poor Men's Wives" has received expert treatment from its director, Gasnier, and from the members of the cast, and it is therefore a good picture. Its mission as a photoplay is the reflection of a certain phase of human life, and this mission it fulfills in an interesting and intelligent manner.

—Robert E. Sherwood in Life.

Life is a good deal like this motion picture play. We enjoyed it—every bit of it.

—Quinn Martin in the New York World.

"Poor Men's Wives," a Preferred Picture, looked to be just that yesterday, for thousands seemed to prefer it and jammed the Criterion. It is the latest Gasnier directorial hit for Al Lichtman and reflects great credit on all those concerned.—*The New York Evening World.*

With a Preferred Cast

Barbara La Marr
David Butler
Zasu Pitts
Betty Francisco
Richard Tucker
The Heavenly Twins

B. P. SCHULBERG
presents

A GASNIER
production

POOR MEN'S WIVES

By Frank Dazey and Agnes Christine Johnston

It's a Preferred Picture

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

Ruth Clifford *as Sally Malakoff*

Stuart Holmes *as Duc de Malakoff*

Ethel Shannon *as Giselle*

Gaston Glass *as Gerard Welden*

Marjorie Daw *as Maud Barhyte*

Some stars and scenes from the most pretentious picture we have made to date

B. P. SCHULBERG
Presents

A GASNIER
Production

DAUGHTERS OF THE RICH

Based upon Edgar Saltus' Famous Novel

Adapted by Olga Printzlau and Josephine Quirk

Photographed by Karl Struss

Now in completion

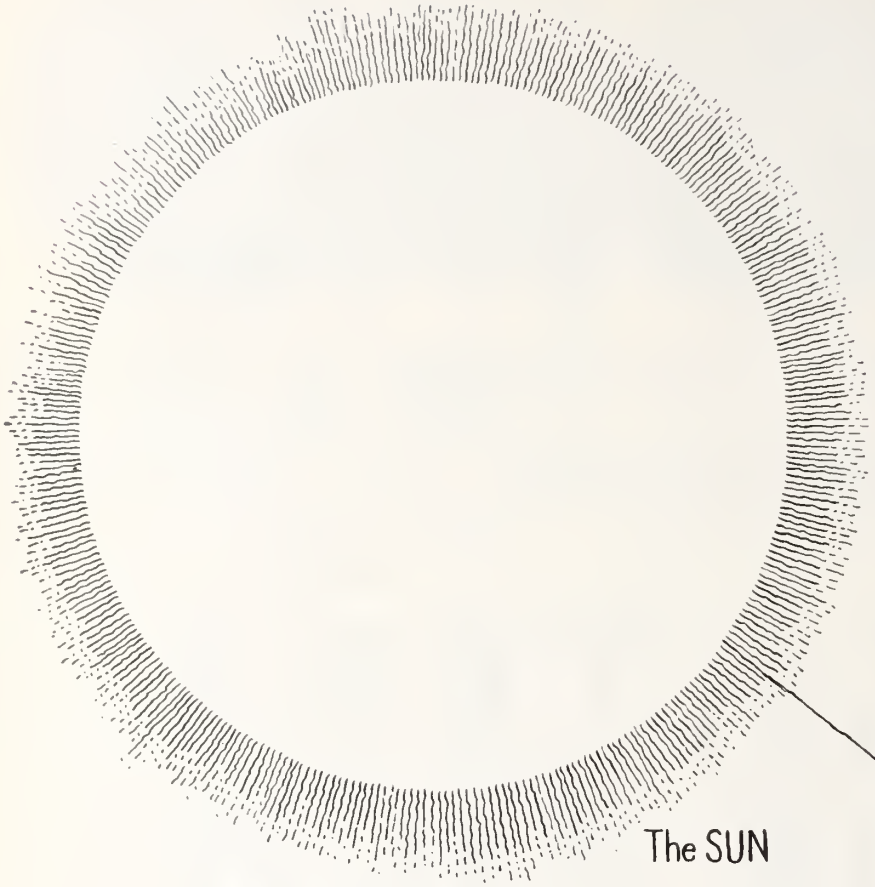
Released April 22

IT'S A PREFERRED PICTURE

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

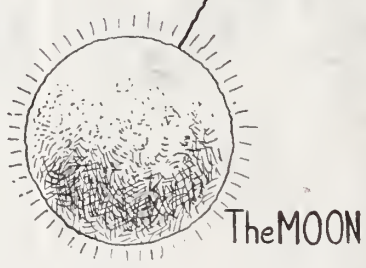
While in their bedrooms, Giselle and Gerard had their own thoughts of fluctuating values in the marriage market.

"I am making a great sacrifice for you, my dear. I am going to marry a rich American girl, so that you can have plenty of money."



What are the RELATIVE Sizes of the Sun, the Earth and the Moon?

The Most Startling of All Scientific Discoveries



Edwin Miles Fadman Presents

EINSTEIN'S THEORY OF RELATIVITY

Edited by Prof. Garret P. Service
Popular Version Arranged by Max Fleischer

THE MOST REMARKABLE TWO-REEL FEATURE EVER FILMED

HOW HIGH IS UP?
HOW FAR FORWARD IS BACK?
HOW FAST IS SPEED?
HOW LONG IS TIME?
HOW FAR EAST IS WEST?

These and other seemingly impossible questions are scientifically answered in this marvelous film.

STATE RIGHTS

TERRITORY THROUGH

PREMIER PRODUCTIONS

229 West 42nd St., New York City
Telephone Bryant 5421

Contracts closed for Sid Grauman's Theatres, Los Angeles; Mark Strand Theatre, Brooklyn: McVicker's Theatre Chicago. Ran one week pre-release showing at New York's Rivoli Theatre, followed by three weeks at the Rialto. Booked solid over the Marcus Loew Circuit.

B·P·Schulberg
presents

Katherine MacDonald

in

Refuge

By Lois Zellner
Directed by Victor Schertzinger
Scenario by Florence Hein

FIRST NATIONAL PICTURES

A First National Picture

The story of a girl who married a beggar to save a kingdom and found herself a princess · One of the most thrilling tales of love, romance and adventure ever presented.

B. P. Schulberg *presents*

Katherine MacDonald

The prince sprang to the rescue — from "REFUGE"

"Will you forgive me?" from "MONEY-MONEY-MONEY"

"Someone had loaded the revolver" from "HEROES & HUSBANDS"

"Stop! how dare you bring my name into your quarrel" — from "WHITE SHOULDERS"

"Refuge"

The American beauty in her latest picture, a melodramatic tale of adventure in a mythical kingdom on "The Prisoner of Zenda" type. A most unusual love story set in a gorgeous background and with action that is fast and furious every minute. If your patrons like straight from the shoulder thrills and strong melodrama, this is what you want.

"Money, Money, Money"

A story with a Main Street setting, a most timely topic as you know. A happy combination of a good story, a beautiful star and good direction makes this one a big success. Adapted by Hope Loring from the story by Larry Evans. Directed by Tom Forman. It should appeal to every lover of good, clean screen entertainment.

"Heroes and Husbands"

A beautiful romance of high society with the up-to-the-minute question of a woman's sphere in life. One that is sure to appeal to the women, and one which the men will enjoy as thoroughly. A love story with a deep mystery angle and plenty of thrills in gorgeous settings. Story by Charles A. Logue. Directed by Chet Withey.

"White Shoulders"

Many critics have called this Miss MacDonald's best picture. It is the story of a beautiful Southern girl placed on the auction block of marriage by her mother; taken from the famous Saturday Evening Post story by George Kibbe Turner and read by millions. It is one they all know and love. Directed by Tom Forman.

"The Woman Conquers"

A wondrous tale of a society girl's battle for life and love in the snow wastes of the far north. A colorful story of red blooded men and women with the primitive instinct of fighting for their own. The kind every audience will thrill to. An artistic and entertaining photodrama by Violet Clark and directed by Tom Forman.

Produced by Preferred Pictures, Inc.

"You have proved yourself worthy" she said — From "THE WOMAN CONQUERS"

FIRST NATIONAL PICTURES

First National Pictures

Here is a smashing, romantic melodrama with the biggest box-office punch that we have seen in any picture in the past twelve months. It has the largest array of star names, with known and proved drawing power of any picture released in months. It has direction at its best.

Think of having lithographs in front of your theatre showing in portrait and character this amazing line-up, backed up by a proved picture that could not possibly go wrong anywhere under any conditions: Helene Chadwick, Richard Dix, Alan Hale, Noah Beery, J. Farrell McDonald, George Cooper, Tom Wilson, Dick Sutherland, Hardee Kirkland, Lou King, Walter Long, Edwin Stevens, Frank Campeau, Lionel Belmore, Jean Hersholt, William Dyer, Jack Curtis, James A. Marcus.

Howard Hawks
presents

Helene Chadwick & Richard Dix
in

QUICKSANDS

Directed by Jack Conway

Prints of this production are now being rushed to all of our Exchanges for screening and immediate pre-release engagements. Helene Chadwick and Richard Dix are today the greatest team of young stars of the screen. This is a great love story, a great melodrama and a great adventure story, backed with thrills and reinforced by the presence of two thousand U. S. cavalrymen.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*
TRADE MARK REG. U. S. PAT. OFFICE

Critics Call This One Better

"You lay a hand on her and I'll croak you!"

"Be at the joint tonight. They're going to whack up the swag."

"I like you, but my love belongs to Jimmy."

When a fellow loves a girl well enough to do 3 years in jail for her and then high society takes her away from him.

TEEMING WITH HUMAN INTEREST

"Teeming with human interest. It will dig right down into your heart, and you will find yourself sobbing at the end of the story. A story of life as it is."—*Chicago Herald and Examiner.*

A SCREEN EPIC OF THE EMOTIONS

"A screen epic of the emotions. We fancied that 'Humoresque' wrung the wells of emotion dry—but here comes 'Mighty Lak a Rose.'"—*Chicago Evening American.*

YOU WILL GLORY IN ITS CHARM

"You will glory in the charm and respond to the appeal in this picture."—*Chicago Evening Post.*

AMAZING DRAMA; ONE OF THE BEST

"Amazing—brings tears and laughter from the audience. It is out of the ordinary—one of the photoplays to be recommended as skilled handling of life."—*Chicago Daily News.*

IT WILL BRING SMILES AND TEARS

"A photoplay with a tug at the heart. It brings smiles and tears."—*Atlanta Journal.*

THRILLS AND TEARS AND LAUGHS

"A satisfying delight with thrills and tears and laughs. Well written. well photographed and directed. You register the maximum of sympathy. In the emotional high points this has something more than most pictures."—*Atlanta Constitution.*

EVERY ONE WILL LIKE THIS PICTURE

"You'll all like this one. Every person connected with it a star. Splendid work by every one."—*Chicago Tribune.*

A GOOD STORY AND AN EXCELLENT CAST

"A good story. The cast does excellent work."—*Minneapolis Journal.*

FINE FOR FIRST RUNS IN ANY LOCALITY

"Sentiment and pathos well balanced with rattling good incidents of a melodramatic character. Unusually good treatment. Good for first-run houses in any locality.—*Motion Picture News.*

A DISTINCT TRIUMPH IN PICTURE ART

"A distinct triumph in the field of moving picture art. Its appeal is universal. Every chord of human emotion is sounded. It thrills you. The most hardened cynic cannot fail to be swayed."—*Exhibitors Trade Review.*

Edwin Carewe's MIGHTY LAK

Even Than "Humoresque"

A BETTER PICTURE THAN "HUMORESQUE"

"A picture which will bring a throb to the heartstrings of any audience. It should prove a strong attraction for any theatre. A film epic that should be a second 'Humoresque' in so far as a box-office attraction. As an entertainment feature it will appeal to many as more desirable. There is never a moment where it fails of rapid action."—*Exhibitors Herald.*

WILL ECHO HEAVILY AT YOUR BOX OFFICE

"When a director can produce a picture that will play upon your sympathy and love of the better things of life and tug at your heartstrings at times almost to the point of tears, and at the same time introduce such fine comedy touches as to bring forth a smile or a laugh without causing a discordant note, he has achieved a result that will find a mighty echo in the hearts of motion picture fans. This is just what Edwin Carewe has accomplished in 'Mighty Lak a Rose.' Here is a production, Mr. Exhibitor, that you need have no fear of showing to your patrons and boosting heavily, for it will echo heavily in your box office."—*Moving Picture World.*

A Symphony of Life in the High and Low Places

By Curtis Benton.

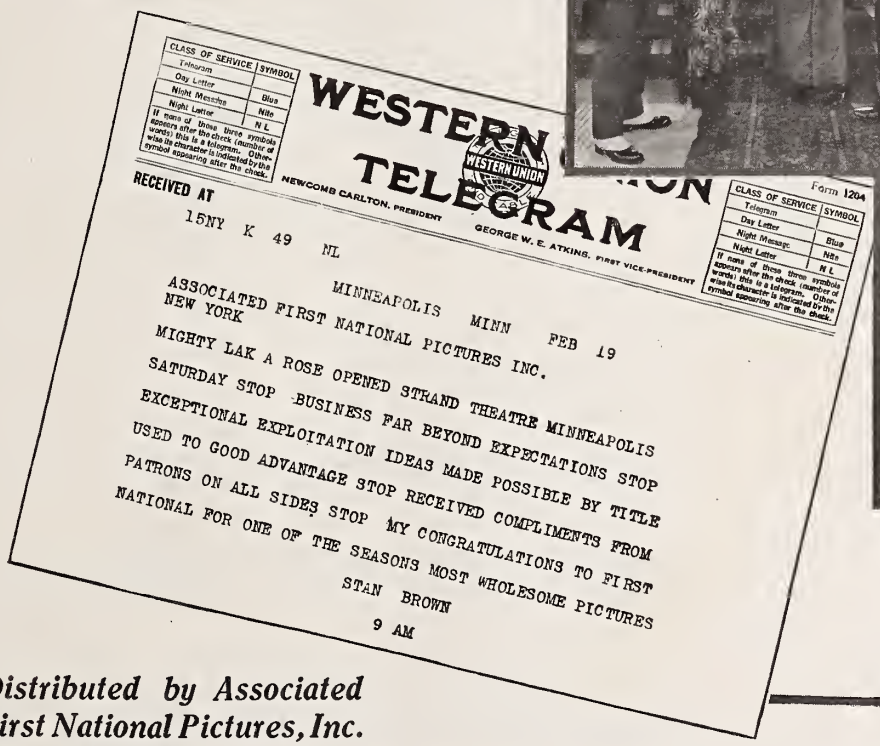
Directed by Edwin Carewe.

Scenario by Adelaide Heilbron; Sol Polito, Cameraman; John D. Schulze, Art Director; Philip Masi, Assistant Director. :: ::

And she played him, "Mighty Lak a Rose."

We found her in the slums and she's the biggest hit of the year.

"What's the matter? Is the skirt getting you, too?"



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1204

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MINNEAPOLIS MINN FEB 19

ASSOCIATED FIRST NATIONAL PICTURES INC.
NEW YORK

MIGHTY LAK A ROSE OPENED STRAND THEATRE MINNEAPOLIS SATURDAY STOP BUSINESS FAR BEYOND EXPECTATIONS STOP EXCEPTIONAL EXPLOITATION IDEAS MADE POSSIBLE BY TITLE USED TO GOOD ADVANTAGE STOP RECEIVED COMPLIMENTS FROM PATRONS ON ALL SIDES STOP MY CONGRATULATIONS TO FIRST NATIONAL FOR ONE OF THE SEASONS MOST WHOLESOME PICTURES

STAN BROWN

9 AM

Distributed by Associated First National Pictures, Inc. World Rights.

FIRST NATIONAL PICTURES

Congratulations Mr Stahl!

Playing it's 4th Week

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

13 NY K 69 NL

LOS ANGELES CAL MAR 1

ASSOCIATED FIRST NATIONAL PICTURES
NEW YORK

THE DANGEROUS AGE A TRIUMPH IN THIS CITY STOP STARTING SUNDAY IT PLAYS FOURTH WEEK AT TALLYS BROADWAY THEATRE SECOND RUN DOWN TOWN IN LOSANGELES AND IS STILL GOING STRONG STOP THE PICTURE HAS CERTAINLY SET ALL LOSANGELES TALKING AND THINKING

CHARLES R CONDON

Women's Clubs Endorse it.

California Federation of Women's Clubs

President, MRS WILLIAM A. FITZGERALD, 999 Bush Street, San Francisco
Telephone Prospect 3012

Department of American Citizenship
Division of Motion Pictures

Alameda District Chairman — Mrs. Bessie Wood Gustason, 2850 Telegraph Ave., Oakland
State Chairman — Mrs. B. F. Walker, 135 East Magnolia St., Stockton
San Francisco District Chairman — Mrs. W. L. Sales, 722 Third St. Petaluma
Los Angeles District Chairman — Mrs. A. A. Hummel, 7978 Norton St., Los Angeles
San Joaquin Valley District Chairman — Mrs W. L. Porter, 1922 Broadway, Fresno
Northern District Chairman — Mrs. Norman Utay Hutt, Hooker
Southern District Chairman — Mrs David A. Fraser, 1309 Twenty fourth St., San Diego

1922 1923

February 13, 1923

Mr. Louis B. Mayer, President
Louis B. Mayer Productions, Inc.
Los Angeles, Calif.

Dear Sir:-

It is the fundamental and most important part of the program of the Federation of Women's Clubs in the work for better films to endorse and encourage patronage of the best pictures.

In line with this work, I want to congratulate you on "The Dangerous Age". A representative group of women from the various organizations previewed the picture, and they were unanimous in their enthusiastic approval.

We believe great credit is due the director, John M. Stahl, that the picture was not cheapened by touches of the risque. It must have been his ability as well as his artistry that gave the splendid acting an opportunity to carry a very beautiful and really clever picture through to a logical conclusion.

Very sincerely,

Mrs A. A. Hummel

Chairman, Motion Pictures,
Los Angeles District Federation

Louis B. Mayer
presents the
John M. Stahl
PRODUCTION

Directed by JOHN M. STAHL
By KIRKPATRICK BOONE
Scenario by L. H. HAWKS
and BESS MEREDITH····
Photographed by JACKSON J. ROSE
Asst Director. SIDNEY ALGIER

LOUIS B MAYER PRODUCTIONS INC

A First National Picture

FIRST NATIONAL PICTURES

The DANGEROUS AGE

The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

The Editor's Views

Those Soaring Production Costs—The Public Hearing Season Is On—Admission Prices

THERE is cause for real concern in the reports that drift Eastward from Los Angeles these days.

One producer's remarks may be taken as a summary of the gossip that travels cross country with consistent regularity. He declared.

"We don't know where production costs are going to before another year rolls around. The figures have me dizzy.

"Players, directors, stories, every item of cost in production is climbing steadily. No one will attempt to set the limit. And it is all doubly shocking because we have been subconsciously telling ourselves for over a year that the inevitable trend was the other way.

"Personally, I don't believe this is a crazy spurt of wild extravagance. It seems inevitable. So I think the trade papers should let exhibitors know what is happening."

"Going UP!" would make a good film motto—applied to production costs, rentals, everything but admissions.

WE asked another producer for his explanation of the sudden reversal that is said to be taking the producing colony from the days of slump to days of glory.

"Your friend who told you that it was inevitable was right," he replied.

"A year ago when the quantity of production was at a low figure you could get really desirable players, directors and studio workers of all sorts at almost your own figure—because the market was glutted. But the man who considered this phase something on which to base permanent production ideas was not looking far enough ahead.

"Now that production is booming we are discovering that the players who are WANTED, the directors who are considered SURE-FIRE, are limited. Supply and demand again. Bringing back the old bidding against one another. And sending salaries soaring.

"It had to come. I don't know of any picture organization that is intelligently and with foresight developing new people. So when production booms we have to go into a limited market for our people."

They couldn't put Humpty Dumpty together after his fall—but picture costs stumble and then start climbing again.

PRODUCTION costs soar, rentals forge upward—the end is not in sight and no one attempts to guess what it will be.

But one strange change of feeling is coming out of the situation.

We happen to know the names that William A. Johnston was called, the letters he received when he had the audacity to suggest that percentage booking was the solution of the ever-climbing rental for the majority of exhibitors.

And on Tuesday, in Albany, we sat beside William A. Johnston while an exhibitor told him—reluctantly, it seemed to us—"I guess percentage is the answer. I know I would welcome a clean percentage break now. It's the only relief I see for the exhibitor in a fair-sized city. They've had my back to the wall for a year now with their rental demands."

Miracles do happen. And, maybe, we will yet see real percentage booking universal in those cities and theatres to which it is adapted.

Don't forget—there is a difference between the ideal of percentage and the sort of trickery "heads I win, tails you lose" percentage to which we have been most accustomed.

The "heads I win, tails you lose" is sometimes

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pronounced by the exhibitor, sometimes by the producer.

Neither wins in the end.

Such conceptions of percentage—"percentage with many strings attached"—are far from the sort that is desirable.

Pennsylvania bans "The Pilgrim." Probably intended to hasten the repeal of New York's censorship law.

PUBLIC hearings are usually important looking affairs—that means little. Whether the subject was tariff, taxes, or censorship we must admit that we have attended them in the past always with some feeling of fear.

For, it must be said, that the picture industry has not always—in fact, has seldom—made the best of impressions.

The best of film men may make the worst of appearances when speaking before a public body. And outside volunteers, hurriedly recruited, always mean well but often their facts are twisted.

We can't say who did the planning, or to what extent there was planning, at Tuesday's hearing on the repeal of the New York censorship legislation. But we must say that for once we felt proud of the representation made by the motion picture industry.

There was an attitude of dignity, knowledge, common sense and confidence about the industry's representatives. There was none of the panic, the frantic wind-jamming, the lame apology that has too often been the case.

In fact, it may be said in all good taste, that in these essentials the industry contrasted more than favorably with the very eminent representatives of the reform element.

Some day reformers will learn not to bait Senator James Walker. "Jimmy" is T. N. T. at the repartee stuff.

THERE is an undercurrent of political murmuring about the possibility of the censorship law being repealed.

We remember that the week after Election Day this page ventured a warning to the industry that the celebrating should not be begun prematurely. There's many a slip twixt the cup and the lip in political battles.

New York's Senate is Democratic by a small margin and may therefore be considered safe for censor abolition as well as democracy. But the Senate is Republican.

And the repeal measure, it seems, is being defined as strictly a political measure.

And there are jobs at stake. In a year when Republican jobs are scarce.

Governor Smith will sign the measure if it reaches him. But don't forget that there is still an "if" in the calculation.

The measure failing, Governor Smith may attempt to reconstitute the board.

That is in the cards.

THERE is much to be said on both sides in the current agitation regarding admission prices. It would seem that there are spots where prices could well come down—and others where they might possibly be boosted.

Which seems reasonable.

There are many cities of medium size where admissions reached the half-dollar mark and traveled beyond that are not constituted to pay such prices for amusement.

Expensive prologues, expensive orchestras were fed to these communities—where they were often not appreciated nor desired. These patrons buy picture entertainment—and today they won't pay for the frills in order to get the picture.

Showmen marvelled during the war years at cities which they knew would never, in the old days, pay real prices even for the most widely heralded stage road attractions, apparently meeting the heavy demands of the picture houses.

Now the reaction has set in for communities of this sort. The frills must go first. Then let's see where we stand.

Robert E. Welsh

Crowds Applaud Arguments for Repeal of Censorship

Popular Opposition to the Law Is Fully Evidenced

HURLING statement after statement direct at Canon William S. Chase, of Brooklyn, and other reformers who partially encircled him, Charles C. Pettijohn, general counsel for the Motion Picture Producers and Distributors of America, appearing at the hearing at the State Capitol in Albany this afternoon on the Walker-O'Connor bills, calling for the repeal of the censorship law in this state, swept the crowd with him as he presented argument after argument in refuting assertions previously made by the reform group. While Will H. Hays was expected to attend the hearing, he was most ably represented by Mr. Pettijohn, whose speech easily became the feature of the afternoon.

It was generally conceded after the hearing that the motion picture industry had created the better impression. There is no question but that the bill will be reported out of committee, as a result of today's hearing, and go to a vote in both the Senate and the Assembly.

Today's hearing, like others which have taken place on the censorship matters, was plentifully besprinkled from time to time with personalities. There was a sharp tilt between Canon Chase and Senator Walker, and, later on, another in which the Senator figured with Dr. H. L. Bowlby, of the Lord's Day Alliance. At times, the crowd, which packed every inch of the Senate Chamber, became so boisterous that Senator Bernard Downing, of New York, in charge of the hearing, had extreme difficulty in maintaining order.

While the hearing was originally arranged to be held in one of the committee rooms, the crowd was so large at 2 o'clock that it was decided to hold it in the Senate Chamber. A delegation of fifty or more from New York, headed by Charles L. O'Reilly, president of the Motion Picture Theatre Owners of New York State, and recently elected head of the New York Motion Picture Theatre Owners Chamber of Commerce, arrived shortly before noon, their number being augmented by other trains from the East and West.

Chairman Downing announced that the hearing would be limited to two hours, and that those opposed to the repeal of censorship would be heard first. These included Rabbi Herbert S. Goldstein, of New York; Mrs. Ella Boole, president of the State W. C. T. U.; Canon Chase; Mrs. Clarence Waterman, head of the Motion Picture Alliance; Ella O'Grady, former Deputy Police Commissioner of New York City; Mrs. Frederick Pruyn, of Albany; Mrs. F. W. Coulson, of the State Federation of Women's Clubs; Mrs. John D. Whish, of the Mothers' Club of Albany; Mrs. Everett Hamilton, of the New York City Federation of Women's Clubs; Mrs. L. D. S. Banker, of the Alliance of Women's Clubs of Brooklyn; Mrs. Chauncey Hamlin, representing Buffalo and Western New York; Dr. Frederick M. Gordon, general secretary of the Brooklyn Federation of Churches; Mrs. Henry Streeber, of the Women's Club of Albany; Frank Niles, of Syracuse, and Dr. Bowlby, of the Lord's Day Alliance.

The arguments presented by these differed but little. Rabbi Goldstein claimed that censorship was a safeguard of moral freedom, while Mrs. Boole asserted that the commission had accomplished all that was expected. Mrs. Waterman spoke of some of the deletions made by the commission, while Mrs. O'Grady declared that she could now go to the movies without a feeling of shame, and that the committee considering the bill should commune with its conscience before voting. The others simply stated the action which had been taken by the clubs to which they belonged, requesting that censorship continue.

There was a sharp tilt between Canon Chase and Senator Walker, which really dated back to just what Senator Walker had said a year ago. When Canon Chase closed his argument he was greeted by both hisses and applause.

The speakers for the industry were announced by former Senator Walter Herrick. The first of these, Rev. Newell Dwight Hillis, of Brooklyn, presented a wonderful argument and one that was listened to with rapt attention. Dr. Hillis introduced himself by saying that he represented no one but himself, stood upon his own feet and was speaking as a citizen, but was opposed to censorship in any department of American life.

Alice Duer Miller, the well known writer of fiction, and whose stories have frequently appeared in the Saturday Evening Post, was the only writer present at the hearing, in sharp contrast to previous years, when Rex Beach, Thomas Dixon and others equally as well known had been present and spoke.

In the course of her talk, Mrs. Miller said that perhaps censorship had been a bit better administered in New York State than in some of the other states. She furnished some splendid illustrations, however, of the nonsensical manner in which censorship is handled in so many instances. She said that one title, which originally appeared as "I shall kill Lester Croak," had been changed to "I shall destroy Lester Croak."

"What do you think the commission would have done," inquired Senator Downing, "if the title had read, 'I shall croak Croak'?"

The crowd laughed.

Edward P. Howard, editor-in-chief of the American Press Association, the next speaker, said that he represented 347 weekly newspapers in the state. Mr. Howard spoke mainly from the angle of the press, declaring that censorship was wrong fundamentally and dangerous to the liberty of the people. He stated that newspapers were opposed to censorship and that on the freedom of the press and the freedom of speech rested Americanism.

Frederick Howe, former director of the People's Institute, was the next speaker. He stated that the industry must be allowed to expand freely, and declared that he had frequently seen scenario writers shift this way and that way to meet the demands of 47 kinds of censorship. The speaker asserted that motion pictures had cleaned themselves, not through censorship, but by the demand of the people for wholesome product.

No sooner had Charles Pettijohn, the next speaker, launched into his arguments than he had the committee and the crowd generally with him.

"I'm proud of the industry and its achievements," said Mr. Pettijohn. A moment later he refuted assertions made by Canon Chase that the citizens of Massachusetts had been bought in the recent election when censorship was downed by a tremendous majority.

"I won't backstep or apologize for a single moment for this industry," said Mr. Pettijohn. He spoke of the President calling on the industry when the war started to prove to the nations of the world that America was preparing to help them. He referred to the thousands of films which were sent abroad at that time by saying that they were the first ammunition which America had sent across the waters.

"Why don't you tell the committee that?" thundered Mr. Pettijohn, as he pointed his finger directly at Canon Chase. "Why don't you tell the committee that at the present time in every hospital in this land where soldier boys are now being treated that motion pictures are being shown free of charge, and if some of the men are too torn by shock and shell to sit up and witness these, that they are thrown upon the ceiling? Why don't you tell the committee what the motion picture has done in teaching the people coal conservation and food conservation? Even you, Canon Chase, don't possess the courage to publicly say that there has ever been one inch of film or one exhibitor whose Americanism could be questioned for a moment. There are quack doctors and quack preachers. Censorship, to my mind, is the most un-American legislation that has ever been foisted upon the people."

At this point Assemblyman Clayton, anxious to stop the arguments which were being presented calling for the repeal of the law, and which were gaining friends every moment, called upon Chairman Downing that the allotted time had expired.

"Don't think for a minute," said Senator Downing, "that you are going to censor the chair."

The crowd howled its applause.

Peter J. Brady, prominent in the ranks of the New York State Federation of Labor, spoke briefly. Assemblyman Clayton requested fifteen minutes for rebuttal. Chairman Downing objected, but changed his mind at Senator Walker's request.

George H. Cobb, chairman of the New York State Motion Picture Commission, was then introduced. He started off by saying that the members of the commission were human and made mistakes. He declared that it was a generally admitted fact in the industry that the commission was exceedingly liberal in its judgment of pictures, and always gave the benefit of the doubt. There was some squabbling between Mr. Cobb and Senator Sheridan, but Mr. Cobb continued as he narrated the work done by the commission, declaring that there had been but 54 appeals last year from eliminations made.

The last speaker of the day was Mr. O'Reilly. In the course of his short speech he cited several eliminations made by the commission as showing the utter nonsense of it all.

"There was one picture," said Mr. O'Reilly, "showing a man drowning in a whiskey barrel. The title was, 'Oh, Death, Where Is Thy Sting?' The commission eliminated this title on the ground that it was sacrilegious."

The hearing adjourned at 5 o'clock. It will probably be several days before the committee reports the bill out, and it may be two or three weeks yet before it goes to a vote in either house.

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Still More

On Page 290 of this issue we present letters from just a few more of the thousands of exhibitors who read NO OTHER PAPER but Moving Picture World.

Last week we gave a page.

Next week we'll give more.

Think these exhibitors over when you are laying out advertising appropriations. Think, not only of bulk circulation, but—

How many thousands of exhibitors am I MISSING ENTIRELY the week I am not in that paper?

The World has the figures to show you.

Woods, Harris and Buchanan Form New Producing Company

ANOTHER film producing company is active in Los Angeles, due to the fact that releasing contracts have just been signed at the Pickford-Fairbanks studios by Frank E. Woods, president of Associated Authors, and Hiram Abrams, president of United Artists Corporation and Allied Producers and Distributors Corporation.

Associated Authors, made up of Frank E. Woods, Elmer Harris and Thompson Buchanan, is one of the newest concerns to be established in the picture industry, and promises to be one of the most active, judging by plans now under consideration.

"Formed for the purpose of promoting a closer association of authors with regard to the production of pictures," said Mr. Woods, "the Associated Authors will devote themselves to the developing of special features of the very highest type. Our first offering will be 'The Talisman,' and Wallace Beery, who played the role of Richard the Lionhearted in 'Douglas Fairbanks in Robin Hood,' will be featured in this same role in the Sir Walter Scott classic."

The pictures turned out by the Associated Authors will be released through Allied Producers and Distributors Corporation, a subsidiary of United Artists Corporation, owned and controlled by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith.

In the affiliation of this new organization with that owned by the four big stars and producers there is a great deal of sentiment. It is the story of dreams come true. For many years it has been the hope of Miss Pickford, Chaplin, Fairbanks and Griffith that some day an organization headed by Frank E. Woods would become associated with that owned by the four stars.

It has not yet been decided definitely at what studio the Associated Authors will operate. This is to be arranged shortly by Clarke Thomas, associated for years with Thomas H. Ince, and who has been appointed general manager of the new organization.

The production plan of the Associated Authors is unique in that they will produce instead of attempting simultaneous operations. The present plan is for Mr. Woods to do "The Talisman" as the first offering, and when photography is complete Elmer Harris will put a picture into work. As soon as all scenes for this have been taken, Thompson Buchanan will then start a production.

In addition to being producers, each of the three authors named is an officer in the new organization. Elmer Harris and Thompson Buchanan are both vice-presidents, while Frank Woods holds the portfolio of president, with Clarke Thomas acting as general manager.

"Now that our releasing agency has been established," said Mr. Woods, "I will start at once to gather a cast for 'The Talisman.' It is our hope to have this production ready as one of the picture offerings for the coming spring. Work will start as soon as the cast is chosen, by which time we will be definitely established in a studio.

Form Corporation to Develop Picture Industry in China

C. S. KWEI, a Chinese newspaperman, announced at the weekly luncheon of the Associated Motion Picture Advertisers, that a new corporation backed by Chinese and American capital has been formed to show motion pictures throughout China. The new organization is called the Peacock Corporation, which has, Mr. Kwei declared, already purchased eighty pictures for showing in the Far East.

Mr. Kwei pointed out that at the present time there were only about 100 picture theatres in all China and said that the Peacock Corporation, of which he is now a member, intended to build many more and hoped to have a big chain of houses.

"Of course, the trouble has been that motion pictures have been shown in China with American and English titles," he told his auditors. "We intend to translate your titles into Chinese, which will not only make them entertaining for our countrymen in general, but will have an educational force far greater than the newspapers. The Chinaman seldom reads the newspapers, but he will see pictures, he will get instruction in his language and he will learn how others live through the high class pictures now being issued. However, we must have action pictures to keep our audiences entertained.

"We intend to train a native corps of about 1,000 in the handling of projection machines and it is probable that before we have erected our theatres we will send out shows in wagons and in this manner pave the way for our theatres."

In this connection an interview with Mrs. Caroline Eager, writer, club woman and motion picture crusader of Los Angeles, sent out by Associated First National is interesting. Mrs. Eager has just returned from a tour of the world, and during her trip gave special attention to pictures.

Speaking of pictures in China, Mrs. Eager said: "There is no laughter at all in the Chinese theatres. The Chinese take their pictures very seriously. The American sense of humor is entirely lost. They like high class plays such as those starring the Talmadge sisters, Mary Pickford, Katherine MacDonald. A picture such as Norma Talmadge's 'Smilin' Through' has a big appeal to them. They seem more spiritual than the Japanese, who want to either gasp or laugh—laugh uproarously, in fact.

"The silent drama is anything but silent in Japan," continued Mrs. Eager. "The titles are shown in American words, but a native stands on the stage and translates them and the audiences roars in glee."

In explaining further the work to be done by the new Peacock Corporation, Mr. Kwei declared that the company hoped soon to undertake the making of big Chinese motion pictures for distribution in China.

"We want China to know America better and we want America to really know the Chinese. The Chinese like Americans and we have every reason to believe Americans like us. We hope to broaden that good feeling while we are making our venture successful."

First Arbitration Proceedings Under Uniform Contract Is Held in New York

THE first official co-operative meeting held under the new uniform contract, as announced several weeks ago, was held Wednesday afternoon, and resulted in the organization of the Joint Arbitration Board representative of the exhibitors in the New York territory and exchangemen. The meeting, which was held at 1540 Broadway, New York, was conducted under arbitration rules adopted recently and similar to those of the American Arbitration Society. The complete arbitration agreement will be published in Moving Picture World next week.

The arbitration board, which will handle all disputes between exhibitor and exchanges, includes six members, three representative exhibitors and three representative exchangemen. The exhibitors officially inducted to office Wednesday include William Landau, present head of the Motion Picture Theatre Owners' Chamber of Commerce; Sol Raives and J. Jame. The exchangemen are represented by Louis Rosenbluh, manager of the New York Fox Exchange; Sam Zierler of Commonwealth Pictures Corporation, and Bill Raynor of the New York Pathe Exchange.

The Arbitration Board lost no time in organizing, and when its organization was perfected, it proceeded immediately to take action on a batch of complaints that demand adjustment. The Arbitration Board will meet at regular intervals when all aggrievances—those of distributors as well as exhibitors—will be acted upon.

Considerable interest is prevalent in exhibitor circles throughout the country regarding the outcome of these joint arbitrary proceedings which are provided for in the new uniform contract as announced recently by both the Will Hays and New York theatre owners' organizations.

The arbitration agreement, which embraces nineteen rules governing procedure, was adopted last week by a committee representative of the exhibitors and the F. I. L. M. Club of New York. The arbitration agreement was drawn up with the advice and suggestion of Judge Grossman of the Arbitration Society of America and harmonizes with provisions embodied in the uniform contract. The meeting on Wednesday of this week was the first held since the promulgation of the uniform contract.

The arbitration agreement was adopted by the following committee: Bernard Edelhurtz, Leo Brecker, William Brandt and S. A. Moross, representing the Theatre Owners' Chamber of Commerce, and Joe Unger of First National, Louis Rosenbluh of Fox, W. C. Herman of Universal, Arthur Abels of Metro and Sam Zierler of Commonwealth, representing the F. I. L. M. Club. Meetings of the arbirtation board will be held every Wednesday.

Sawyer Calls Good Stories Chief Requisite of Pictures

By T. S. da Ponte

THAT the story is now the real motivating power in pictures; that a good star is a worth-while addition, but is of secondary importance; that a well rounded supporting cast is, of course, also a great help to making a film a winner; that magnificent or artistic sets of a surety have their place in pictures whose stories call for them—but that star, cast and settings must all play second fiddle to the story, is the opinion of Arthur Sawyer, who, after a short visit to New York, left Sunday for the West Coast to make eight big pictures during this year.

These pictures will all be made in accordance with Mr. Sawyer's ideas as to what he believes the public wants, and what he thinks, therefore, will make most money for exhibitors.

"'Your Friend and Mine' will be finished in about two weeks and then we'll start on 'The Shooting of Dan McGrew,'" said Mr. Sawyer. "These two pictures will wind up our contract with Metro, after which S-L Pictures will make other distributing arrangements.

"We have all the money necessary to get worth-while stories and to make pictures that will be a credit to these stories, as S-L is owned by Associated Pictures Corporation, of which Marcus A. Jacobowsky is president. Mr. Jacobowsky also is one of the country's foremost financiers and a leading banker.

"Big pictures are now the thing in the industry. The public wants the big story strongly produced and that's what we're going to give them. We will have two directors working, one of whom will be Clarence Badger, and another whom we have not definitely settled on.

"Willard Mack, the noted playwright, from whose short play 'Your Friend and Mine' is being scenarioized, is at present writing a play for Willie Collier which will be shown first on Broadway and then put into screen form. Mr. Mack is also dramatizing the Jack Boyle story, 'No Questions Asked,' and after a stage run this also will be shown on the screen. Then there are a number of other of Mr. Mack's plays, all of which have the dramatic 'punch,' which we have the option of filming, as well as any others which he may turn out in the next few years."

Speaking of the two productions which will be S-L's last to go through Metro, Mr. Sawyer said they have all the requisites to make them winners. Not the least of these are the stars, he said. In "Your Friend and Mine" Enid Bennett has the principal role. She has been heard of a great deal recently because of her portrayal of the chief feminine character in "Robin Hood." In "The Shooting of Dan McGrew" Lon Chaney will have the chief part, and, said Mr. Sawyer, "we will pay him the biggest salary he has ever received."

"We pin great faith to Barbara La Marr, who will star in several of our pictures," Mr. Sawyer stated. "She has already amply demonstrated her ability, and her name in a cast is recognized as having great pulling power at the box office.

"We are putting up a four-unit stage studio in Hollywood," Mr. Sawyer said, "which is being hastened to be ready for occupancy within the next month. This will greatly facilitate us in the making of our pictures. At our Hollywood office Margaret Ettinger has been installed as director of Coast publicity for the various S-L productions."

"Quincy Adams Sawyer," one of the S-L productions, has only been out six weeks, but is "already on velvet," according to Mr. Sawyer. "That largely demonstrates the power of a good story," he said.

Vote Against Sunday Shows

At a special election held in Mechanicville, N. Y., the past week, a proposition for Sunday shows in that city was defeated by a vote of 614 to 1,697. Seldom has there been an election in Mechanicville which attracted as much interest and attention. The churches of the city were united in opposing the proposition, and just before the election a parade was staged in which hundreds of Sunday School children marched.

No sooner were the results of the election announced, than the bells in every church pealed forth the announcement. This is the second city in the Capital District, in which Sunday shows have been attempted to the extent of sounding out public opinion, within the last month. Rensselaer went solidly against it.

Roach Buys Film Ranch to Meet Demand for More Studio Space

PATHE'S new contracts with Hal Roach to meet exhibitor demands for more of the class of comedy and other product which has made the Roach Studios popular, have caused the producer again to add materially to his Culver City plant.

Mr. Roach announces his purchase of a $100,000 "film ranch," comprising ten acres adjacent to the "lot" which has been the scene of Harold Lloyd's advance into the front rank of screen stars, and has developed the popular Our Gang Comedies with their "Zoo" accessory.

The film ranch acquisition will house all of the exteriors for the seven producing units which Mr. Roach plans to have in operation by the end of March. It will become the permanent home of the Our Gang company, including the menagerie. One of the first buildings to go up on the new property will contain a school room where the youthful members of "Our Gang" will pursue their ordinary education.

The Pathe-Roach contract with Will Rogers to star in a series of thirteen two-reel comedies enters into the Roach Studio expansion plans. It is announced that the famous "Follies" comedian will arrive in Los Angeles to begin his screen activities some time during the month of March his contract with Ziegfeld compelling him to remain with the "Follies" show until the completion of its New York run.

A total of eight units will produce under the Roach banner this year, the entire output being for Pathe distribution. Mr. Roach's plans include many new production activities.

"In increasing my program this year," says Producer Roach, "I am trying to keep pace with the added demand for productions of the higher type. Exhibitors are willing to pay big prices for pictures if they are given the right kind."

Paramount Broadens Out

Famous Players-Lasky Corporation has extended its exploitation activities to Mexico City, and E. E. Shauer, manager of the foreign department, announces the appointment of Leon J. Bamberger, assistant manager of the division of exploitation, as the representative.

Mr. Bamberger will be temporarily attached to the Mexico City exchange and his chief activities will concern the exhibition of Paramount Pictures at the Olympia Theatre.

Miss Dunn Metro Editor

Winifred Dunn, twenty-four years old, has assumed the duties of scenario editor at the Metro studios. The appointment was announced by Joseph W. Engel, first vice-president of Metro and general manager of that organization's West Coast studios.

The new Metro script chief, it is said, is probably the youngest scenario editor in the country.

Schwartzman Appointed

Samuel Schwartzman has been appointed general counsel of Preferred Pictures and the Al Lichtman Corporation, according to an announcement made by J. C. Bachmann. Mr. Schwartzman has been prominently identified with the film industry for the past five years.

Compensation Dead for Year

There will be no compulsory workmen's compensation and insurance law for the District of Columbia for at least another year, as the result of the failure of Congress to enact either the Underhill or Fitzgerald measures. Under the terms of both these bills, exhibitors, exchanges and other employers in Washington would have been compelled to carry insurance on the lives of their employees, payable in case of death as a result of injuries received in the course of their work, and to pay compensation for injuries received. The only difference between the bills was that the Underhill draft permitted the employer to carry insurance with commercial companies while the Fitzgerald bill required the creation of a government fund to handle the insurance.

Changes in Managers

G. C. Maxey has resigned as First National branch manager of the Seattle office to take effect March 17. C. H. Feldman, who has been branch manager of the Portland office, has ben transferred to Seattle. Charles W. Koerner, in charge of the Butte office, will take Feldman's place in Portland, and Harry Sigmond, who has been a salesman in the Seattle office of First National, has been promoted to branch manager of the Butte office.

Spearing With Universal

As another instance of Carl Laemmle's earnest endeavor to improve moving pictures, he has engaged James O. Spearing, motion picture editor of the New York Times, to put into practice in the scenario department at Universal City, the ideas and ideals which he has so often expressed in print as a critic. For almost five years Mr. Spearing has been, through the columns of the Times as its motion picture critic, reviewing the current pictures in New York City with a conscientious, unbiased, uncompromising but constructive pen.

Hugo With Levey

Francis M. Hugo, three times Secretary of State of New York, has become chairman of the board of directors and chairman of the executive committee of National Non-Theatrical Motion Pictures, Inc., the Harry Levey company. Mr. Levey plans soon to introduce Mr. Hugo to the trade at a luncheon.

Flynn Joins Goldwyn

Emmett J. Flynn is the latest prominent director to attach his signature to a long-term Goldwyn contract. He will head a production unit, in keeping with that new corporation's production policy, with a complete staff.

His first picture will be a screen version of a famous American novel which is now being adapted to continuity form.

Rowland Goes to Coast

Richard A. Rowland, general manager of Associated First National, left for the West Coast Thursday, March 8, to supervise production. Mr. Rowland will be absent from New York several weeks.

Want Better Machines

Exchange Managers Complain Against Poor Projection Apparatus

A campaign is to be waged by exchange managers of Washington, D. C., against the continued use of projection machines in the theatres when the machines are so badly in need of repairs or adjustments as to ruin films. The matter came up at a luncheon meeting of the Washington Film Board of Trade at which a general complaint was heard that there are a great many machines in this territory that are in bad shape.

One of the managers complained that a new print of a big production that was purchased for Baltimore City was "junked" after fifteen bookings, covering about fifty exhibition days. On many pictures it is impossible to get more than twenty bookings on a single print.

It was stated that only between fifty and sixty per cent. of the service formerly obtained from a print is now to be had and that exhibitors admit their machines are bad and that one of the reasons for not making necessary changes is the condition of business.

A committee, consisting of S. A. Galanty, of the American Releasing Corporation; Jake Flax, of the Liberty Film Corporation, and J. A. Bachman, of the Educational Film Corporation, was appointed to look into the matter with a view to improving this situation.

Going to France

Lois Wilson Is Selected for Miss Anne Morgan's Delegation

Lois Wilson, who plays the leading role in James Cruze's Paramount production, "The Covered Wagon," has been nominated as the candidate of the motion picture industry for New York's Good Will Delegation to France. This delegation will be sent to France by Miss Anne Morgan's American Committee for Devastated France.

The nominations closed recently and Miss Wilson's nomination, which was made by lot under the auspices of the Film Mutual Benefit Bureau, was announced, along with those of representatives of almost every other important industry and business in the city, in the New York Globe, which is officially sponsoring the enterprise of Miss Morgan's committee.

Day New Sales Head

Edgar B. Hatrick, general manager of the International News Reel Corporation, announces the appointment of Harvey B. Day, veteran exchange manager, as sales manager for the corporation, to fill the vacancy left by R. V. Anderson, who recently resigned to become sales promotion manager for Universal.

Day already has assumed the office and now makes his headquarters in the Universal home office, where he has established liaison between the news reel organization and Universal, distributors of the product.

Opens Buffalo Exchange

A new Al Lictman exchange has been opened at 265 Franklin street, Buffalo, N. Y., for the distribution of Preferred Pictures beginning with "Poor Men's Wives." The first four Lichtman releases will continue to be handled by the Bond Photoplay Corporation, which has represented Lichtman in Buffalo up to now. These releases are "Rich Men's Wives," "Shadows," "Thorns and Orange Blossoms" and "The Hero."

To facilitate the operation of this new exchange Al Lichtman has arranged with United Artists for the physical handling of his pictures.

Calls Off Negotiations on Uniform Contract

Sydney Cohen Accuses Will Hays of Violating Agreements

ALLEGING that Will H. Hays has not kept faith with the Motion Picture Theatre Owners of America, Sydney S. Cohen, president of the Theatre Owners, has written to the head of the Motion Picture Producers and Distributors breaking off negotiations on the uniform contract.

Among other charges, Mr. Cohen says Mr. Hays has acquiesced in the acquiring of independent theatres by the producers despite the fact that Mr. Hays had promised that this practice would be discontinued. It is also charged that instead of unfair non-theatrical competition being reduced, it has been allowed to expand to an extent that makes it a grave menace to the independent theatre owners, and that the contract is not an instrument that would give protection to the deposits and advance payments of exhibitors.

Asked for a comment on the letter, Courtland Smith, assistant to Mr. Hays, said: "Of course we have nothing to say." It also was intimated that Mr. Cohen's letter was not so worded as to necessitate a reply, the exhibitor-president doubtless not wishing to enter into a controversy but merely to put himself on record. Mr. Smith declined to comment on a report current many weeks ago that Mr. Cohen had agreed to seventeen out of the twenty-one clauses in the contract.

COPY OF LETTER SENT TO WILL H. HAYS BY MOTION PICTURE THEATRE OWNERS OF AMERICA:

February 27th, 1923.

Hon. Will H. Hays, President,
Motion Picture Producers & Distributors of America,

532 Fifth Avenue, New York.

Dear Mr. Hays:

This will acknowledge the receipt of your letters of February 7th and 17th, in which you suggest a further conference on the contract form between the Producing and Distributing companies which you represent and the Motion Picture Theatre Owners of America, as represented by our National Officers and Board of Directors.

It is the consensus of our opinion that a contract form already signed by yourself representing certain Producers and Distributors, and even a few theatre owners, widely heralded through the publicity department of your office as a finished proposition, colorfully presented as having been accepted by all parties interested, and to be used at once and made retroactive in the business relations of these Producing and Distributing companies and the theatre owners cannot, of course, be logically made the basis for any further conference at this time.

You delivered on Saturday, January 27th, a letter to this office containing twenty copies of the proposed contract and at the same time you asked for a meeting of the committee of our organiation on February 2nd at your office. On Monday, January 29th. I delivered a letter to your office requesting eighty additional copies of the contract form to be submitted to members of our Executive Committee, Presidents of the state organizations and leaders in different parts of the country. These copies were sent to this office on Wednesday, January 31st, and immediately sent out to our leaders as indicated. In the same letter I stated to you that "you will understand how impossible it will be for us to have a meeting with any practical results on Friday of this week as you mention."

But on Friday, February 2nd, two days after these drafts were received from you and mailed out, and before this office could possibly get replies and opinions from our organization leaders, you held your meeting with members of your organization and a few local exhibitors, none of whom had been present during our negotiations with you for several months previous, and at that meeting on February 2nd you adopted the contract form, of your own draft, and promulgated, advertised and attempted to apply to the theatre owners of the country this contract. After having done this you now ask us to join you in conference to consider the contract above referred to.

Your reasons for acceleration of action, and the sudden and unexpected burst of speed on your part in calling your meeting together two days after you gave us drafts of this contract to be sent out, may be known to you but still remains a mystery to the Theatre Owners and the public at large, unless it seemed advisable to you that this contract, right or wrong, should be adopted on this particular second day of February which was just prior to the breaking of the news to the Theatre Owners and to the public in general of the filing of a petition in bankruptcy against one of the members of your organization, a producer and distributor who was present with you at previous conferences at your office on this proposed contract.

We have most patiently conducted negotiations with you since the 12th day of June, 1922, striving for a more equitable business contract and the elimination of certain abuses existing within the Industry.

While the members of your organization and the members of the producers' organizations whom you represent were all in New York City and could be assembled on short notice and without any great inconvenience or sacrifice of time and expense, the situation was quite different with us. The members of our National Board of Directors and Executive Committee came to New York from various parts of the United States at great cost to themselves in time and money, and because of the numerous delays and week-end vacations which members of your organization injected, it was necessary for our members either to stay over in New York and lie idle, or return to their several states and reassemble in New York again, as they were asked to do several times.

They did this in a spirit of cooperation and fairness that no stone might be left unturned toward the achievement of the purposes which you set up at the call of this meeting. We gave much time and effort to the matter and although we realized that you personally were the representative of your employers, we did not learn except through our negotiations, that you had no power other than to carry out their instructions. Still we were relying on your repeated assurances that you conceived it to be your duty to be as fair to the theatre owners as to the producers, and that you would do your best to prevent a continuance of the unfair business processes of the past. Apparently you were as helpless in this relation as in your other announced intentions.

As I advised you previously, the same course was pursued with your last draft of the proposed contract form as with your other communications in this matter, and this contract form as prepared by you was immediately sent to our Officers, National Board of Directors and Executive Committee for their consideration. We have received protests from these men against the adoption by our organization of the contract you submitted on the grounds that it is inequitable and unfair to the Theatre Owner, lacks mutuality and that no provisions for the remedying of the abuses complained of by the Theatre Owners of the Country for which the conferences were primarily held, have been provided for in the contract or otherwise.

The members of our Committee complain of the violation of your definite promise and agreement made with our Organization that no contract or other statement would be issued from your office until our conferences were entirely concluded and agreements reached on all subjects which would be made a part of the contract, after which a joint statement was to be issued and signed by both sides. The contract phases were still in a fluid state of negotiation and there were several outstanding objections. We advised you in person at our last conference on November 3rd and again by letter on November 13th that "to issue a contract with only a part of our differences adjusted would cause endless confusion, and this is particularly true when the most important matters affecting Theatre Owners have not been agreed upon as yet."

The impropiety of your move in promulgating contracts in this way may not indeed be even apparent to you and we hesitate to even believe that its projection was of your own initiative, but prefer to accept the situation as having been forced upon you by your principals.

Through articles in the New York Times and the Chicago Tribune, we were amazed to learn that this socalled "uniform" contract had been adopted and promulgated by you. In the New York Times of February 3rd is the statement "a contract which is expected to eliminate waste in the moving picture industry, result in better pictures and eventually bring about lower admission charges, was signed yesterday by representatives of thirty producers and the Theatre Owners at a meeting in Will H. Hays' office."

This article will do considerable damage and injury to the Theatre Owners because the impression was created that the price of film to the Theatre Owner has been reduced, when as a matter of fact since the commencement of our conferences with you, the cost of film to the Theatre Owner has materially increased and this despite the fact that the Theatre Owners have suffered the worst business depression in their history during the past year.

Reduced film prices mean less revenue to the Producers and Distributors you represent, and it is an obvious business proposition that they are not paying out the tremendous cost incident to the maintenance of your organization and yourself for the purpose of having you bring about a reduction in their revenue.

The abuses complained of by our National Officers and Executive Committee members, voicing the sentiments of the Theatre Owners of the United States, at our various conferences with you, have not been remedied but instead have become worse. Accessory costs have not been reduced. Despite your statement that unfair nontheatrical competition should be eliminated, the very members of your organization have established special departments to solicit the business of those who are operating nontheatrical centers in unfair and direct competition with Theatre Owners. In most instances, these

(Continued on page 346)

MichiganCensorMoveDenounced by Exhibitors in Annual Meet

FOUR hundred members of the Motion Picture Theatre Owners of Michigan met in their second annual get-together in Detroit, March 1, and this is what they heard from the chief speakers: Denunciation of the censorship move by the State of Michigan. Condemnation of certain groups within the industry which have cast aspersions on producers as being too commercial. Explanation of why half million dollar salaries are paid. Assurance that motion pictures are, in fact, not to be pitied or scorned.

The meeting brought a representative showing from all parts of the state and half a dozen guests of national importance. The general feeling is that this year's banquet and attendant expression of opinion have gone far in solidifying the Michigan owners' organization.

The banquet was held in the Hotel Statler and was presided over by W. S. McLaren, of Jackson. With him at the head of the speakers' table was Ray J. Branch, president of the F. I. L. M. Club of Detroit.

Former Judge Alfred J. Murphy was the man who came out flatly in denunciation of "the tyrrany of censorship," declaring that the legislation recently introduced in the Michigan legislature was un-American, uncalled for, unnecessary and impertinent. He expressed the belief that the Bible, Shakespeare and all paintings of the masters are just as censorable as the movies—but, of course, nobody would listen to proposals to tamper with such works.

Arthur S. Friend, president of Distinctive Pictures Corporation of New York, followed Judge Murphy, and he it was who took up the challenge thrown down by the Fairbanks-Pickford-Talmadge groups to the effect that motion pictures today were beset by commercialism.

"Commercialism in its best phases is never a thing to be ashamed of," declared Mr. Friend. "Our greatest industries owe their development to it. Motion pictures have taken their place high up in the rank of these dominant industries, and they will go higher through the intelligent application of principles of business—sound business."

Marcus Loew responded to a point brought out by Judge Murphy, who had declared that "paying half million dollar yearly salaries to eight-year-old boys is wasteful and extravagant." Inasmuch as Mr. Loew is the one most vitally concerned in a contract answering that description, his comeback was eagerly awaited. He declared that salaries paid to stars are not regulated by the producer or the exhibitor, but by the public.

The real optimist of the program was Clarence Budington Kelland, formerly a Detroit newspaper man and now a nationally known author of novels, whose "Backbone" is soon to be released by Distinctive Pictures. He attributed present agitation to too many people who are "under-brained and over-mouthed."

"These people do not think the matter through clearly," said Mr. Kelland. "They believe the motion picture in ten years should reach the goal of perfection which other arts have failed to reach in ten thousand years of striving. The producers are struggling, I believe, to give constantly better pictures, but in the meantime there are only two things for the exhibitor and producer to keep in mind—give as much pleasure as you can and make as much money as you can."

Others at the speakers' table were Earl W. Hammons, president of Educational Pictures; Sydney Cohen, president of the Motion Picture Theatre Owners of America; H. N. Marin, of Distinctive Pictures Corporation of New York.

Chief among the entertainment features of the evening was a minstrel show entitled "A Trip to the Film Building," produced by Ralph Peckham and H. M. Richey, with a cast composed of Richard Lynch and Wallace Baker, end men, and Edward Higley, Jacob Sullivan, Edward Murphy, James Allen, Frank Stuart, Herbert Fawser, J. Oliver Brooks and Mr. Peckham as the minstrel men.

Officers of the Motion Picture Theatre Owners of Michigan are W. S. McLaren, president; H. M. Richey, general manager; Phil Gleichman, Detroit, vice-president; H. T. Hall, Detroit, secretary, and F. R. Rumler, Detroit, treasurer.

The board of directors is composed of Claude E. Cady, Lansing; W. S. Butterfield, Battle Creek; A. J. Kleist, Pontiac; Herb L. Weil, Port Huron; James C. Ritter, Detroit; Charles Q. Carlisle, Saginaw; J. F. Wuerth, Ann Arbor; William W. Slocum, Detroit; J. R. Denniston, Monroe; Charles Garfield, Flint, and Fred de Lodder, Detroit.

Wants Klieg Eye Preventive

A reward of $5,000 for the discovery of a preventive for "Klieg Eyes" was announced by the Goldwyn Pictures Corporation. The announcement followed discovery at the studio in Culver City, Cal., that during the past two weeks 113 actors and actresses had been on the hospital list from the affliction that not only incapacitates, but causes agony.

Branch Managers Meet

Hodkinson Officials Make Plans for "Down to the Sea in Ships"

W. F. Seymour, division sales manager for the eastern district of the W. W. Hodkinson Corporation, held a conference of all branch managers for the eastern district at the home office last week.

The purpose of this conference was the formulating of sales plans covering Elmer Clifton's "Down to the Sea in Ships," the whaling picture just finishing its third week at the Cameo Theatre, New York, where it has been playing to capacity audiences daily.

Back From Honeymoon

Advices to Pathe from Los Angeles report Harold Lloyd and Mildred Davis returned from their short honeymoon trip and the comedian's immediate start on the production of a new feature comedy in the series for Pathe release.

In Charge of Theatre

Announcement has been made by John Zanst, general manager of the William Fox circuit, of the appointment of S. Barret McCormick as managing director of the William Fox Oakland Theatre at Oakland, Cal.

Daylight Saving Fails

Exhibitors Jubilant Over Failure to Re-enact Measure

While the exhibitors and exchange managers of Washington, D. C., are pledging hearty co-operation to the exhibitors of Baltimore against the proposal there to put war-time daylight saving again into operation, they are rejoicing at the failure of Congress to enact such legislation for the District of Columbia.

Bills had been introduced in both the Senate and the House calling for the re-enactment of legislation providing for daylight saving in the District of Columbia.

"I never like to be selfish," said Harry M. Crandall, head of a string of motion picture theatres bearing his name, "and I never like to put up a cry against something that a great many people want and claim that it is beneficial to the health and well-being of the community, but I am awfully glad that the congressional daylight saving bill failed to pass.

"I don't think that the Congressmen want this legislation; at least not for their home states, and they might have put it into effect here in order to take advantage of the extra hour of daylight. It is different here to back home where they have to listen to the voters. When we did have the daylight saving law on the statute books it worked a great hardship on the film industry in all its branches. It certainly cut into the night business and knocked out a complete show. I am, therefore, in sympathy with the opposition that has arisen in Baltimore to the adoption of daylight saving there."

The home offices of the national exchanges represented in Washington have been appealed to for support in opposing "fiddling with the clocks." The moving picture men are not the only ones against it, and other organizations are fighting the proposal.

Club Dines Williams

Former General Manager of First National Is Given Traveling Set

In recognition of the high respect they have for their former "big boss," J. D. Williams, members of the First National Club, of which Steve McGrath is president, tendered a luncheon to Mr. and Mrs. Williams last Friday at Jim and Jack's restaurant and after the speech-making, surprised Mr. and Mrs. Williams by presenting each with a handsome fully equipped traveling bag.

Over one hundred members of the club were at the luncheon. E. Bruce Johnson, manager of the foreign department of First National, was the toastmaster.

Mr. Johnson spoke of the great loyalty of the First National employes for J. D. as general manager of the company and J. D. in answering declared that it was the loyalty of those around him that enabled him to make First National a dominant figure in the motion picture business.

Exempt Newspaper Ads

Although the Ontario Board of Moving Picture Censors, through G. E. Armstrong, one of the members of the board, is regularly applying the official stamp of approval to all advertising posters and accessories passed for use in the Province of Ontario, it has been intimated that the regulation requiring the submission of all advertising material for moving pictures has not been made applicable to newspaper copy through "the grace" of the censor board in order to facilitate matters for exhibitors and newspapers in cities outside of Toronto, the headquarters of the censors. All exchanges at Toronto are having general advertising matter examined by Mr. Armstrong.

New Heads Appointed

Macloon Directs Publicity and Kearney Advertising at Cosmopolitan

Announcement is made by the Cosmopolitan Corporation of which William Randolph Hearst is president, of the appointment of Louis O. Macloon as director of publicity and Patrick Kearney as director of advertising.

Louis O. Macloon comes to Cosmopolitan from the Oliver Morosco Enterprises, where he directed the publicity and sales of both the stage and screen attractions and was formerly located in California in behalf of the Santa Fe Railroad and Union Pacific System.

Patrick Kearney comes direct from Famous Players-Lasky Corporation, where for the past five years he has been assistant advertising manager of this important distributing organization and is one of the most popular executives in film circles.

Offices have been re-established in the Cosmopolitan Studio, 127th street and Second avenue, New York City, and work of rebuilding the burned stages is progressing night and day.

Three studios are now being employed to finish the next Marion Davies picture, "Little Old New York"—the Tilford Studio in 44th street, the Jackson in Westchester avenue, and the old Talmadge in East 48th street.

Decline to Change Dates

Washington, D. C., Exchange Heads Issue New Order on Bookings

Exchange managers in the Washington, D. C., territory announce that hereafter they will decline to change show dates on films unless at the time that the exhibitor gives notice of his desire to make such a change he gives a new play date and also a check to guarantee showing at that time.

There has been considerable complaint of the practice of some of the exhibitors in this territory of continually changing play dates and having contracts pile up on them to such an extent as to tie them up heavily and make it impossible for them to play out their contracts.

Some of the contracts carry a clause providing for the payment of films when a new play date is sought.

May Lease His Studio

D. W. Griffith, who is in the South making scenes for his forthcoming photoplay "The White Rose," may lease his Mamaroneck studios to Richard Barthelmess. During the interval between productions Mr. Barthelmess did not continue his contract with a downtown studio. When he appeared last Monday to start work, thinking everything had been all planned, he found the Cosmopolitan productions had tied up this entire studio over night following the fire that destroyed the Cosmopolitan plant.

Because of existing contracts Mr. Barthelmess either has to go to Fort Lee or California to continue work on his own forthcoming picture, unless he can get space from Mr. Griffith at Mamaroneck. Since the Robert Harron tragedy Mr. Griffith never has leased any space in his studios to another company.

Ill with "Flu" Attack

Agnes Ayres, Paramount star, who recently arrived from the Coast to play in "The Exciters" with Antonio Moreno, has been confined to her apartment in New York during the past week, with a slight attack of influenza. Production of the picture was suspended for several days on account of her illness.

Report Shows Drug Conditions in Hollywood Are Magnified

(Special to Moving Picture World)

HOLLYWOOD is as free from drug addiction as any other community of 75,000 people, according to reports filed with the Prohibition and Narcotic Bureaus of the Treasury Department by special agents detailed to make a thorough investigation of conditions on the Pacific Coast. The report confirms statements that conditions in Los Angeles and the movie colony have been magnified, and that few of the sensational reports circulated throughout the East were based on fact.

Twenty-five per cent of the addicts arrested in 1922 were "floaters" lured to Los Angeles by stories of plentiful jobs on the movie lots as extras, it is declared, and the reports further show that it is more difficult now to buy drugs in that city than it has ever been. A thorough combing of Hollywood resulted in the discovery of less than seven addicts in a week's time, and there were no peddlers of drugs to be found.

"Detective Sergeant T. J. Mailheau of the Los Angeles police department narcotic squad, says Hollywood is as clean as any other community of 75,000 people that he knows of, and that he could not make a buy there," the report declares. George K. Home, captain of police commanding the Hollywood district, says that the best indication that Hollywood is free from drug addicts is the big decrease in the average number of burglaries reported. Fourteen months ago, Mr. Home said, burglary reports in Hollywood averaged 14 a day, while today the average is 2½.

"Charles Eyton, general manager, Famous Players-Lasky Corporation, says that to his knowledge there is not an addict among his employes, nor would he give employment to anyone to whom the slightest suspicion attaches. Mr. Eyton is willing and ready to co-operate with us in every possible manner and is interested in showing that conditions as reported do not exist there."

Weighing carefully the testimony of each of the persons interviewed, the report sums up, men that are in a position to know whereof they speak, there is a preponderance of evidence tending to show that Los Angeles and particularly the Hollywood district is as free from the narcotic evil as could be hoped for, with the limited number of officers and funds available.

Schenck Plans Big Improvement in United Studio to Speed Work

JOSEPH M. SCHENCK and his associates in the purchase of the United Studios at Hollywood are planning to spend a half million dollars on the improvement of the big thirty-three-acre lot. They intend to make of the United an ideal studio for the production of independent pictures. With these improvements will come a vast saving in revenue for the companies working there and a consequent increased income for the owners of the United.

The improvements planned will not only give producers a wider range for big outdoor sets, but will tend to speed up production. The United, it is claimed, will be the finest studio in the world.

All of the streets are to be paved, more stages built, a modern heating plant installed, so that even cold winter nights will not interfere with the progress of producers' work.

A corps of expert technical men will be kept on the payroll so that all work will progress without the least possible loss of time. In fact, every move is being made with the idea in mind of helping to keep down negative cost and making the plant so attractive that it will be running at capacity during the entire year.

Mr. Schenck will produce all future First National releases, with Norma and Constance Talmadge at the United. At the present time all the independent companies working on First National attractions are installed there. Edwin Carewe is making "The Girl of the Golden West"; Frank Borzage has begun "shooting" on his initial First National, "Terwilliger"; Allen Holubar has just finished and is cutting "Slander the Woman," with Dorothy Phillips as the star; Maurice Tourneur is getting ready for Anstey's story, "The Brass Bottle," having finished what is said to be his most artistic and thrilling production, "The Isle of Lost Ships"; James Young is making "Wandering Daughters."

Soon Richard Walton Tully will begin "Trilby" for First National release. Norma Talmadge's next is said to be "Ashes of Vengeance," while Constance will make "Dulcy."

Signs for Three Years More

Announcement is made from the Thomas H. Ince studios, Culver City, that Madge Bellamy has renewed her engagement for a period of three years. According to the terms of the agreement, Miss Bellamy is to be starred in a series of feature pictures, including at least one big special a year, to be personally directed by Thomas H. Ince.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Charles Toy to Visit China; May Exhibit Pictures There

"East is East and West is West, and ne'er the twain shall meet." So wrote Kipling. But in at least one case there appears to be a bit of fallacy in such reasoning.

Charles Toy, variously known as Milwaukee's Chinese movie magnate, real estate dealer, restaurateur and China's "Rockefeller," probably would write, "East is East and West is West, but t'were better if the twain should meet." His plans for the next few years illustrate his belief in such a doctrine.

As the first step in support of his theory, the owner of the Toy Theatre and the building bearing his name, which for years has housed numerous film exchanges, has announced plans for one of the quaintest expeditions ever leaving American shores. Late in April, with his eleven grandchildren and their mothers, Toy will set sail for his native land. It will be a party of sixteen in all—the black haired, grinning kiddies, their happy mothers and the even happier Mr. Toy.

And Charles Toy after three months in the land of his birth is coming back. And the kiddies, too, are coming back, but not until they have blossomed into youth. For they are being taken back primarily to obtain the education offered by China, which they will mix with their American education before returning to demonstrate the fallacy of those famous lines.

Of course, Mr. Toy explains, one of the big reasons for the trip is his desire to have members of his family still in the Orient become acquainted with the eleven Toy grandchildren, all of whom were born here.

Anticipating his visit, Mr. Toy already has taken up with a firm of Milwaukee architects the matter of building a typical American home in the vicinity of Canton in which to house the family of youngsters and their mothers. In this he is following the ideas he put into practice in Milwaukee where one mansion houses all of the Toy families —where sons and daughters and their sons and daughters sit down to meals with the elder Toy.

America has been kind to the chop suey king. Forty-three years ago he was born in China to humble parents. Today he is one of Milwaukee's wealthiest citizens, a self-made man.

Coming to this country years ago, he was for a time swallowed up in the great number of his fellow countrymen on the west coast. Finally he made his way to Oshkosh, Wis., a single member of his race in a strange place.

But Charlie Toy made friends easily. Gradually his quaint tea shop drew the highest citizens of the town. He prospered. It became necessary to make frequent trips to Milwaukee to make purchases. And then he outgrew the small town and came to Milwaukee to live, opening the Toy restaurant and becoming engaged in the importing business.

Several years ago he entered the motion picture business with the Toy Theatre. Now, although he refuses to comment, it is rumored that he intends to open a chain of American style movie houses in the Orient before his return.

His building on Second street and Grand avenue long has been the home of numerous film exchanges. Although many of them have announced plans to move into buildings of their own, Mr. Toy revealed on the eve of his departure that he will remodel the structure soon at a cost of $50,000.

His plans, as divulged to the building inspector's office, are to convert the third floor, now housing exchanges, into a cafe as an addition to his present restaurant on the second floor. He intends to furnish the place in costly style with silks and antique carvings which he will bring with him from his trip abroad. It will cater to bridge parties and those playing the Chinese game of fong tong.

Turn About Is Fair Play, So We Swipe from Sub Rosa

When this department recently had a few complimentary remarks to make about the Ascher house organ, Sub Rosa, Dr. Sam Atkinson, the editor, swiped 'em entire for an issue of that Chicago bulletin. Here's where we get even by burglarizing a few ideas from the latest Sub Rosa.

Particularly interesting, we think, is an editorial on "Good Will and the Theatre," which points out that, like electricity, good will is an intangible but mighty powerful thing, not "more or less an airy nothing."

"All business is built on service," says the writer, "and good will representing public opinion of that service comes near to being the foundation of business. This foundation is just as solid as ever it was. It is built upon the character of those who establish a business Monopoly has not been strong enough to overcome it. In fact, good will is eating up monopoly. That business is most successful which rests upon a strong and vigorous good will which has been built up by persistent and judicious advertising.

"The motion picture theatre is no different from any other business institution. Pictures, music and entertainment generally represent so much merchandise. We spend a great deal of money advertising these things. We should spend time, money and energy in building up the house and its service. The character of an usher will often determine patronage. The smile of a doorman may stamp a house as being different from any other in the neighborhood. * * * Let us build up the good will of our theatres. It will reward us many times over in dollars and cents."

DR. SAM ATKINSON

Editor of Sub Rosa, the Ascher house organ, and manager of the Calo Theatre, Chicago.

Next we come across, in Sub Rosa, a constructively worded complaint on poor service from distributors on accessories. "They often have very good exploitation accessories, but, nine times out of ten, they put them out long after we have run the pictures," about summarizes it. A good word is put in for trailers: "A good trailer on a good picture is a good money-getter." But if trailers are used indiscriminately, the article says, they "soon lose their value."

Then "Crawford" writes:

"An electric lighted box office, you know what I mean. Well, here goes: Every five inches will be an electric frosted globe around the entire box-office—some light! Come and visit me next week when it is completed. I believe the cashier will be able to see her tickets better, also the patrons can get their money out of their pocketbooks quicker. Last but not least—it will look pretty. Don't you think so?"

Sub Rosa has its quota of humor, as witness:

Little Girl (in theatre)—Mother, when do the Indians come in?

Mother—Why, there are no Indians in this show.

Little Girl—Well, then, who scalped all the men in the front row?

There's lots else of value in Sub Rosa, but space won't permit of its use here. However, as we have a touch of the "flu," are "broke" as the result of an argument in which three queens actually were silenced by three males, and fell out of the wrong side of the bed this morning, all contributing to a mean temper, we close with the quotation leading off this issue of Sub Rosa: "No amount of brilliance or personal charm will carry a man to the top and keep him there unless he can come up smiling day after day."

St. Louis Manager Risks Life to Prevent Robbery

Taking a chance of being killed, Ernest J. Lynch, manager of the Delmonte Theatre, 5630 Delmar boulevard, St. Louis, at 10:30 A. M. February 26, refused to obey the command of an armed robber to throw up his hands and ran from the theatre building and called the police. His action compelled three other masked robbers who were inside the theatre office and their lookout to flee in an automobile which had been parked in the rear of the house.

Lynch had not reached the theatre when the robbers arrived. A. A. Wagner, auditor, Miss Esther Levy, bookkeeper, and H. H. Niemeyer, publicity director, were awaiting Lynch's arrival to check up the receipts for Saturday night and Sunday, amounting to about $3,000. The money was locked in the safe.

The robbers backed the trio against the wall and proceeded to work on the safe. It was then that Lynch entering the front door of the lobby was ordered to throw up his hands by the lookout, but instead ran to telephone the police.

Cracksmen secured $106 from the safe of the Maffitt Theatre, Vandeventer and Maffitt avenues, Sunday, February 25. They overlooked $83.50 which was in the safe. The St. Louis Amusement Company owns the theatre.

With adjournment of the Missouri legislature but a few days distant the Committee of Fifty's film censorship bill can't possibly be passed. The measure was ordered to engrossment by the Senate committee on Criminal Jurisprudence on February 27 after being amended so that the governor, attorney general and secretary of state would constitute the official censor board, but without additional pay. The bill hasn't a fractional chance of passing in the House, and it is almost certain it will die on the Senate calendar.

Many prominent St. Louis bankers, business men and city officials were guests of Fred L. Cornwell at the opening of his new Leclaire Theatre, Moline, Ill., on February 23. The trip was made in a special car. Mayor Henry W. Kiel of St. Louis, City Comptroller Louis Nolte, Festus J. Wade, president of the Mercantile Trust, and Walter Smith, vice-president of the First National Bank, St. Louis, headed the prominents in the party.

A minor theatre deal of major importance was an announcement the past week that the St. Louis Amusement Company has taken a ten-year lease on the North Grand Theatre and airdome, Grand boulevard and Natural Bridge avenue, and the Zelphia airdome, St. Louis avenue west of Grand boulevard. Fred Warner and associates owned the theatre and airdomes which were rivals of the New Lindell, Grand boulevard near Palm street, and the Maffitt, Vandeventer and Maffitt, property of the St. Louis Amusement Company.

Spyros Skouras and his brothers and Harry Koplar own the St. Louis Amusement Company. They now control twenty-one theatres and airdomes, and it is said are negotiating for a few more North and South St. Louis picture houses. They have closed the North Grand, but will operate both airdomes in the Summer months. The First National franchise held by Warner has been transferred to the New Lindell.

R. A. Stierlin has disposed of the Fairy Theatre, 5640 Easton avenue, to Samuel Horwitz. The price paid was not made public but is said to approximate $50,000. The theatre has 500 seats.

Sigoloff Brothers, owners of the Union Theatre, have taken over the Elite Airdome, Eighteenth and Park avenue, owned by Mrs. Palma Farr. They plan to erect a 1,000-seat adjoining the airdome.

Negotiations are also under way looking to the construction of a new airdome at Mississippi and Park avenues.

The Shubert Vaudeville interests have closed the Shubert-Empress Theatre, Olive street near Grand boulevard, several weeks in advance of the scheduled date. Although an official statement was issued proclaiming the initial season of unit vaudeville at this house a success, in local amusement circles gossip has it that much red ink was used in the bookkeeping of the Empress. After being closed almost a week the house will re-open on March 11 with the Woodward Players, a dramatic stock company as the attraction. This organization has been playing at the Garrick Theatre and has enjoyed a good season. The Shuberts have announced they will re-open with unit vaudeville and revues next September.

St. Louis film circles have extended condolences to Mrs. Henry Turner of Poplar Bluff, Mo., whose husband, owner of the Jewel Theatre in that city, died very suddency on February 19. Acute indigestion was the cause.

Sam Bromley, of the Becker-Bromley Enterprises, is threatened with pneumonia. He contracted a very severe cold several days ago. Bromley promoted the beautiful Aubert Theatre which opened for business a few weeks ago, and is also interested in the Chippewa and Broadway theatres.

H. H. Maloney of Fort Worth, Tex., is the new assistant manager of the Missouri Theatre here. He formerly operated the Palace, Fort Worth.

Dominick Frisina, owner of the Elks Theatre, Taylorville and the Gem, Litchfield, Ill., has purchased Simplex-Mazda-equipped machines for those houses from the St. Louis Exhibitors Supply Company.

Another club has endorsed daylight saving for St. Louis and has forwarded a resolution to that effect to the Board of Aldermen. It is the Missouri Athletic Association. The local exhibitors' organization is watching the situation carefully.

Callers of the past week included S. E. Pertle of Jerseyville, Ill.; Harry Turner, Eagle Theatre, Pana, Ill., and R. Hinard, who is building a new house at Lebanon, Ill. He expects to open about May 1.

Los Angeles

Sid Grauman broke all records for continuous runs with "Robin Hood" at his Hollywood Egyptian Theatre. It has just started on its twenty-first consecutive week and is packing them in at both performances daily.

Herbert A. Dunklee, late a Vitagraph salesman out of the Salt Lake City and Los Angeles offices, has taken a five-year lease on the Academy Theatre, Forty-eighth street and Normandy avenue, Los Angeles, and is installing new seats and machines. He will open the theatre on March 10. David O'Lander, late a Hodkinson salesman out of Denver and Salt Lake City, will be the manager.

E. C. Bostick, manager of Loew's State, opened Sunday with "Toll of the Sea" as the feature and Bull Montana's comedy, "Rob 'em Good." In his new campaign for additional newspaper space, Bostick continues to top all other first run theatres in matter of amount of newspaper advertising.

A Universal Release

WHO SAID THAT SERIALS WERE DYING OUT

Not while theatres can make money with them, and Corseen, of the Roosevelt Theatre, New York City, finds a good serial a fine Sunday special. Note how he worked to get a good start for "The Social Buccaneer." It beat the feature showing.

Toronto Showmen Organize and Elect Nine Directors

Twenty-five exhibitors of Toronto, Ontario, representing the bulk of the independent picture theatre men of the city, held an important meeting at the King Edward Hotel, Toronto, on March 1, when the Motion Picture Exhibitors Co-operative Association was organized, with a temporary board of directors comprising nine local managers. It is the intention of the new organization to deal with the C. O. D. clause in rental agreements, to oppose Daylight Saving in Toronto and to seek relief from the regulation requiring all advertising matter to be censored by the Ontario Board of Moving Picture Censors.

Harry Alexander, proprietor of the Park Theatre, Toronto, presided, and the directors provisionally elected included: William Bailey, temporary chairman, Cum-Bac Theatre; William Brady, Madison Theatre; H. Ginsler, Iola; Harry Alexander, Park; J. D. Goldhart, Duchess; I. Cohen, Classic; W. Ball, Revue; W. Appleton, Queen's Royal; J. R. Foy, Wonderland, and J. Starkman, Vermont.

Addresses on current subjects were made by William Brady, who has been president of the Ontario Moving Picture Exhibitors Protective Association for years and William Bailey. The motion to organize the new local association was made by Mr. Brady and seconded by Mr. Starkman. S. Lent moved that a board of nine members be appointed, this being seconded by Mr. Goldhart. On the motion of Mr. Alexander, Roy Lewis was elected secretary of the association.

Those present, not including the members of the board, were: M. Mental, Park Theatre; A. Lester, King Theatre; S. Besvenick, Moss Park; L. Rosenfield, Pastime; S. Lent, Dundas Playhouse; S. Lester, Doric; S. Friedman, Monarch; J. A. Boyd, Model; J. T. Isbell, Rex; S. Ulster, Victoria; H. Rottenberg, Pickford; A. Applebaum, Reo; Sam Bloom, Academy, and others.

Claiming that sentiment toward daylight saving had changed, a deputation representing the exhibitors of Toronto, Ontario, waited upon the Toronto Board of Control on Thursday, March 1, to oppose the local reenactment of a daylight saving measure this year. The spokesman for the delegation was John A. Cooper, who declared that changing the clock had interferred seriously with the moving picture business.

Representatives of a local women's organization also appeared before the Board to point out how daylight saving disturbed the routine of the home and how it affected the habits of children. The Board of Control decided to hear a deputation of local mothers on the subject in two weeks' time. In the meantime, the Board is withholding action.

Bert Blackmore, for a number of years with the Pantages Theatre in Edmonton, Alberta, has been appointed manager of the Empress Theatre, a local house operated under the direction of the Famous Players Canadian Corporation, Toronto. Mr. Blackmore returned to Edmonton recently from Chicago, where he had been managing various theatres of the Asher chain and had also gained prominence in vaudeville circuits of the United States.

L. R. Acker, of Halifax, N. S., has completed a deal whereby he has taken over the Strand Theatre, Halifax, the latter house having been operated a number of years by J. M. Franklin. Acker's Family Theatre in Halifax is being closed, it is announced. Mr. Acker also has the Orpheus Theatre in the same city, as well as a theatre in Dartmouth, N. S. Mr. Franklin continues as lessee of the St. John Opera House, St. John, N. B., and of the Community Theatre, Halifax.

James Adams, manager of the Dominion Theatre, Vancouver, B. C., has been appointed manager of the big Capitol Theatre at Calgary, Alberta, by the Famous Players Canadian Corporation, Toronto. Victor Winning, assistant manager of the Capitol Theatre at Vancouver, has been placed in charge of the Dominion, Vancouver. All three theatres are directed by the Famous Players Canadian Corporation.

Loew's Court Theatre, Montreal, which has experienced various changes of fortune, has been taken over by J. Sparrow, lessee of His Majesty's Theatre, the one legitimate house in Montreal. The Court will continue to operate as a picture theatre.

Announcement is made that the System Theatre, Phillip's Square, Montreal, will be torn down in May, following the termination of the lease by the Universal Film Company, to make way for a large office building. John T. Fiddes, former manager of the System Theatre, is now manager of the Capitol Theatre, Winnipeg.

A Universal Release

MAKING VALENTINO WORK ALL DAY FOR "ALL NIGHT"

J. C. Wodetsky, of the Regent Theatre, Kalamazoo, Mich., believes in plenty of poster material in the lobby, but he does not overcrowd, though this photograph shows twenty pieces used for the revival of his old success.

Cincinnati

One of the busiest picture places in Cincy is the municipal theatre which was recently opened by the city on the top floor of the City Hall. It is being conducted by the Board of Examiners of the Motion Picture Operators for the purpose of testing the knowledge of projectionists. The Nicholas Power Co., of New York City, donated the machine, while Local No. 165 of the operators' union in connection with the Motion Picture Exhibitors' Association donated the funds for the installation of the necessary equipment.

Manager Francis Gilbert of the Shubert Theatre comes forward with the announcement that the swan song has been sung for the Shubert unit and vaudeville shows at his house and that he has arranged to show the Italian film, "Fabiola," for the week of March 11. Thereafter it is understood that the house will show Shubert legitimate attractions.

The Literary Theatre at Wellsville, Ohio, is among the newest picture houses to open in that vicinity. This is the first theatre project in the Wellsville district since the old Valley Theatre was closed several years ago, the Valley being prominent in its time as one of the earliest burlesque houses.

Joseph Modi reports from Barnesville, Ohio, that he will begin work on a new picture house soon. The seating capacity will be around 1,000.

A few days ago Manager John Schwalm of the Rialto Theatre, Hamilton, Ohio, showed his initial Urban's Statesmen's Classics, the film depicting the life of Alexander Hamilton. On the way out after the picture a lady was heard to remark to her escort that she had enjoyed the program immensely, but she never knew before that they had moving picture cameras as far back as Alexander Hamilton's time. Can you beat it?

Manager Jules Frankel says he is cleaning up with "The Flirt," the first week's business going way beyond his highest expectations. The picture will doubtlessly have a four weeks' run at Frankel's house, known as Gifts Theatre. Other return showings include "The Voice from the Minaret," at the Family, following a screening at the Walnut last month, while the Walnut Theatre is holding over "The Christian" for a second week. The Family and Walnut are both under control of I. Libson.

Over in Hamilton, Ohio, Managing Director Fred Meyer succeeded in locating an antiquated horse-drawn fire engine, which he sent out daily through the streets of the downtown business section advertising "The Third Alarm." After the engine was through making its daily rounds it was placed on display in front of the Palace Theatre, where it continued to attract attention.

Richard Barthelmess and Dorothy Gish

in

"THE BRIGHT SHAWL" a First National Picture.

Ben Blumenthal presents

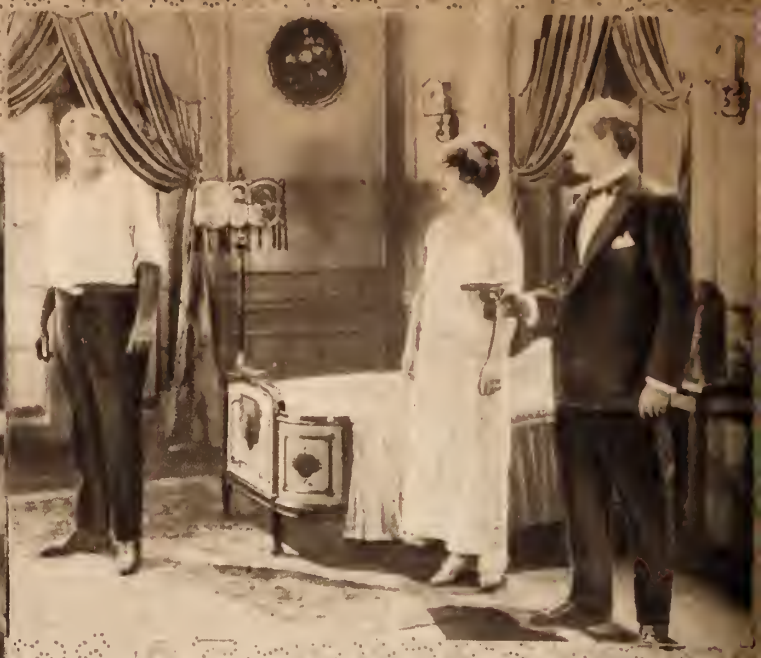
Emil Jannings in " OTHELLO"

American and Canadian Rights Controlled by Export and Import Film Co. and David P. Howells

Scenes from
"PLUNDER"
starring Pearl White
a Patheserial

"TENTS OF ALLAH"
with
Mary Alden and Monte Blue
An Associated Exhibitors Picture

Jack Mulhall in the "SOCIAL BUCCANEER" a Universal Chapter Play.



"ONE MILLION IN JEWELS"

with

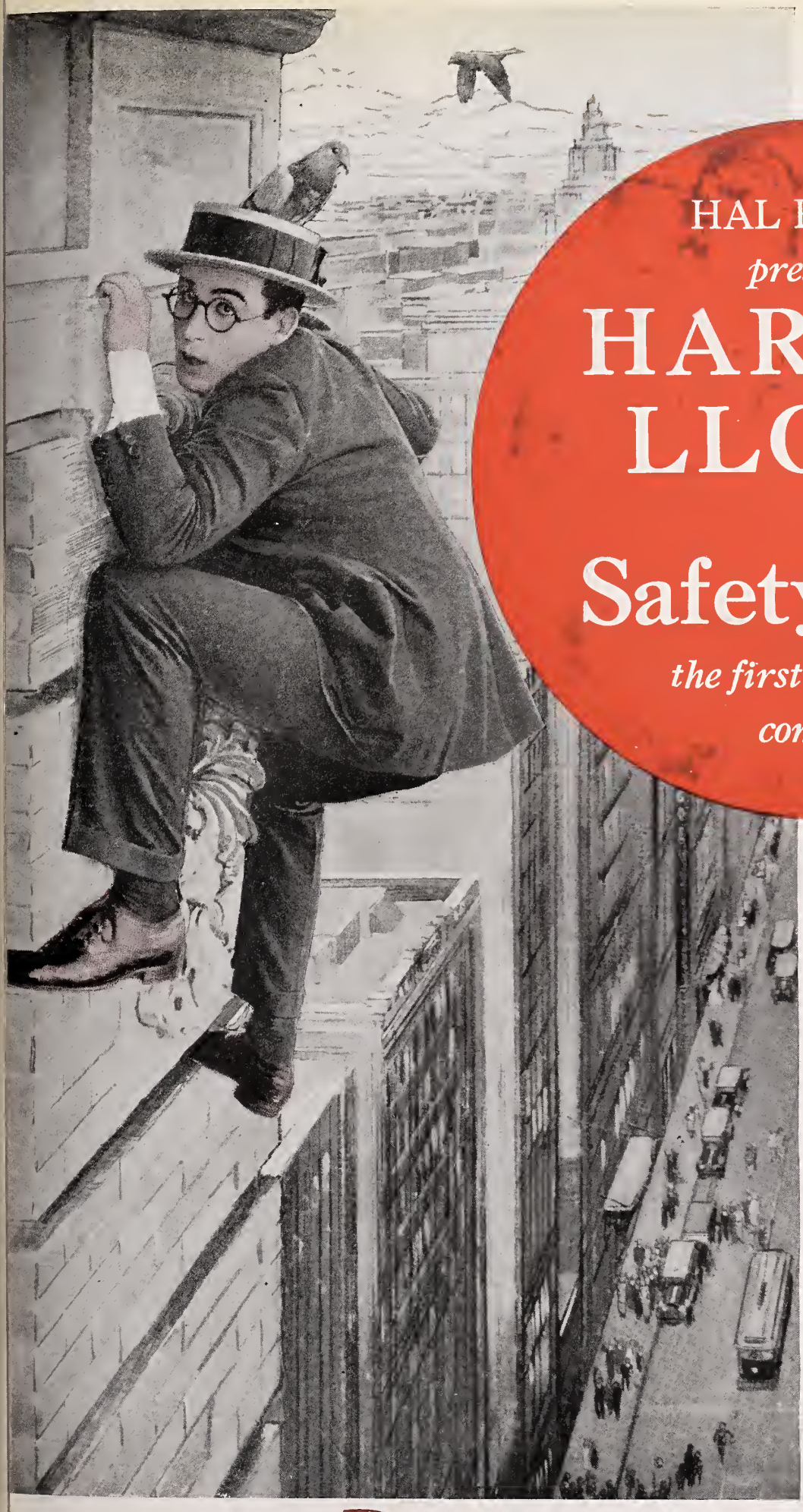
J. P. McGowan, Helen Holmes and Elinor Fair

A William Brush production distributed by American Releasing Corp.

"BLIND JUSTICE"
an Edward Sloman production distributed by Mastodon Films, Inc

"IN DUTCH"
featuring Bobby Vernon

Christie-Educational comedy



HAL ROACH

presents

HAROLD LLOYD

in

Safety Last

the first seven reel comedy

Pathécomedy

TRADE MARK

Pathécomedy
TRADE
MARK

HAROLD LLOYD

in

Safety Last

You have seen "Dr. Jack" and "Grandma's Boy." You have thought that the number of laughs in each could never again be equalled. You have seen the greatest dramatic features where thrill followed thrill, and you felt that the utmost in thrills had been accomplished.

Now you will see a picture greater in thrills than any drama; greater in laughs than any comedy; greater in everything than anything you have ever seen before!

Pathécomedy

TRADE MARK

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

HAROLD LLOYD

in

Safety Last

Harold Lloyd and Hal Roach have for years been making comedies that with every picture have been getting better and better.

With each great picture it becomes harder and harder for star and producer to make one even greater.

When "A Sailor Made Man" was released every critic felt that the utmost in comedy had been created.

Yet "Grandma's Boy" followed and exceeded it. Then "Dr. Jack" topped the amazing records made by "Grandma's Boy" both in house receipts and in laughter.

"Safety Last" has accomplished the apparently impossible by being better. It has proven that there are no limits of achievement for Harold Lloyd.

Pathécomedy

TRADE MARK

Censorship Spectre Again Is Manifest in California

The spectre of censorship is appearing again and a bill to this end has been introduced into the State Legislature by Assemblyman D. C. Williams, of La Grande, Merced County. This measure, which is being opposed by exhibitors generally, provides for a board of review which will appoint viewing committees for different sections of the state. Fees of $2 a reel of 1,000 feet must be paid by the exchanges handling the film and the expenses of the board will be paid from this source. According to the proposed measure, all films to be shown in this state after August 1, 1923, must be inspected by the state board.

Irving Ackerman, of Ackerman & Harris, San Francisco, is in New York on a business mission, and his partner, Sam Harris, has just returned from Los Angeles where negotiations have been under way for some time for the purchase of Sid Grauman's Million Dollar Theatre. The local firm has secured a lease on the Orpheum Theatre at Salt Lake City and is preparing to greatly expand its Western interests. The Salt Lake house seats 2,500 and will be devoted to feature pictures and vaudeville.

Manager I. E. Phelps of the Tivoli Theatre, is greatly pleased with the pictures that have been booked by this house during the past several months. It has been a long time since a picture has not run there for two weeks.

The Pacific Theatrical Enterprises has been incorporated at San Francisco with a capital stock of $500,000, by E. R. Hough, R. M. Salmonson and H. Lonigo.

Among the visitors of the week have been W. Stuart Webster, Woodland; John Di Stasio, of the Liberty Theatre, Sacramento; Henry Heber, of the Sequoia and Majestic theatres, Sacramento; J. L. McInerney, of the Solano Theatre, Fairfield; Oscar Atkisson, of the Bell Theatre, Livermore, and Frank Atkins, of Marysville.

Jack Stebbins, who recently came to San Francisco to become house manager of Loew's Warfield Theatre, has returned to New York. Lionel H. Keene has been made active managing director of this house and the position of manager has been done away with. He has as assistant Hal D. Neides, who is in charge of the detail work of the house.

Jack Partington has booked "Driven," Brabin's classic of mountaineer life, for the Granada Theatre for Easter week.

The Frolic Theatre is meeting with great success with its serial, "Around the World in Eighteen Days," business increasing week by week. Manager Joseph F. Enos opines that in time to come the large houses will make use of serial pictures, just as the leading magazines make use of serial stories.

Tom O'Day has taken over the Rose Theatre at Roseville, Cal., and will operate it in conjunction with the Vallejo Theatre at Vallejo, Cal. It's a case of pinning a rose on Tom.

The Superba Theatre on Haight street, San Francisco, has been stripped of equipment and will be transformed into stores.

Walter S. Preddey has purchased the equipment of the Gem Theatre, San Francisco, recently damaged by fire.

George W. Breck and associates are erecting a theatre at San Anselmo, a suburb of San Francisco.

Ben Cunha is making extensive improvements in his theatre at Halfmoon Bay, Cal., and has purchased new seating equipment from Walter S. Preddey, of San Francisco.

W. W. Bascom, of Sisson, Cal., has added another projection machine to his equipment.

Seattle

The proposed 10 per cent tax on theatre admission tickets, known as Senate Bill 134, was killed February 27 when the Senate unanimously adopted a report of the Committee on Revenue and Taxation recommending that the bill be indefinitely postponed. A similar bill was killed in Salem, Oregon, after a united demonstration and protest of film men and theatrical interests, similar to that sent from Seattle to Olympia by special train last week.

Ed Hudson has sold out his interest in two houses in Albany, Oregon, to his partner, Mr. Rollins.

L. M. Oleson has purchased the Liberty at Everson, Wash., formerly owned by Webster & Walsh.

"Robin Hood" has been so thoroughly exploited in advance that in spite of advanced charges and the promise of an extended engagement the lineup evenings is over a block long. Matinees are practically capacity and word of mouth advertising is tremendous. The management of the Liberty, where the picture is showing, got behind it 100 per cent with elaborate marquee trimmings, lavishly costumed usherettes, and some mighty classy window tieups. The town is well papered. Oliver Wallace, famous organist, who renders a special prologue, is also a heavy drawing card. The Liberty is certainly stepping out since it was all made over.

Seattle is standing in line this week outside of the Coliseum Theatre waiting its turn to learn how to grow "Better and Better." In spite of the fact that an ordinary program picture provides the feature of the bill, attendance is holding up nicely.

"Seattle's Finest," their wives and families had a special preview of "The Ghost Patrol" at the Columbia Theatre Friday night. The boys in blue gave it their enthusiastic okeh and offered to send bulletins to their members and police magazines, official publication, etc., commending the picture, which is doing a nice business this week.

Fred Walton, of Bellingham Theatres, dropped into Seattle to look things over this week. Among other things, he took back with him all the latest Baby Peggy pictures.

Speaking of juvenile stars, Wesley Barry has played to honest-to-goodness-cross-your-heart capacity all through Montana, where he is giving personal appearances. He is on his way to Seattle. Wesley recently told the Rotary Club that he studies regularly so that he can qualify for a real screen star when his freckles cease to be an asset.

We have it on the word of Ascher Brothers' house organ, Sub Rosa, that "in spite of the censors, it is becoming increasingly difficult for a Mack Sennett bathing girl to be vaccinated where it doesn't show."

Wally Reid
You're in the heart of the American People
You Made a Masterpiece ~ When You Made
CLARENCE
A picture that will live forever

A Paramount Release

TWO PHILADELPHIA EXHIBITORS ADMIRE THEIR OWN IDEA

Sam Nathan and Al Stiefel, of the Poplar Theatre, are willing to admit that this is a fine display for "Clarence." The sign was made with an eye on St. Valentine's Day, as probably you will have guessed, but it is a pretty conceit.

Chicago Pioneer House Sold; Consolidated Company Moving

The Stony Island Theatre at 6839 Stony Island avenue has been sold to David Rosenbaum for $200,000, who will remodel the building for business purposes. The sale marks the passing of another pioneer movie house here.

The Consolidated Realty and Theatre Corporation, who operate a string of theatres in the surrounding territory and several large houses in Indiana cities, are moving the Indianapolis office to this city and will only retain a sales office in the Hoosier capital.

The many friends of Arthur Schoenstadt, of the Schoenstadt chain of theatres, who has gone abroad for a several months' trip over the Old World, are looking forward to receiving a lot of interesting letters on the European theatre conditions.

D. W. Lee is now with the Palace Theatre at Monmouth, Ill.

Louis J. Murphy, manager of the Majestic Theatre at Spring Valley, is busy at work on plans for his new house, to take the place of the old Majestic Theatre that was recently destroyed by fire. He plans a one-floor house that will be modern in every way and a credit to his town.

The many friends of R. A. Warren, manager of the Palace Theatre at Chillicothe, will be sorry to hear of his death from pneumonia. He was well known to the trade.

The new Court Theatre at Whiting will open early this month under the management of M. Obrisk. The new house will seat 1,000.

E. H. Christie of the Elmo Theatre has added the Ben Hur Theatre to his string of houses and will make some improvements.

Al Steffes, president of the Minnesota association, accompanied by Joe Friedman, Harry Dryer and John Campbell, were in the city recently to confer with the local committee regarding the national convention and exposition to be held here in May.

R. C. Williams of the Majestic Theatre at Streator is spending a few weeks on the west coast for a long overdue vacation.

Will Sohm, manager of the Belasco Theatre at Quincy, is out after a severe siege of pneumonia and is gradually recovering his strength.

Manager Sam Atkinson of the Calo Theatre on North Clark street made a big hit with his many Swedish and Norwegian patrons by engaging a Norwegian glee club of sixteen voices for a two-day stay at the house. They sang to a full house at every performance.

Ned Holmes, well known to the movie folks of the city as the man who put over the long stay of "The Four Horsemen" at the LaSalle Theatre at legitimate box office prices, and now chief of the First National exploitation depratment, is expected here in a few days on a business trip and visit with some of his old friends in the city. This is his first trip here since his step up in the movie world and the boys will all be glad to see him.

Ernie Grug of the Park Manor Theatre and Izzy Gumbiner of the Banner Theatre are on the sick list. Too much flu, perhaps. Hope to see them out soon.

Samuel Levin has sold the theatre and business block on the northeast corner of Crawford and Lexington street to Abe Adler and Joseph Levin for an indicated $110,000, subject to $50,000 mortgages.

The many friends of Joe Koppel along the movie row are glad to hear he has completed the improvements in the Village Theatre at Wilmette and the village now boasts of a modern movie house. Even radio concerts are on the programs.

Max Balaban, of Balaban and Katz, is visiting the movie coloney on the west coast and combining business with pleasure on the trip.

Charley Mensing of the Orpheum Theatre of Detroit, but formerly with the Lane Court Theatre here, was a visitor in the city last week.

Martin Meehan, assistant manager of the Ascher's Chateau Theatre, located across the street from the Marigold Gardens where Rodolph is showing this week with his wife in their dance specialty, goes out all slicked up, they say, and the crowds just naturally follow him into the theatre.

The National Theatres Corporation are having plans drawn for a 3,000-seat house to be located at Halsted and Seventy-ninth street.

W. J. Quinn has been made general manager of the Orpheum Theatre at Bay City. He was formerly with the Strand at Pontiac.

Ralph Crocker expects to open his new theatre at Elgin by May 1.

Harold Christensen has been made assistant manager of the Calo Theatre at Clark street and Balmoral.

The Princess Theatre at Galesburg has been sold to Stuart Reed, who will make some improvements in the house and enlarge the programs.

Frank Davidson and John McConathy have taken over the management of the Dreamland Theatre at Roodhouse from Ross Denny, who will engage in other lines

The R. D. Williams Amusement Company has been incorporated with a capital of $150,000, by R. D. Williams, Fred Siessman and G. F. Eshnroder, to operate theatres and other places of amusement.

Sam Levine of the new LeClaire Theatre at Moline has one of the niftiest houses in the state and the opening of the new house was a banner theatrical event of the Tri Cities. The house is located in the new LeClaire hotel building and local capital made the new structure possible.

J. T. Bunce has bought the interest of S. Shaffer in the theatrical business they had built up at 927 Monroe street.

The many friends of H. Leopold Spitalny, musical director of the New McVickers Theatre, will be sorry to learn that illness has kept him confined to his quarters. Pietro Cavalli is conducting the orchestra.

The Palace Theatre at Moline was seriously damaged by fire last week and the loss, it is stated, will exceed $18,000, partially covered by insurance. It is planned to make prompt repairs and open the house when they are completed.

John J. Jones, of Jones, Linck and Schaefer, has recovered from his severe illness and is back on the job as booker for the firm.

The Mattfeldt Columbia Company has been reorganized by Sidney Anschell, S. M. Anschell and A. D. Mattfeldt to operate concessions in movie theatres and other places of amusements, with a capital of $75,000.

Manager Aylesworth, of Ascher's Portage Park Theatre, has hit on the scheme of boosting his midweek matinees by admitting an extra lady with every ticket sold for these special matinees. In addition to the regular musical and movie program, a series of Great Authors films are shown the ladies.

The three detectives who were indicted for maltreating Edmund Fitch, organist at the Stratford Theatre, have been suspended from the police force until they can clear themselves of the charge.

According to the latest word along the row, the Aschers' Kenwood Theatre will be leased by other interests after the first of May.

The management of the Stratford Theatre at Halsted and Sixty-third streets is surely on the job these days. Last Sunday Manager M. B. Slott had Eddie Cantor over for a couple of personal appearances and packed the house. Manager Slott believes in getting the people to talk about his house and sooner or later they will pay him a visit.

The Chicago Theatre pulled off Syncopation Week the week of March 4 and eight numbers, with Douglas McLean in "Bell Boy 13," brought standing room only for the big house most of the seven days the big bill was on.

The long run of "Robin Hood" at the Roosevelt Theatre closed last week and Charlie Chaplin in "The Pilgrim" opened.

Word has been received here from Los Angeles that Morris Katz and Max Balaban, of Balaban & Katz, are giving the new theatres along the West Coast the once-over and that the new Grauman Theatre built along Egyptian lines has met with their fancy. The report says that the firm contemplates building another new house in this city, location unknown as yet, with the Grauman house as a model. The rise of the firm of Balaban & Katz as leaders in the movie field has been one of great interest to the public.

The new McVickers had a startling stage prelude called "In the Garden of Eden" to go with the Paramount picture, "Adam's Rib." Boris Petroff and Marjorie Linkeen were the stars of the presentation.

The new Capitol Theatre at Kedzie and Lawrence opened on March 7 with an elaborate program headed by "Quincy Adams Sawyer" and some fine presentations. Edward Benedict gave a concert on the grand organ. The theatre is a credit to the northwestern section of the city.

Fire destroyed the film of Wallace Reid in "Thirty Days" at the Central Park Theatre. The efforts of the management to secure a duplicate for the Sunday performance proving unsuccessful, they substituted Elsie Ferguson in "The Outcast" for the holiday feature film.

All New England Rallies to End Double Feature Policy

Exhibitors in New England are to receive the co-operation of exchangemen in an attempt to be made next season to break the "double feature" evil in that territory. It is a fact that the New England theatregoers, accustomed to seeing two features on one bill plus a comedy and news reel, have rebelled at every effort that has been made by regular exhibitors to a one-feature bill. The experimenters have lost considerable money.

Particularly true is this of the bigger cities in New England. The smaller towns have gone along showing with pictures at 10 and 15 cents and profited. But not so in towns like Boston, Providence, Worcester, Manchester, Portland and New Bedford. There the public demands two features. How this policy is going to be broken, however, remains to be shown. Distributors are complaining because, they say, the double feature policy, makes it impossible for them to get their territorial percentage of gross business out of business. Exhibitors, on the other hand, are complaining about high prices.

That 1923-24 is going to develop an interesting war for film in Providence, R. I., is generally conceded. On March 31 the Shubert-Majestic, now playing legitimate shows booked out of the Shubert offices, will be reclaimed by its owners, Burton and Alton Emery, and converted into a picture theatre. Al Emery will manage, while Martin Tuohey and Bill Mahoney, managers of the two other Emery houses, the Emery and Rialto, respectively, will book the pictures.

The opening of the Majestic as a first-run, high-class picture house will further complicate matters insofar as picture bookings are concerned. The Majestic will be virtually the only first run de luxe picture house in New England. Presentations will be fashioned after that given by the Rialto and other Broadway houses with a 30-piece orchestra a feature.

The opening of the Majestic will give Providence seven first-run houses downtown. They are the Modern, Strand, Majestic, Rialto, Emery, Fay's and Victory. The first two houses are hooked up with First National and Paramount pictures. They also buy independently, having acquired the Warner and Principal Pictures output. The Emery interests have the Metro, Universal, Fox and Al Lichtman product tied up. Fays is buying all the Vitagraph, Charles C. Burr, American Releasing Company and Pathe, while the Victory, owned by the Edward F. Albee interests and booked by Arthur G. Whyte out of the New York Keith offices, handles the Goldwyn, United Artists, Allied Artists Distributors and Producers and Federated (Sam Grand) and other independent product. These houses will need the following product next season:

Majestic	104
Rialto	104
Emery (twice a week vaudeville combination)	104
Victory	104
Modern	104
Strand	104
Fay's	52
Total pictures in 1923-24	678

Where all these first-run pictures are coming from remains to be seen, Providence exhibitors themselves taking a pessimistic attitude.

Senator Hartford is to have more opposition. The new house the Greenstein brothers are building opposite his Imperial Theatre, on the site of the old Pawtucket, R. I., railroad station, is to be opened on Easter Monday.

New England is this week furnishing theatres for two world premier presentations. At the Park Theatre, Boston, Warner Brothers' Harry Rapf special, "Brass," is being shown for the first time at $1.50 top. This picture will run at the Park as long as the public pays. Down at Providence, R. I., Equity's latest Daniel Carson Goodman pictue, "Has the World Gone Mad?" is topping the bill at the Victory, the only house in that town not showing the Chaplin feature, "The Plgrim," that house's allotment having been taken over by the other Keith house, the Albee, where a feature picture is being shown there for the first time in the history of that house.

The film censors of New England have hit upon a plan of their own insofar as reviewing pictures are concerned. And, incidentally, it is one that meets with the approval of exchanges, for it prevents unnecessary cutting and general mutilation of prints. John Casey, Boston's famous censor, has secured a complete list of releases from various exchanges and these are being gone over by Casey and the other critics in a way that can not help but develop further co-operation between these official reviewers and the exchanges and exhibitors.

This is the week when "The Pilgrim," Charles Chaplin's First National production, is being generally released in New England. Five of the present first-run houses in Providence are showing the picture this week. Harry Crull, who has been making things hum at the Albee Theatre since taking the managerial reins of the Keith-Albee interests in Rhode Island, is installing "The Pilgrim" into the Albee Theatre this week, holding a "Keith Komedy Karnival" week.

Councilman Denis A. Hogan of Springfield, discussing the fuel situation in New England, declared recently that motion picture interests could perform a great education service if they would take films of scenes at coal yards and municipal distributing centres in New England cities and towns, combine them in one film and send it to Washington to allow officials to see for themselves just how serious the coal situation really is in this section of the country.

C. H. Ross, who has been successfully managing the Lancaster Theatre for some time past, has resigned to accept the manager's office at the Fenway Theatre.

Upwards of 2,000 of the men and women employes of the various departments of the city of Boston were the guests last Sunday afternoon at the Globe Theatre of the new Boston Conservation Bureau, of which M. Douglass Slattery, Marcus Loew's Boston representative, is chairman. By means of motion pictures, health and safety inspiration were given. The films included a new one on street accident prevention, and one dealing with the current fuel situation. The safety film, entitled "Why Are We Careless?", was shown for the first time. The fuel film, "How Boston Relieved the Fuel Situation," has been shown in various municipal buildings heretofore.

A. M. Percherson of Springfield, Mass., has sold the Pastime Theatre in Chicopee Center to H. E. Fortier of Worcester, Mass. The Pastime is one of the two largest theatres in Chicopee Center. It was purchased two years ago by Mr. Percherson and has been under the management of C. E. Dillenbeck. K. H. Fortier, a son of the new owner, will be manager. The Pastime will be remodeled and new projection machines and screen will be installed.

The Goldstein Brothers Amusement Company of Springfield, Mass., put over a barrage of publicity for "Robin Hood," which was the feature for eight days beginning Sunday, March 4. A prize of $10 was offered to the patron who could detect Mary Pickford in one of the mob scenes. Two orchestras were employed to furnish continuous music as the show is from 1 p. m. until 11 p. m.

Fox's Theatre, Springfield, Mass., tilted the house price scale for the showing of "If Winter Comes," which was the attraction the week of March 4. The top price in the afternoon was 50 cents and at night it was 75 cents.

The new LeRoy Theatre in Pawtucket, R. I., is nearing completion and work is being rushed so that the opening may take place before summer. The LeRoy will be the largest theatre in the state. The seating capacity will be more than 3,500.

George Markell, manager of the Strand Theatre, Pittsfield, Mass., emulated the example of another noted George—Washington—when he used a corking good advertisement for his Washington's Birthday program. At the top of the space was a cut of the first President and under this were the words: "I cannot tell a lie—this is the best program I ever have arranged." Of course George—Markell—signed his name.

L. Harry Raymond has assumed charge of the Capitol Theatre in Springfield, Mass. He was manager of the Goldstein Brothers' Colonial Theatre in Pittsfield for three and one-half years and also was lessee of the Union Square Theatre in the same city. Before going to Pittsfield Mr. Raymond managed a theatre in Fall River.

Prof. Arthur Brunelle of Lewiston, Me., has composed an overture which he has named "Empire Overture," in honor of the Empire Theatre. The theatre orchestra featured it during its programs for an entire week.

Worcester, Mass., firemen, their families and friends were guests of Manager Clarence Robbins of the Strand Theatre at a special preview showing of "The Third Alarm."

The advance advertising for "Robin Hood" at the Broadway Theatre and "If Winter Comes" at Fox's Theatre, Springfield, Mass., resolved itself into somewhat of a battle to impress upon the public this fact—that no other theatres in Springfield ever can show either of the features.

The report has been confirmed that Abraham Goodside has acquired the Strand Theatre in Portland, Me.

J. J. DeWald, formerly manager of B. F. Keith's Colonial Theatre in New York City, now is manager of the Empire Theatre in Fall River, Mass., which now is under the direction of the Keith interests. The latter has a five-year lease at a rental reported to be $25,000 a year. The Empire, although erected only four years ago, will be redecorated and remodeled and begin its career as a Keith theatre on April 1. Mr. DeWald was given a farewell party by members of the Colonial Theatre staff on the eve of his departure from New York to Fall River. A dinner was served on the stage.

Ice-Bound

In connection with the ice blockade which kept the island of Nantucket in frigid isolation for a period of eight days, and which was lifted last week by the milder weather conditions, it is interesting to note that there was only one moving picture reel on the island during that period and everybody saw that reel the first night of the blockade. Then the movie houses closed up until Old Man Winter, censor extraordinary, decided the time had come that the people had amply digested the first picture and were ready for another one.

Connecticut

An attachment of $9,000 has been placed upon the Grand Theatre, Hartford, Conn., in the case of Ernest W. Michelfelder, of New York City, against Abraham D. and Isadore E. Goldberg and Charles Finberg, of Hartford. Michelfelder seeks damages of $9,800. He alleges that Finberg represented to him during February that he (Finberg) was in full control and possession of the Grand and all its furnishings, and that the Goldbergs, who own the building, also made the same representations. Michelfelder thereupon entered into a contract with Finberg for the lease of the theatre. He says he gave $2,000 in cash and notes for $1,000. He later learned, he says, that Finberg did not control the Grand and that he therefore was unable to go ahead with his plans. The Grand previously was under the control of Max Spiegel.

Representatives of the various organizations united with the Hartford Council of Women's Clubs were the guests of Manager Harry Needles in the Princess Theatre in Hartford, Conn., at a private showing of "The Flirt."

Manager Gilbert of the Strand Theatre, Hartford, Conn., had twenty clergymen of Hartford and vicinity and their wives as guests at a private screening of "The Christian."

Henry H. Jennings, for many years actively engaged in the theatrical business, died February 27 in his home in Hartford, Conn. In 1892 he became manager of Proctor's Theatre in Hartford and some time later he purchased the theatre. At one time he was a partner of Herbert C. Parsons, who is now manager of Parson's Theatre, Hartford, in the Park City Theatre in Bridgeport. Mr. Jennings was the founder of Bridgeport Lodge of Elks.

Wilson J. Uberroth, formerly manager of the Stamford Theatre, Stamford, Conn., died recently in his home in New York City. He was the second man to hold the position as treasurer at the Empire Theatre, New York. His wife survives.

"Pop" Dibble, of the Park Theatre, Branford, Conn., visited Moving Picture World's office on Tuesday of this week during a trip to New York City to confer with companies regarding bookings. The "Daddy of 'Em All" wore an expansive smile, having just called on Universal, and talked over their plans to give special publicity in his home state to the International News Reel that shows "Pop" at the crank of his ancient Edison No. 1 machine.

"What's on your chest?" we asked.

"Nothing special," said "Pop." "Everything is moving smoothly. I'm a lucky exhibitor, as I get my film in perfect condition and can call the exchangemen my friends. Then, too, spring is coming."

Puritans Win Over Theatre in Buffalo Suburb Election

Kenmore, N. Y., a suburb of Buffalo, was about to have a picture theatre. All the builders wanted was permission to show pictures on Sunday, but at the town election held last week the faction headed by Walter Ducker and opposed to Sunday pictures triumphed over Fred C. Hill, with the former being renominated for village president, receiving 290 votes to 162 cast for Hill.

The Sunday motion picture question was the chief issue threshed out in the battle. The village board, which numbers five and is headed by Ducker, is unofficially on record against Sunday movies. Its stand on that issue is said to have the support of the churches. The element led by Hill was said to favor pictures on Sunday, though no open advocacy of that plan was made by that faction.

Ducker, on the other hand, made no secret in his campaign of the fact that he is against Sunday shows. If re-elected he will have back of him a board with a majority opposed to pictures on Sunday, so unless the result of the caucus is reversed in the election the outlook is that Kenmoreites, no matter how much dressed up they may be on Sundays during the coming year, will have no place to go but church. It is reported that the Shea Company, of Buffalo, was willing to build a house provided Sunday shows were O. K.

Notice of appeal from the lower court's decision in the case of J. Perman against the Ellen Terry Theatre Corporation and Joseph A. Schuchert, has been filed in the Erie county clerk's office. Mr. Perman charges he gave Mr. Schuchert $100 as a deposit to bind an agreement to purchase the Ellen Terry and that Mr. Schuchert failed to carry out his part of the bargain. The case was non-suited in the court in which is was first tried.

The Criterion opening date has been set back a week. The house will open Monday, March 19, with vaudeville, second run Paramount pictures and tabs. Lionel Edel will be manager. "When Knighthood Was in Flower" will be the first film attraction. There will be four shows a day, starting at 2 p. m.

The Rotary Club of Niagara Falls, Ont., gave a fine program in the new Web Theatre in that city on the evening of March 1 for the benefit of the crippled children of the vicinity. A picture called "Give the Crippled Child Its Birthright," was one of the features.

Louis Eisenberg, manager of the Elmwood Theatre, went searching for a gas leak in the cellar with a match. He found it. But you ought to see Louis!

The name of the Red Jacket Theatre, Buffalo, has been changed to the Seneca. It is being remodeled and will open shortly. George E. Williams, manager of the Linden and president of the Western New York unit of the M. P. T. O. of New York, Inc., is booking the house.

Arthur J. Martel, formerly at Gordon's Capitol Theatre, Boston, and billed as the highest salaried organist in the world, made his debut this week as the feature organist at the Lafayette Square, succeeding C. Sharpe-Minor, who is now playing at the Rialto in New York and who, it is understood, will soon begin a tour of the country, playing at some of the larger theatres.

Ralph W. Thayer, who recently resigned as manager of the new Strand Theatre in Niagara Falls, has been appointed manager of the house operated by Paramount in Mexico City, succeeding William Fait, Jr., who left that city to take over the management of the Eastman in Rochester. George McKenna, formerly assistant manager at the Strand, has been appointed manager of the Cataract next door.

When Arthur J. Geis, of Cincinnati, the organist who was engaged to play a week at the Lafayette Square Theatre, walked into the lobby of the Lafayette Hotel and demanded a room, Assistant Manager Brown scratched his head and frowned. Geis is six feet nine, and wanted an extra large bed so he could stretch out comfortably. They were going to fix up the ball room at first, but Geis said that would be a trifle too large. Finally the bed was found and Art got in the hay.

"America is moving picture mad. The industry is highly commercialized and those who are furnishing moving pictures to the American public are furnishing what the public wants—or what it thinks it wants. And what does it think it wants? Excitement, titulation, strong sensation. If this generation doesn't look out, it will look the power of logical and connected concentration." Just an excerpt from a talk by Dr. Edward Howard Griggs before the Administrative Women's Club of Cuffalo. Isn't it a terrible admission to say that the producers are furnishing the public what it wants. Looks like a boner on Doc's part.

The Buffalo Theatre Managers' Association last week aided the campaign for relief in the Near East by permitting collectors to stand in the lobby to solicit money for milk to be sent to the starving overseas. Al Beckerich, manager of Loew's State, was in charge of the theatre campaign. The managers set 100,000 cans of condensed milk as their goal.

Max Rosing, of the Fillmore Theatre, wants the world to know that "Monte Cristo" has broken his house record, formerly held by "Orphans of the Storm." Because of this Max has booked the picture for two additional days for a repeat showing. Which makes Charlie Johnston, Fox manager, smile.

Harris Lumberg is enthusiastic over the success of his Paramount revival week. Harris declares it was a knock-out. Packed them in every night at the Lumberg Theatre in Niagara Falls. Harris has booked the whole "39," which he starts showing March 18 and to announce that he has contracted for a whole page display in the Niagara Falls Gazette. Harris came to Buffalo last week with John Amendola, of the Amendola Theatre, Niagara Falls.

H. Martin has leased the Allendale Theatre, Buffalo, from the Buffalo Players, Inc., for Sundays only, when he is showing films. Commencing March 5 this house will show "The Holy Bible," under the auspices of the Dramatic Society of Canisius College. The picture is distributed by National Non-Theatrical Pictures, Inc., of New York. This will be the first of a ten weeks' showing.

New York Theatre Employes Prove Heroes in Bad Fire

When fire broke out last Sunday in the Crystal Hall Theatre and Arcade, 48 East Fourteenth street, New York City, the members of the staff acquitted themselves gallantly. About 260 people were in the theatre when smoke began to seep through the floor at 8 p. m. and 200 were in the arcade. Miss Ioleen Thompson, the organist, told the people to leave quietly and played a lively march. Manager N. Schaefer attacked the fire with a hand extinguisher, collapsed and was rescued by his brother and Harry Stein, an employe. Olga Buchinger, cashier, got the money into the safe and then ran into the smoke-filled basement to rescue four kittens, returning a moment later in a vain attempt to save her fox terrier. Frank Murphy, the projectionist, got twelve reels of film into their fire-proof cases and turned on the lights.

The fire was a bad one, thirty firemen being overcome. The damage was estimated at about $75,000 and it was two hours and a half before it was gotten under control. But for the heroic work of Manager Schafer and those under him, there would have been fatalities.

That the entire Theatre Owners Chamber of Commerce slate of candidates nominated at the meeting of last Thursday at Hotel Astor in New York City will be elected to office when the final elections are held March 27 was accepted as a fact among well-informed exhibitors in the metropolitan district. While prior to the nominations there were three different slates scheduled to be thrown into the field, all groups came together and decided to nominate Charles L. O'Reilly. No opposition is likely to be offered at the elections.

The slate that will be elected at the meeting late this month includes:

President—Charles L. O'Reilly.

Vice President—Charles Steiner or Herman Yaffa, and Abraham Jame or Max Miller.

Secretary—Sam A. Moross.

Treasurer—Hyman Rachmil.

Sergeant-at-Arms—Al Friedlander.

Executive committee — William Landau, David Weinstock and Leo Brecker, for New York; A. H. Schwartz, Rudy Saunders and Bill Brandt, for Brooklyn; Bernard Edelhurtz and Bernard Grob, for the Bronx; Hy Gainsboro and Sam Schwartz, for Queens; Charles Moses, for Richmond; Leon Rosenblatt, Dave Snaper, Louis Blumenthal, Joseph Stern and Louis Rosenthal for New Jersey.

Finance committee—A. H. Schwartz, Saul Raives, Jack Schwartz, Harry Brandt, B. Rossasy, Samuel Schwartz and E. H. Behrend.

A merry war is in the making up in the Washington Heights section of New York. The Haring-Blumenthal, B. S. Moss, Fox, Keith and Marcus Loew interests are involved. The battle is over a couple of houses that Moss is believed to have acquired. This will strengthen his hold on business in that section and forces the Haring-Blumenthal and Fox and Loew interests to do a little hustling. It is rumored that Loew will build a new theatre in that territory.

New York exhibitors journeyed to Albany en masse Tuesday to voice the opposition to the censorship board. Most of the metropolitan theatre owners went via the Empire State Express. Charles L. O'Reilly, who has been making frequent trips to Albany on business involving measures touching exhibitor interests, headed the exhibitor faction from New York.

Senator James J. Walker, who resigned officially as counsel for the Motion Picture Theatre Owners of America, had three different offers made to him by producing and distributing corporations, but he refused them all. The Senator's resignation was received with deep regret among exhibitors, but the move did not come as a surprise. Senator Walker is now majority leader of the Senate and as such is contributing notably to movements having for their purpose the betterment of the picture business. It is no secret in Tammany Hall circles in New York that Jimmy is being nursed for the Gubernatorial position, as all the big organization measures that have been introduced in Albany thus far this year have been presented by Walker. He is also the Smith Administration spokesman and "whip" in the legislative end of the Government.

There are five measures pending before the New York Legislature concerning the exhibitors of New York. The most important, of course, is that which has the abolition of the Censorship Commission for its purpose. A hearing on that bill was held on Tuesday of this week. Another important bill concerns the admittance of children after school hours and on Saturday under proper chaperonage. It is virtually settled that the latter bill will be passed.

While there is considerable hope held out that the censorship board will be put out of commission, odds in well-posted circles were at an even break. The anti-drug pictures that are being thrown on the market are not expected to help the cause despite the newspaper campaign for the punishment of drug traffickers.

The Theatre Owners Chamber of Commerce at its meeting last week was expected to take action against narcotic pictures, but nothing of the sort materialized. However, the question is under advisement, according to various members. Meanwhile, bookings are pouring in on these pictures and many members of the T. O. C. C. are among those who are giving out dates on these films.

Just what the status of the confederate New York State exhibitor organization is at present is unknown, although there is some talk from upstate exhibitors relative to a convention. The New York Staters at their convention in Albany last year voted to hold the next meeting in Buffalo, but so far little or nothing has been given out for publication purposes concerning the convention. The M. P. T. O. faction is expected to hold its meeting in Buffalo some time after Easter, preparatory to the national convention in Chicago in May. Whether or not New York City will be officially represented at the national convention remains a question.

M. L. Finkelstein, of the theatre-operating firm of Ruben & Finkelstein of Minneapolis, was in New York this week, closing contracts with a number of national distributors.

That criticisms published in the New York dailies on first run productions as they play Broadway houses considerably affect the rentals of films in the metropolis and other sections covered by the papers is now frankly admitted by exchangemen, but exhibitors are mum, although they are unanimous in admitting that what critics have to say about pictures does show at the box office.

Five independent exhibitors last week inspected that piece of land bounded by Broadway and Forty-sixth street, east of Broadway, with a view of purchasing the site for the purpose of building a theatre However, when they looked up the agents they ascertained that at least three other firms had entered bids that same day—and, incidentally, that the land was not for sale.

The Boston Hotel, Surf avenue and West Twelfth street, Coney Island, N. Y., is now under new management, doing business under the firm name of S. Seiger & Son. It closed March 5 for alterations that will take about a month and greatly beautify the building. Motion pictures are shown in the hotel.

One of the busiest theatres on the Loew time is the Greeley Square Theatre right in the heart of the city. Charles Potsdam, manager, has been at the theatre quite a while and is kept as busy as a bee. A great student of human nature, he knows what people like in the way of entertainments and presentations.

We have with us all the way from Newark (just lately arrived) Manager Bosch from Loew's State Theatre. He now is in charge of the Warwick in Brooklyn and is one of the young managers on the Loew time. He is well deserving of the position that he holds, as he was always a keen student of things going on around him. We wish him lots of luck and we know he'll have it..

A real old timer but as frisky as one of Fred Stone's colts is Manager Bosch's assistant, Mr. Talmadge, the father of the three famous Talmadge sisters. He has been with Loew for several years. The song, "For He's a Jolly Good Fellow," might have been dedicated to Mr. Talmadge, for his jollity and good nature, as well as his white whiskers, may make Santa Claus envious.

It is not necessary to be armed with a blackjack and blasting powder in order to gain admission to the office of Walter Reade, manager of the Savoy Theatre, Thirty-fourth street and Broadway, New York City. The possessor of an even, likable disposition and a host of friends, Mr. Reade always has a cordial greeting for picture men. Hard work and consistent attention to detail are responsible for his advancement, and he always is ready to lend another a helping hand. In addition to his connection with the Savoy, he is general manager of several theatres outside the city.

Needles & Rhonheimer have disposed of their interests in the Normandy Theatre, Fulton and Howard streets, Brooklyn, to Al Lichtman. Mr. Lichtman will continue the same policies, but will make complete changes in the house, such as carpets, lighting and decorating. He will also have during the week different attractions, such as country store and prize nights, and perhaps later vaudeville will be added. Mr. Lichtman will have with him as his manager Phil Greenberg, a man who has been in the picture business many years, he having at one time owned his own houses in the West. Mr. Greenberg was also connected with the F. B. O.

The Carolinas

H. W. Marcus, formerly in stock, vaudeville and pictures on the West Coast, but more recently connected with the Opera House, Florence, S. C., and Liberty and Rex theatres, Darlington, S. C., as publicity manager, has become associated with the Rockingham Theatre Company as managing director of their two houses, the Garden Theatre, Rockingham, N. C., and the Garden Theatre, Bennettsville, S. C.

Mr. Marcus says the policy of the houses will remain unchanged. Pictures and road shows are now playing both houses. This live company, still in its infancy, owned by M. H. French, will bear watching and they expect to further their interests in the houses and also the production end.

Amm Quits Rochester House; May Join Paramount Company

Arthur Amm, who has been house manager of the Eastman Theatre since its opening, has resigned. Mr. Amm came to the Eastman from Shea's North Park, Buffalo, where he was manager. He had formerly managed several Buffalo houses and at one time had been assistant to Harold B. Franklin when the latter was managing director of Shea's Hippodrome. It is rumored that he may join up with the Paramount theatre department as a manager.

Mrs. Carrie Pratt, 65 North Division street, is the winner of the automobile offered by the management of the Grand Theatre.

A seven-reel film depicting events from Russian history during the last six years and embracing a trip of 10,000 miles through that country was shown on the Family Theatre screen Sunday for the benefit of the Russian "Children's Villages," as the school homes for the famine children are called. The picture is being shown throughout the country under the auspices of the American Relief of Russian Orphans as part of the campaign for American "adoption" of these children.

"Robin Hood" is being shown Rochester folk this week at the Eastman Theatre, where it is being given an elaborate musical setting which uses all the resources of the house's vast musical organization. Regular admissions prevail during the presentation.

Mort Howell, owner of the Lincoln Theatre, has taken over the Ideal. Mr. Howell also operates the Regent in Lyons, N. Y., and the Grand in Auburn, N. Y.

Miss Thelma Edwards, former Buffalo high school girl, whose success as a rhythmic dancer won her fame and popularity in London, was the special attraction at the Eastman last week, appearing in a striking scenic setting of Lampe's "Visions of Salome." Miss Edwards recently appeared with unusual success at Shea's Hippodrome, Buffalo, and the Bellevue Theatre, Niagara Falls.

March 1 brought to a close one of the most novel, unusual and yet successful campaigns for charitable entertainment work ever staged in Rochester. On that date the Strand Theatre and Democrat and Chronicle campaign of furnishing motion pictures for the shut-ins of the city ended. Jackie Coogan proved the supreme favorite of the winter. Particular pains were taken to never disappoint when a showing was promised. Only on one or two occasions out of the 200 was a show postponed, and those because the roads were absolutely impassable.

The projection and presentation, which were in charge of Carol Fennyvessy, assistant manager of the Strand, met with great favor and enthusiasm from the officers of the institutions. Practically all the charitable institutions of the city and vicinity were included in the round of the cameramen's visits. The project has been under way since the first of November last and during the sixteen weeks more than 40,000 aged, sick and orphaned were entertained.

Albany, N. Y.

Louis Schine, of Gloversville, supervising director of what is rapidly becoming the largest circuit in the state, in Albany the past week announced that four or five more houses will probably be added to the chain before April 1.

"Doc" Hall will reopen the Capitol, in Troy, a 500-seat neighborhood house, closed for the last three months, on March 24. Al. V. Bothner, who manages the Strand and the Colonial, will also handle the Capitol.

Lent and bad weather proved a poor combination for the Third Avenue Theatre in Watervliet, and the house will now run but four days until further notice.

The Star, of Cobbleskill, closed on March 3. It is said that the house will reopen under new ownership soon.

Ponds Theatres, Inc., have just purchased a site in Saranac Lake on which a new house will be built this spring. The company, which has its headquarters in Malone, is planning a chain of houses which will include all of the larger towns in Northern New York.

Among those in town the past week were Mrs. D. S. Regan, of the Star in Greenwich; William C. Benton, of the Congress in Saratoga; Mr. and Mrs. Grant, of the Grant in Hobart; Lew Fisher, who owns the Play House in Ticonderoga, the Bradley in Fort Edward, and the Empire in Port Henry; R. V. Erk, of the Big Ben in Ilion; L. L. Connors, of the Victory in Cambridge; E. Dopp, of the Electric in Johnstown.

Toledo

Business conditions in Toledo motion picture houses steadily improved during February. All of the leading houses report a substantial increase in business and a little profit put away on the right side of the ledger.

Toledo fans caught on in great style to the new policy of the Valentine and Temple which calls for a big vaudeville act, along with a first class picture and a good comedy, for a 50-cent top price. Both the Valentine and Temple have more than doubled their business in February under this plan.

That Toledo churches intend to unite in a war against Sunday picture shows in this city was indicated in a letter sent to Representative Homer Ramey of Toledo by officers of the Toledo Council of Churches this week. The latter voiced the Council's disapproval of Ramey's introduction of the bill in the House legalizing Sunday movies in Ohio.

"About 37 counties out of the 88 in the state now prohibit film entertainments on Sunday," said the Rev. C. Smith, secretary of the Toledo Council of Churches. "Although we have taken no official action on the matter, we feel that the movie interests have forced the issue upon us."

Eddie Zorn, for nine years manager and part owner of the Temple Theatre, has sold his interests to C. E. Bullock of Toledo and the latter will assume full management of the theatre on March 11. James A. Beidler, of the East Side Amusement Company, also will have part in the management of the Temple.

Eddie Zorn will be associated with the Seymour Simons vaudeville acts and other interests, with headquarters in Chicago. Zorn will look after the bookings of the Simons acts. When Bullock assumes management of the Temple the scale of prices will be lowered to 15 and 25 cents at the matinee and 25 and 35 cents at evening performances. The first picture to be shown under the new management will be "Poor Men's Wives."

Billy Exton, publicity director of the Temple, resigned this week to take up his duties with the Sells-Floto Circus as advance man.

Indictments were faced in Common Pleas Court by the managers of Findlay's five picture shows, on charges of violation of the State Sunday Amusement Law by keeping their theatres open on Sundays. The indictments were returned by the Grand Jury, which closed a three-day session. The managers indicted were E. B. Gilmore, W. K. Richards, E. Marquart and A. R. Kraft, who operate the five theatres here.

The Sunday movie fight has been in progress for ten years in Findlay, with success favoring both sides at times. This is the second time a Grand Jury has indicted managers. They were fined three years ago.

The Sunday movie case, decided adversely to two local managers by the Third District Court of Appeals, this week, is expected to be taken to the Ohio Supreme Court, if that tribunal will grant a review. Heretofore, the Supreme Court has refused to hear such cases, however, on the ground that all Appellate Courts have held similarly in the matter.

Managers said today the Appellate Court decision will not deter them from putting up a strenuous fight to win their case at the hands of the grand jury, which will consider indictments for Sunday operation when it meets. All local managers were recently bound over to the grand jury from mayor's court.

Toledo Managers Turn Actors

Step right this way, ladies and gentlemen, and don't crowd. Boy, get back there. You see before you, Eddie Zorn, triple-tongue cornetist of the Monroeville Gold Flash Brass Band, in native costume. Eddie was captured, when young, in the jungles of Monroeville and was brought to Toledo. He was incarcerated in the Temple Theatre, where he now roams at will among both the wild and domestic denizens of the moving picture world. Since becoming a theatre manager Eddie has retired from public observation as a tooter of the horn, but in private he will play or annoy at your pleasure. He plays "The Lost Chord," "The Found String" or "The Misplaced Rope" with equal facility.

Mr. Zorn is organizing the Toledo theatrical managers into a vaudeville show to fill out an open week at his house under the new policy.

Emil Gerstle of the Valentine will put on an animal act, featuring Buster, the pet of the ladies, in his bone-scraping specialty. Joe Pearlstein of Keith's will spring a few wheezes and Howard Feigley of the Rivoli, a noted equestrian, will put on a daring barehead riding turn. Harold Holstein will do the "Weep Scene" from "Camille," and Harry (Sanitation) Winter will discourse on the "cleanliness of burlesque." Nat Charnass will play the juvenile lead in the skit, "I'm Poor, but Pure." Happy Hoak, Barney Lustig, Kid Mohr and Harold Watkins, quartet, will sing the Ohioan aria from "The Hamburger Sandwich." Eddie Zorn will play an obligato with apologies from Billy Exton.

Wisconsin Exhibitors Score Notable Legislative Victory

Aroused to action by threats of obnoxious legislation, a joint legislative committee of the Motion Picture Theatre Owners of Wisconsin and the F-I-L-M club has begun functioning in earnest to safeguard the interests of the film industry. Thus far during the present legislative session, one bill attacking the screen has been defeated and another indirectly affecting the exhibitors has been passed. At least one other law is pending.

The bill that was killed prohibited children under 16 from attending movies, with the exception of educational films, unless they were accompanied by their parents or guardians and unless the picture had been passed by the National Board of Review or a local censorship board. Its defeat was effected after various members of the motion picture business had appeared before a Senate committee to point out that such legislation would mean needless expense, inasmuch that the film men themselves are doing everything in their power to keep the screen clean.

The bill that has become a law, and which is looked upon with a certain amount of suspicion by exhibitors, is the initiative and referendum. This law provides that all matters must be submitted to a vote of the people when a petition is signed by 10 per cent. of the qualified electors. It is feared that the reform element may seek through this legislation to railroad through their pet ideas, it being generally agreed that the average voter pays too little attention to matters of this kind.

The law which is still pending would put teeth into the blue law, but thus far little fear has been expressed by theatre men.

The legislative committee of the F-I-L-M club consists of the following: H. J. Fitzgerald, First National; Ray Smith, Ray Smith Co.; Frank Hensler, Metro, and George Levine, Universal.

Daylight saving, attacked by the Motion Picture Theatre Owners of Wisconsin since its introduction, will go to a referendum vote of Milwaukee citizens this spring, according to indications. Motion picture men are confident that such a step will spell victory for them in their attempt to maintain standard time throughout the year.

Leading the battle against a return of the daylight saving system is the Standard Time League, supported by leading business men of the city. The league recently invited the exhibitors to aid it in the fight, and as a result threatres have been displaying slides and distributing literature urging retention of good old sun time.

The move for a referendum has been recommended by a committee of the common council and comes up for final action within a few days.

According to Walter F. Baumann, executive secretary of the Motion Picture Theatre Owners of Wisconsin, more than a score of organizations have already pledged themselves to block a return of the long day. These include the Milwaukee County Milk Producers' Association, the Marquette Women's League, the State Federation of Labor, labor unions and the railroad brotherhoods.

Badger members of Congress were appealed to recently by members of the Motion Picture Theatre Owners of Wisconsin to lend their support to the McGregor bill for the abolition of admission taxes up to and including 25 cents.

W. F. Baumann, executive secretary of the organization, after urging all exhibitors in the state to write their congressman in support of the measure, sent a letter to the representative from his district.

Refusing to recognize defeat, opponents of commercial movies have called another mass meeting of citizens in an effort to block construction of the first picture theatre in Shorewood, aristocratic suburb of Milwaukee. Plans for the theatre, as a part of a new store and apartment building, were announced recently and immediately met with a storm of protest from those who argued that school movies could well take care of the needs of the community. The first meeting of this faction failed to obtain results in a demand for revocation of the building permit, and after a short interval the call for the second meeting went forth.

A. R. Welch, formerly of the Strand Theatre of Oconomowoc, Wis., has purchased the Iris Theatre, Fourteenth street and North avenue, from Steve Bauer, veteran Milwaukee picture man. Bauer still controls several other show houses in the city. One of Welch's first acts after completing the deal was to join the Motion Picture Theatre Owners of Wisconsin.

The part that exhibitors play in aiding matters of public service was clearly demonstrated recently when members of the Motion Picture Theatre Owners of Wisconsin joined the move to put Milk for Health Week over in the state.

Under the leadership of Walter F. Baumann, executive secretary, members of the organization showed a series of slides and films teaching the lesson of milk for health. Downtown Milwaukee houses showed short photoplays on the subject while the outskirt houses confined themselves to educational slides.

The University of Wisconsin, through two of its psychology instructors, conducted special research work in connection with Dr. Coue's famous film after it had been booked at Art Desemeraux's Strand Theater in Madison, Wis., recently.

Following the announcement by the Strand manager that the doors of the theatre would be thrown open free of charge during certain hours so that the needy might view the film, two university professors began research experiments to determine to what extent the photoplay would benefit an audience of disabled.

In offering the free chance to partake of Coue's theories, the theatre even went so far as to provide carfare for the poorer people of the city, with the result that the lame and those suffering from other disabilities came from miles around to view the picture.

Scores of picture theatre men, representing virtually every branch of the business, joined in entertaining Theodore Roberts, famous screen star, at a banquet during his recent visit in Milwaukee.

The Biter Bit

Considerable interest has been manifested for weeks past in arguments of Kentucky lawyers over the matter of juries being permitted to see picture shows where juries are held intact during trial of murder cases. A new version came in from Catlettsburg, Ky., this week, in which a Baptist preacher refused to go to a picture show, thus preventing the eleven other jurors from indulging. The jury retaliated by refusing to go to church on Sunday.

Baltimore

The Capitol Theatre Company has purchased the West End Theatre, Baltimore street at Frederick avenue, from E. T. Newell & Co., auctioneers. The furniture and equipment was included in the sale and the price was $43,500 in fee simple. Interests of the Rialto, Broadway, Apollo and Poplar theatres are controlled by the officers of the Capitol Theatre Company, who are: Morris Klein, president; Samuel Bach, vice-president; William Hoffmeister, treasurer; J. Louis Rome, secretary and general manager, and Morris Rome, attorney. On Washington's birthday the playhouse was reopened to the public. It seats 450 and was formerly operated by the Emmert Brothers.

E. A. Lake, manager of Loew's Hippodrome, Baltimore, arranged a result getting publicity tie-up with the Baltimore News and American. It was worked through the classified advertising columns. An eight column streamer was printed across the top of each classified advertising page reading: "Take Your Friend to Loew's Hippodrome. Find Your Name Below and Get 2 Free Tickets." Names of Baltimoreans were inserted at intervals through the classified ads.

Arrangements are now under way to hold a large moving picture ball in Baltimore by the Exhibitors' League of Maryland, of which Frank H. Durkee is president. The Fifth Regiment Armory is being considered as a suitable place to hold the affair.

According to a provision in the lease of the Howard Amusement Company, which operated but recently closed the Strand Theatre, 404-6 North Howard street, when the lease expires in 1925 the building reverts to the owner of the land. The property was sold to Cleveland R. Bealmear, real estate broker, recently and the title to the property turned over on February 21. When the lease expires the present owner plans to raze the theatre and erect a five story store.

Charles E. Whitehurst, president of the Whitehurst Theatrical Interests in Baltimore, arranged for a special free performance of "The Message of Emile Coue" for the public at the Century Theatre on Sunday night, February 25. The playhouse, which seats 3,600, was filled to capacity.

Ultimatum to Loew

Wisconsin exhibitors have delivered an ultimatum to Marcus Loew. He must explain satisfactorily the alleged use of the photoplay, "Quincy Adams Sawyer," for commercial advertising purposes or face the alternative of having a ban placed on the picture by the Motion Picture Theatre Owners of Wisconsin.

The demand for an explanation went to Loew in the form of a telegram from Walter F. Baumann, executive secretary of the Wisconsin organization, following the appearance of a beauty clay advertisement in a Chicago newspaper. The advertisement included a reproduction of a certain portion of the film to illustrate the benefits of Terra-derma-lax, as alleged to be used in the picture by Barbara La Marr.

Pittsburgh Exhibitor Books Bible Films for Holy Week

Fred Smith, of the New Palace Theatre at 2726 Penn avenue, Pittsburgh, says that he is going to get the business this year during Holy Week. He has booked twelve single-reel Bible pictures and these reels will constitute his show for two days of the week. He will use six single reels of the Bible pictures for his program, augmented by a comedy and news weekly. Last year he did a big business during Holy Week with "From the Manger to the Cross." This year he is going to play it again.

V. F. Scott, owner of the Ideal Theatre, Johnstown, and the Amusu at Connemaugh, is conducting a popularity contest at both houses to find the prettiest girls in the towns. Scott says this plan to increase his box-office receipts is going over in fine fashion.

Charlie Feinler, popular exhibitor of Wheeling, W. Va., has just had erected handsome new electric signs at his Virginia and Colonial theatres.

Point Marion, Pa., had a big fire the other day; in fact, things looked mighty bad for the entire town until the flames reached Barney's new fireproof theatre, and then they stopped. Barney's old theatre was in the path of the flames and was completely destroyed.

George Panagatocas has taken another two-year lease on the Parkview Theatre in Johnstown. He says he plans some alterations to the house, and instead of changing pictures every day as heretofore, he will make but two changes a week.

Recent out-of-town exhibitor visitors to Pittsburgh included Charlie Baird, from Portage; George Schweitzer, from Titusville; Walter Silverberg, from Greenville; M. Roth, from Phillipsburg; T. M. Barnes, from Ellwood City.

Charles Johnston is now managing the Triangle Theatre in East Liberty, succeeding Dave Adler. Mr. Johnston has been a lifelong friend of Nate Friedberg, owner of the theatre, and for the past thirty years has been in the employ of the city. Most recently he was police commissioner in the East Liberty district. Dave Adler owns the Fairyland Theatre in Cleveland, but can still be seen occasionally on Pittsburgh's Film Row. He states that as yet he is undecided whether or not to locate here permanently.

Owing to an epidemic of sickness at McDonald, Pa., the local board of health has prohibited children under 16 years of age from attending the picture houses. This works a hardship on the exhibitors, and it is to be hoped that the town's health will soon be such that children will be safe in public places.

L. C. Van Orsdale, well-known member of Local 171, is now in charge of projection at the Triangle Theatre in East Liberty.

Bart Dattola, popular exhibitor from New Kensington, along with Mrs. Dattola, entertained the other evening at the Hotel Edna in that town following the christening of their daughter, Miss Domenica Laura Giovanni Dattola.

Phillip C. Stillwell, projectionist at the Ritto Theatre, Erie, is a proud daddy, the stork having left him a six and one-half-pound baby girl on February 5. The name of the young lady is Betty Jean, and mother and daughter are doing fine. Congratulations!

Fred Herrington, secretary of the M. P. T. O. of Western Pennsylvania, has been spending much time on the road of late, getting new members for the organization, as well as collecting dues from some of the older ones.

John Hando has sold his Grand Theatre at Monongahela City to J. Izzo of Ford City. He is looking for another picture theatre in this territory, and says he wants to get into the business to stay.

Pete Thomas states that he will open his new State Theatre in Parkersburg, W. Vt., some time in March. The house will seat 400 and be managed by E. L. Hunter. Mr. Thomas formerly owned the Majestic in the same town.

W. C. Cramer has sold his Newbright Theatre at Brookline, Pa., to a Mr. Piazzi, who is in the grocery business at Catfish, Pa.

A. P. Way, of the Avenue and Carlton theatres, DuBois, Pa., is recovering from an attack of the flu. During his absence from the theatres his able assistant, Miss Steckler, was in charge.

Mr. Driggs, well-known exhibitor of Clearfield, Pa., who has been sojourning in Florida the past winter, is expected back home within the near future. Reports have it that Mr. Driggs' health is much improved as a result of his Southern trip.

Russell G. Quarrier, J. W. Solof and Ray Teter have awarded the contract for the erection of a picture theatre on State street, Charleson, W. Va.

J. W. Baldwin is remodeling the Gillespie store building at Webster Springs, W. Va., into a picture theatre.

The Kanawha Investment Company is erecting a $450,000 office building at Charleston, W. Va. A picture theatre will occupy part of the ground floor, 90x100 feet.

Charles V. Holmes, formerly manager of the Atlas Theatre on the North Side, has resigned that position and is now managing the Arcadium Theatre, located in the Fifth Avenue Arcade, Pittsburgh.

Pete Antonoplos, of the Frederick Theatre, East Pittsburgh, and Mrs. Antonoplos have the sincere sympathy of the film folk in the loss of their 4-years-old daughter, whose death was caused by pneumonia.

William Fairgraves has sold his princess Theatre at Erie to a Mr. Harmon, the new owner having taken charge on February 19. Fairgraves has two more theatres in Erie, the new State and the Regent.

David Silverman, former booker at the Universal exchange and more recently manager of the Oakland Theatre, is now assisting M. Rosenberg in conducting the American and Rialto theatres on upper Fifth avenue, Pittsburgh.

The property on which stood the Aris Theatre at Erie, recently destroyed by fire, has been sold and the house will not be rebuilt. Storerooms will be erected on the site, it is said.

Fire which virtually destroyed the Cameraphone Theatre on Main street, Sharpsburg, February 20, entailed a loss estimated at more than $5,000. The building was a one-story frame structure and the flames spread rapidly. Fire Chief Berner expressed the opinion that the fire had started in two places, the balcony and the rear of the building. The theatre was owned by C. P. Denson and A. Goldstein.

A stock company composed of local business men has been formed at Bluefield, W. Va., and contemplates the erection of a $100,000 theatre.

William T. Berg, of the Keystone Music Company, well known to Pittsburgh film men and exhibitors, is dead at the age of 56 as a result of heart trouble.

Bernard McCann has taken over Bill Whalen's theatre at Osceola Mills. The new owner closed the house for a few days early in March to do some repairing, but it is again open for business.

The Jerome Theatre at Jerome, Pa., will shortly be opened once more, under the management of August Eld, manager of the Hillman Supply Company, at that place. Jerome is but a street car ride out of Johnstown.

T. C. Brown, of the Scenic Theatre and German Opera House, Bellefonte, Pa., states that he has secured another lease on the latter house for a two-year period.

George Wilson, picture magnate of Tyrone and Baltimore, is spending a vacation at St. Petersburg, Fla. Mr. Wilson makes this trip an annual affair. He is expected back about the middle of March.

Mrs. Magnoli, of the Slovan Theatre, Slovan, Pa., has taken over the picture house at Langleloth, Pa., the two theatres being less than a mile apart. Mr. Pettibone, the former owner, is devoting his entire time to his milk route.

The Huffman Theatre, Alexandria, Pa., heretofore open but Saturday nights only, has added another show night to the week and hereafter will be open on Wednesday evenings as well.

Louisville

Louis F. Steuerle, Louisville, Ky., exhibitor, will be elected Exalted Ruler of the Louisville Lodge of Elks at the annual meeting, he having no opposition for the position. The lodge has started work on a new $1,500,000 home in Louisville.

Mr. Steuerle finished the law school of the University of Louisville in 1901 and practiced law for thirteen years, finally dropping his practice to give his entire attention to the picture business. He was one of the original organizers of the Broadway Amusement Company, which started with one theatre at Shelby and Broadway and grew until today the Steuerle-Dolle interests, in the Broadway Amusement Enterprises, control a chain of a dozen or more theatres in Louisville. Mr. Steuerle is secretary-treasurer of the Broadway Amusement Enterprises and a director of the Lincoln Bank & Trust Company.

News was received March 3 of the death at Marengo, Ind., north of Louisville, of John Franklin Blackford, manager of the Blue Diamond Theatre, of Marengo, which is owned by the deceased's father, James Blackford, Sr. Death was at his father's home in English, Ind., and followed a three-day illness of spinal meningitis, which had closely followed attacks of ptomaine poisoning and influenza.

Film Exchange Personalities

Pittsburgh

On Friday evening, February 23, Joseph Skirboll, for years manager of the Pittsburgh First National exchange, and who has recently been promoted to the position of western district representative for the same company, with headquarters at Los Angeles, was the honor guest at a banquet tendered him by the employes of the First National, Educational and Columbia exchanges. Covers were laid for fifty, and after the banquet every one present was called on to say something or do a "stunt." After this kind of entertainment, dancing was on the program. Mr. Skirboll was presented with a trunk by his former employes. He is succeeded here by A. S. Davis.

C. L. Tietjen is the new office manager at the Universal exchange, succeeding C. W. Dickinson, who will hereafter handle Universal features in the city territory. Mr. Tietjen comes here from the New York home office of the same company, and while young in years, is an old-timer in the film business, having been connected with various film exchanges for the past twelve years.

Local film people got a surprise when they learned that C. A. Lynch had resigned as assistant manager at the local Pathe exchange to go to Buffalo and act as short subject sales manager for the Universal exchange there. "Charlie," as he is best known to his many friends here, was employed by the Paramount, Fox, Triangle and Educational exchanges here, having been manager of the latter office for some time.

Bronson Reese, shipper at the United Artists exchange, is slowly recovering in the hospital from serious injuries sustained in an automobile accident several weeks ago. Reese suffered a fractured skull.

M. C. Hughes, manager of the Pittsburgh branch of Famous Players, is again back on the job after a tussle with the "flu." "Mike's" wearing goloshes now, and we don't blame him, either.

Frank L. France, former manager at the U. T. E., is now on the job at the First National exchange, and is out on the road calling on his exhibitor friends.

Harry Myers, Universal salesman, is back on the job once more after having been confined to his home for some time with blood poisoning.

The various film exchanges are forming ball teams, and it is expected that a baseball league will be formed this year, with probably six teams in the league. Watch the dust fly when that crowd gets started. The exchange teams had some mighty good games last summer, but the lack of a league and the lack of a real leader caused more or less confusion and hard feelings as well.

At the end of the second week in the seven-week drive for business and the incidental prize money being conducted by the F. B. O. exchanges, the Pittsburgh branch headed the list. Here's hoping A. H. Schnitzer and his boys keep Pittsburgh at the top until the end.

John David ("Doc") Smith, for over six years on the sales force of the local Pathe exchange, has resigned his position and on March 5 began his new duties in a similar capacity at the Universal exchange.

A. F. Morrone, well known to Pittsburgh film people and exhibitors, is the new manager of the Pittsburgh branch of the United Theatre Equipment Corporation, succeeding Frank L. France, who resigned recently to join the sales force of the First National exchange here. Mr. Morrone for the past three years has been the installation man for the U. T. E., and previous to this connection was for nine years projectionist at the Lyric Theatre in downtown Pittsburgh.

The employes of the Pathe exchange have "pooled" their money to buy a Victrola. Now every day, during luncheon hour, they have a concert.

W. L. Gibson has joined the sales force of the Pittsburgh Pathe office and is working the main line territory. Mr. Gibson cames here from the Baltimore Pathe exchange.

Work was begun on the new Seltzer Film Building, to be located at 1014-16 Forbes street, on February 26. The new building will be probably the most modern film exchange building in the United States, and is to be six stories in height. It is expected that it will be completed by the first of July, as the work is going on day and night. When the building is completed and the exchanges from the downtown section move into the new structure, Pittsburgh's film exchanges, for the first time in many years, will be located in the one square. Exchanges which have already signed leases to occupy the new building include Goldwyn, First National, Film Booking Offices, Educational and the Columbia Film Service, Inc.

San Francisco

Ed Rubens, formerly with the Select organization, is now with Progress Features and is traveling out of the San Francisco office.

P. H. Brinch, special representative of Famous Players-Lasky, was a visitor late in February on a tour of inspection of exchanges.

Following a short stay in this city, Harry Lustig, district manager for Metro, left for Seattle and the Northwest.

The American Photo Player Company is now well settled in its old home at 109 Golden Gate avenue, in the heart of Film Row, the building having been placed in better shape than before the disastrous fire last fall. The Sherman, Clay & Co. sales division has fitted up offices on the ground floor.

Through the efforts of Mr. and Mrs. Carol Nathan, Carl Laemmle, president of the Universal Pictures Corporation, has presented a projection machine to the Pacific Hebrew Home in the Westwood district, San Francisco, and the youngsters there will enjoy a moving picture program weekly through the courtesy of Mr. Nathan, manager of the local exchange.

Chicago

Bill Brimmer has resigned his connection with the First National office here and will make another connection in the film field shortly.

Neal Agnew has been made manager of the Milwaukee exchange of Paramount. He was formerly supervisor of sales for the Chicago office.

R. T. Smith has joined the sales forces of the Educational exchange.

Edwin Johnson has been made assistant country sales manager for the F. B. O. exchange, of which I. B. Gettleson is manager.

Roy Alexander, manager of the Kansas City exchange for Universal, was called here by the death of his mother.

A. J. Gallas, J. J. Clark and Joe Duskin are new salesmen with the F. B. O. office here, under Manager Jack Samson.

The local office of the Celebrated Players have added Lee Woodyatt, Al Galles and Mort M. Krueger to their sales force.

Joe Lyon, salesman, and William Layman, bookkeeper, of the Fox exchange, are on the sick list, but they hope to be back on the job in a few days.

The many friends of Captain Nicholas McDonald, who lost his right hand in a premature flashlight explosion while taking a picture for the Herald-Examiner, are glad to hear he is getting along in fine shape. He was formerly with the Fox exchange and is well remembered by the boys.

Ray Morfa has joined the sales forces of Associated Exhibitors. Henri Ellman is covering the South Side for the local office.

Bill Brimmer has resigned his connection with First National and will announce his new connection in a few days.

John Eisele, treasurer of the Fox Film Corporation, was in the city last week. He was accompanied by his wife.

Tony Philbin has joined the Goldwyn sales forces and is covering river towns in Illinois and Iowa.

It was recently stated that Hal Olver, formerly of Paramount, Goldwyn and R. C. exploitation forces, and during the past year exploitation representative for First National at Boston, would come to Chicago as assistant to Al Sobler. Mr. Oliver wishes to deny the assistant part and Ned Holmes, chief of the exploitation staff of First National, states that Hal was sent to Chicago so as to afford that exchange the benefit of two representatives instead of one, and there is no difference in rank between the two. "Both are crackerjacks," says Mr. Holmes, "and they'll make a great team."

The Chicago exchange of First National has announced a newly formed plan to tie up the exploitation department with the sales force in such a manner as to be of real material benefit to the exhibitors. Every exhibitor will have the benefit of the services from the exploitation duo, Hal Olver and Al Sobler gratis, no house is too small and none too large. Exploitation does pay!

Albany

At least two of Albany's exchanges are ranking first in sales contests in competition with exchanges throughout the entire United States. A. J. Herman, manager of the First National exchange in Albany, and S. E. Feld, his salesman, lead all others in a contest for managers and salesmen. At the F. B. O. offices, Vic Bendell, the manager, is smiling because of the fact that his office leads in a national drive which closes on March 24.

Jimmie Rose, of the Pathe exchange, is proving himself a 100 per cent salesman these days, leading all other salesmen in the local exchange in a big contest now under way.

In spite of the fact that he is suffering from a most severe cold, and practically voiceless, A. L. Burks, exploitation man in the First National exchange here, is still on the job and putting pictures across in a handsome way in Gloversville, Troy and nearby places.

Arthur Whyte and George Trilling, of the U. B. O. in New York, made the rounds of the exchanges as well as the theatres here last week.

Up in Watertown, Charles Sesonske, well known exhibitor, is known as "Hercules." But it appears that Hercules, despite competition and zero weather, has been adding weight to the extent that, acting on a doctor's orders, he has gone on a diet. All of which is by way of saying that many of the managers visiting Watertown are almost insistent in asking Sesonske out to luncheon, or even to dinner for that matter.

Eddie Hart, of New York, directing Proctor's houses, was in Albany last Wednesday.

A. W. Smith, special home office representative of the Associated Exhibitors, along with Sam Hockstin, was greeted in Albany during the past week.

Changes are being made in the F. B. O. offices here in the way of remodeling the interior, giving the manager, the salesmen and the office force individual offices. H. W. Fisher has just been added as a salesman in F. B. O.

St. Louis

Lester Bona is now assistant manager for First National succeeding Russell McLean, who was made sales manager, effective March 1. Bona set a record in placing "Oliver Twist" in fifty-eight St. Louis houses in a few weeks' time.

Edward Grossman, special representative for Lichtman Preferred Pictures, was a visitor of the week. He reports that "Poor Men's Wives" is going very big. Skouras Brothers have obtained the St. Louis first run on this film, and probably will show it day and date at the Grand Central, West End, Lyric and Capitol theatres.

Dave Chatkin, district manager for Educational Film Corporation, dropped in to select a new manager for St. Louis. He decided on Sol J. Hankin.

Sixty of the seventy film salesmen working in this territory have already joined the St. Louis Film Salesmen's Club. This organization, recently launched, has attracted considerable attention throughout the country, this interest not being confined to the film industry. Officials of the St. Louis Chamber of Commerce have requested President Tom McKean for full details of the plan and scope of the club. Letters have been received from industrial organizations in other parts of the country.

Buffalo

Percy G. Emslie, formerly booker at the Vitagraph exchange, has gone "on the road." He has been succeeded at the booking job by Frank J. Young, who until last week, occupied the position of assistant manager at the Select exchange. N. Hepworth, formerly with Realart, is the new booker at Select.

Manager T. W. Brady of Goldwyn has engaged Fenton Lawlor as a member of his sales staff. Lawlor, who was formerly sales manager for Hodkinson, is to cover the Rochester district.

An Al Lichtman office has been opened here. Space has been obtained in the United Artists exchange on the second floor of the Bond Photoplays Corporation building in Franklin street. United Artists will take care of the distribution. G. S. Jeffrey, special representative of Al Lichtman, is in charge temporarily. He expects to appoint a manager soon.

Film deliveries via motor truck will be resumed about March 15, at which time the roads to Rochester and Syracuse are expected to be cleared of snow and ice. They have been impassable most of the winter.

Two new cars have arrived on Film Row. E. J. Haynes, of First National, is sporting a new Willys-Knight, and Charlie Johnston, of Fox, a new Nash.

C. A. Lynch is the new short subject department manager for Universal in the Buffalo and Albany territory. Mr. Lynch was formerly with Pathe in Pittsburgh.

Gus Garrick, Hodkinson sales manager, attended the sales conference in New York last week when "Down to the Sea in Ships," was discussed.

Gene Markens, the debonair city salesman for First National, is showing the latest thing in spring garments of joy. It is a race-track check affair that is without equal this side of the equator.

Seattle

There are three western district managers just arrived on Film Row this week, H. Bradley Fish of Vitagraph, Harry Lustig of Metro, and Harry Leonhardt of Goldwyn. After discussing conditions with all three, who are on their regular tours of exchanges, the feeling that general conditions throughout the Pacific Northwest and down the Coast are already in satisfactory shape, with every probability of an excellent season ahead for both producer and exhibitor, is strengthened. This is further borne out by local exchange managers who have noted a lessening of complaints on the part of exhibitors in their territory.

Film Booking Offices report the following releases just received, "Storm Swept," "Can a Woman Love Twice?" and "West Bound 99."

James R. Grainger, general sales manager of Goldwyn, was due in Seattle March 3 on a tour of the exchanges throughout the United States. He comes up from California.

Over at Select they swing a mean mashie. Championship is claimed by several members of the organization and it is frequently contested on the Municipal Golf links, where the balmy spring sunshine beckons. The exercise keeps 'em all fit, even if the electric light works overtime occasionally to make up for a prolonged lunch hour.

E. O. Brooks, serial sales manager for Pathe out of New York who recently spent three weeks in the local Northwest territory, took particular occasion to mention that he was impressed with the class of exhibitors he met during his visit.

A Great Window Display on "When Knighthood Was in Flower," the Cosmopolitan-Paramount picture starring Marion Davies.

Any exhibitor who does not read Van's "Straight from the Shoulder Reports" is missing the best bet of his business career. See Page 336.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

S. S. Wallace Describes in Detail How He Handled a Popularity Contest

IN a broadcast from the Dallas offices of Southern Enterprises, Bill Johnson tells how S. S. Wallace, of the Capitol Theatre, Oklahoma City, put over a popularity contest, just before the holidays. It is the most comprehensive bulletin Bill has ever gotten out, and it is a credit both to himself and to Wallace.

Wallace decided upon the contest as a jazz to the pre-Christmas slump. The contest cost $1,521 and brought in $4.291.50, showing a net increase of $2,770.50. Of course, a part of this money—perhaps a large part—would have come in anyhow, but the point is that it brought the rest of it in. People had purchased their tickets and felt they might as well use them; which is always the big angle in a popularity contest. Mr. Wallace writes that most of the tickets sold *were used during the contest*, and that very few of them ran over into the period beyond the sale.

Laying the Plans

First of all he had to decide upon the prize, and the number of prizes. He figured that something big would be better than a lot of little prizes, and finally decided that the awards should be trips to Los Angeles for three girls and for a chaperon, who would manage the party and pay the bills. It was further announced that the trip would include a visit to the Lasky studios.

There was no time to be lost, so the announcement was made before the reply was received from Adam Hull Shirk that permission for the visit must be obtained from Jesse L. Lasky. A letter to the producer soon set Wallace on an even keel again, though for a few days it had him sweating blood like the behemoth of holy writ.

Hooked a Paper

Mr. Wallace decided that he would let a local paper in on the deal, to save advertising costs, so he hooked up The News, and during the contest he obtained more than $2,000 worth of publicity, without cost, the hook-up being arranged on a split basis.

Votes were counted on sales of tickets worth $5, $2.50 and $1. The paper's yearly subscription was ten cents a week, or $5.20 annually, but, for the purpose of the drive, this was reduced to $5 a year.

It was more or less of a gamble, and Mr. Wallace gambled that enough voters would prefer theatre tickets to The News to give him HIS money. The candidates sold both tickets and subscriptions, the purchaser taking his choice. The result to the theatre is stated above, but the newspaper also made a substantial increase in its circulation.

Nominations First

One week in advance of the opening of the contest twenty ballot boxes were placed in as many prominent stores, with a supply of nomination blanks. These were yellow slips, 3½ by 5½ inches, carrying this text:

Who will you nominate for the trip to Hollywood, California?
(All expenses of the trip FREE)
I nominate Miss.....(Ladies only)
Street number.....
Telephone number.....
And will aid her in winning the contest.
Name .....
Street Number.....
Telephone.....

Below was a list of the location of ballot boxes, in small type. Some of the candidates received as many as 200 nominations. All balloted for were called on the 'phone and asked if they accepted the nomination. If they did, they were invited to call at the theatre for instructions and blanks.

Names to Work With

Each girl was told that she would be given 50,000 votes and five dollars' worth of admission tickets to the Capitol if she sold $25 worth of tickets within the first few days. The tickets were to permit her to have access to the theatre. The vote certificate was to start the contest with a respectable number of votes. It was printed in green and gold and made to look important for the moral effect upon the holder. The text for this was:

Extra Vote Certificate
This certificate is good for
50,000 VOTES

In the News-Capitol Movie Campaign if turned in with $25 worth of tickets to the Capitol Theatre on or before 9 P. M. November 11, 1922.

....
Candidate Campaign Manager

The girl was given all of her nomination blanks, which contained the names and addresses of her nominators, and told to go out and sell them, to get the $25 initial sale.

Each dollar sale was to count as 1,000 votes, a five-ticket sale, or $2.50 brought 3,500 votes and 10,000 votes were given for each $5 ten-ticket sale.

The newspaper made the same offer, as applied to subscriptions for ten weeks, six or twelve months. It also made the same extra vote offer, and gave ten tickets for the $25 initial sale if made in time.

Sale Coupon Books

The girls were also given two sets of books. One set, on yellow paper, was for the sale of tickets. The other, on white, was for subscriptions.

The colors prevented confusion in making out receipts.

As the yellow tickets cannot be reproduced, we show the subscription blank, to give the idea of the triplicate form. The divisions are made with perforating rule, that the stubs may be torn out.

In the ticket form, the top stub is much like that shown, but "subscriber" is replaced by "Name," and "tickets is substituted for "weeks" as the unit.

In the second, or middle stub the text reads: "I hereby purchase .... tickets to the Capitol Theatre for which I pay $...., and the "mark whether an old or new subscriber" is dropped. This is turned in by the candidate as a ballot for the number of votes indicated with the cash. The first stub is her own memorandum.

In the ticket form the third stub (which is given the purchaser) is made to read: "I have paid for .... tickets to the Capitol Theatre $.... and will be presented with a book when this receipt is presented at the box office of the theatre."

A better form would be: "The bearer has paid $.... for .... tickets to the Capitol Theatre, which will be given on presentation of this receipt at the box office of the theatre" and signed by the candidate.

Holding Back the Facts

Because of the length of the contest (six weeks) it was feared that the leading candidates would forge so far ahead that the others would become discouraged and drop out. Mr. Wallace started with 28 contestants and wound up with 17 still working hard, and he attributes this to the fact that the vote was held back.

He credits this entirely to his vote certificate idea. In this the leading candidates were given "certificates" to be voted on the last day of the contest. If the newspaper record showed that one girl had 120,000 votes and another but 17,000, it was a moral certainty that the girl with the lesser number would become discouraged and abandon the effort.

To prevent this, the leaders were given certificates to be voted on the last day for any large block of votes they brought in.

These were on a blue paper and were printed up with the statement that the certificate was good for a specified number of votes.

The leaders were told that they would help their chances if they held back their votes until the last day, and were given these certificates. This kept up the interest of the tail enders, and at the same time the knowledge that there were these hidden

KEEP THIS STUB IN YOUR BOOK No. 4896

Date.....
Subscriber.....
House No...... *Street*.....
$....., ..., *weeks*, ... *Votes*
Date turned in to The Oklahoma News.....
Mark whether New or Old Subscriber.....

Tear off and Bring to Oklahoma News No. 4896

Date.....
I hereby subscribe for The Oklahoma News for.....*weeks and thereafter until I order it discontinued, for which I pay $*.....*and agree to pay the carrier 10 cents each week after expiration of this payment.*
Subscriber..... *Phone*.....
No..... *Street*.....
Ten weeks, $1.00, counts 1000 votes; 26 weeks, $2.50, counts 3500 votes; 52 weeks, $5.00, counts 10,000 votes.
Credit me with.....votes.
Candidate.....
Mark whether New or Old Subscriber.....

SUBSCRIBER'S RECEIPT No. 4896

Date.....
I have subscribed for The Oklahoma News for.....*weeks for which I herewith pay $*.....*, and agree to pay the carrier 10c each week thereafter until I order the paper discontinued.*
To Subscriber: Keep this receipt. Please give number and candidates name in referring to this subscription
Mark whether New or Old Subscriber.....
Candidate.....

The Coupon Book Sheet

votes kept the leaders on the jump. They knew that other girls also held certificates, and an apparent lead gave them no sense of security. They worked up to the very last minute.

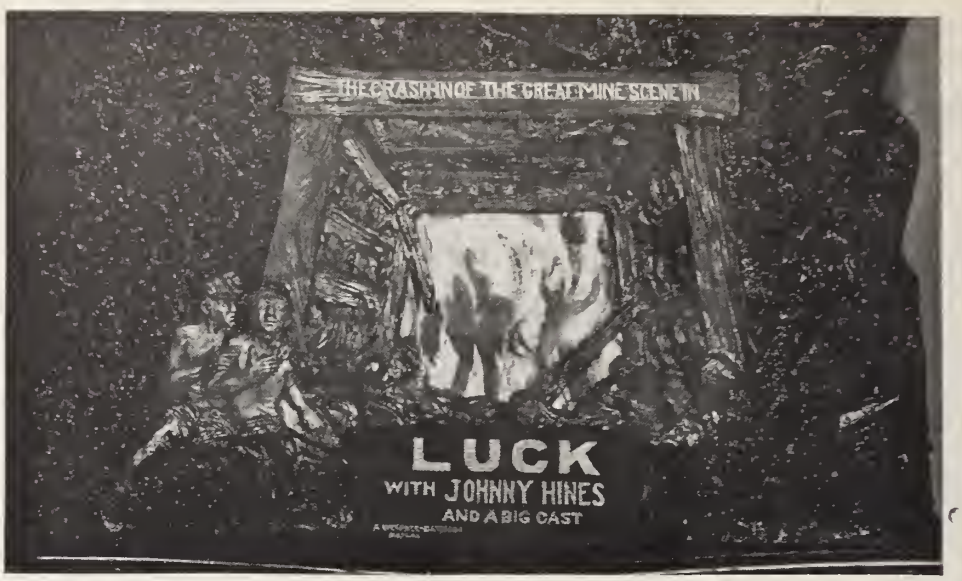
This is the prime essential in any contest.

Planning the Trip

In the meantime Mr. Wallace was laying out his trip. The G. P. A. of the road out of town; in this instance the Chicago, Rock Island & Pacific, routed the party over his own and connecting lines, detailing each item of expense. The passenger agents of the other roads were communicated with, and at each change over or stop some representative of the railroad arranged to meet the party and look after them while they were in town. Incidentally they looked after a little press work for the party, and were supplied in advance with the names and photographs.

This entailed considerable correspondence with railroad agents and hotels, but a recital of this correspondence will not prove helpful. You merely get in touch with the railroad and when the tour is decided upon, with the various hotels where hotels must be used.

Rather full details are given here for two reasons. One is because it is one of the most thorough campaigns we have seen and the other is because the popularity contest, rightly handled, is always a money maker.



A Mastodon Release

WHO WOULD NOT BE INTERESTED IN COAL THESE DAYS?

This window display goes with the Johnny Hines production of "Luck." The tunnel is practical and a transparency at the end is backed by a flasher light. When the light is on the catastrophe is shown as in the picture, making a fine effect.

Imported a Tramp

E. C. Ogg, of the Imperial Theatre, South Pittsburgh, Tenn., knows that in a small town any stranger will get the interested notice of the residents, so he imported a trampish looking specimen and put a sign on his back reading "Back Home and Broke." The man drew so much attention that the rest of the advertising was comparatively simple.

Advanced

J. M. Edgar Hart, who has done remarkably good work for Southern Enterprises in El Paso, handling the Palace Theatre, has been advanced to the management of the Palace Theatre, Fort Worth, second largest house in the Texas division of the Southern Enterprises.

The El Paso Palace has been sold to Louis G. Dent, formerly of Southern Enterprises.

Bags are "In"

Many of the money bags painted up for "Brewster's Millions" are being dug out on the Southern Enterprises for "Missing Millions." The Strand Theatre, Spartanburg, S. C., for example, had a huge money sack in profile and a lot of smaller bags strung on a line across the archway. In front of the large sack was a strong box, apparently borrowed from the express company, and provided with an appropriate sign.

First National Releases

FIVE WINDOW DISPLAYS PLANNED BY JOHN McCORMICK FOR FIRST NATIONAL WEEK

Six windows in the business district were landed for paintings or scene miniatures for "The Hottentot," "Oliver Twist," "Slander the Woman," "The Voice from the Minaret," "The Isle of Lost Ships" ("Dead Ships" is the old title), and "The Girl from the Golden West," which latter is not shown here. They stirred up Los Angeles for the Big Week and probably will be sent on tour. Passes to the United Studios to be given customers paid for the use of the valuable space.

A Paramount Release

THIS DISPLAY STOOD THEM CJT FROM L#) TO L)L%

That's what J. M. Edgar Hart, of the Palace Theatre, El Paso, says about "The Young Rajah." As a typist J. M. Edgar is a fine manager, but the display speaks for itself. The large medallion is lighted by a strip back of the title panel. Signs above are O. K. Use them.

Hopped the Hurdle

Animating a cutout of the jumping horse from the paper for The Hottentot gave a good marquise display to the Liberty Theatre, Seattle. The horse did not jump the hurdle, but apparently was just about to, and stuttering on his feet, and a lot of people waited to see if he would get up his nerve.

The hurdle was made of real brush and was made to screen the lights which illuminated the cutout at night.

Drug store tie-ups with arnica were effected with cutouts and a jockey ballyhoo with four horses was used for the street work, the horses, as usual, being obtained from a riding academy.

Poems in Persian

F. M. Francis, of the Casino Theatre, Charleston, Ill., used some novelty heralds on Omar the Tentmaker. At the left of a sheet slightly larger than commercial note was printed some Turkish or Persian type with a "translation" at the right, the familiar "A book of verses underneath the bough" quatrain, adding that "the spirit of the Rubaiyat sweeps through this great photo-marvel."

Two thousand were sent through the mails and the odd appearance got most of them read, and from reading to selling this First National was but a short step.

Sold an Exploit to the Opposition Man

When the president of a bank in El Paso permitted the bank to tie into a campaign on thrift with the slogan, "The Man Who Saw Tomorrow invests in a savings account," he did not realize that it was the title of a play to come to the Palace Theatre.

J. M. Edgar Hart sold the idea to a newspaper and the newspaper sold it to the bank, which permitted the slogan to be placed under the glass on all the desks in the lobby. The slogan was also used in the bank advertising.

The Palace was not mentioned. however, as the president of the bank happens to own an opposition house. Hart put one over very neatly, and if he does not get hoist in return it's a fine stunt, but J. M. Edgar is watching his step for a kickback.

For Fifteen Miles

Robert Sparks, of the Olympic Theatre, Wichita Falls, Texas, used East Is West snipes for a week in advance of the Constance Talmadge presentation, posting them from ten to fifteen miles out on all roads leading into town. Three days in advance he pasted them over with fresh paper, giving the house and dates in addition to the title.

The winking contest was made the big noise and this was advertised by a poster contest in which the pupils of an art class competed, the full line of posters being displayed in the lobby before the run. When the opening required the lobby for a more elaborate dressing, the posters were put up in soda bars and restaurants, getting triple use from the stunt.

Hart's Fine Lobby Made Records Break

J. M. Edgar Hart, of the Palace Theatre, El Paso, worked extra hard on Valentino in The Young Rajah because an opposition house was using a reissue, and he stressed the fact that the Paramount was a new picture. He told it in English and Spanish from the sidewalk to the skies, and he told it so well that on Sunday he stood them out from 1:30 to 10:15. What he wrote was that he stood them out from L.#) to L).L%, but if you will look at your typewriter keyboard you will see that Edgar had the right key but the wrong shift. He can't fool us writing in cypher.

For the lobby he used a large head with the turban and frame for the central panel in gold metallic color and metal was also used on the hand-painted side frames. The medallion was lighted from below by a strip of lights in front of the ground row carrying the title, while the other frames were spot lighted from above. They are pulled in to get them all on one plate.

Getting Edgar sore did not help the opposition much, for he got most of the town in and he broke all the records to a point where he will have to have a larger house or higher prices to take an encore on the smash stunt.

Another Cartoon Hook

Hugo Plath, of the Palace Theatre, Fort Smith, Ark., is the latest manager to tie a newspaper to a cartoon hook-up. This time it was the Gump series, which the Southwest American was featuring.

Gump buttons were supplied to the newspaper to be given juvenile applicants, these serving as admission tickets to the special matinee. Then the "personal appearance" of Andy was announced extensively by the newspaper. It all took up space.

The special program consisted of two comedies and a locally produced Safety First picture, and each child took home a herald to the grown-ups, telling about the coming attractions. Something like 750 children took in the special performance.

A First National Release

WORKING THREE SHEETS INTO A LOBBY DISPLAY

How A. B. Morrison, of Loew's Palace Theatre, Memphis, worked up his lobby corner with drapes, three sheets and a "book" for Jackie Coogan in "Oliver Twist." It cost very little and sold as well as many of his pretentious displays.

National Tie-ups Saved Local Date

Because of a booking kink, the Majestic Theatre, Jackson, Mich., had only 48 hours in which to work up a profitable interest in Lorna Doone. It did it through the national tie-ups arranged by the First National publicity department.

The Lorna Doone Shortbread was in five windows the next day, and a shoe store offered the smallest Lorna Doone shoe in stock to the first girl who could wear them. The Lorna Doone pearls (formerly the Norma) got into a jeweler's window and the hats blossomed in another window.

It was all done by telephone, with the least possible delay and without the need for extended argument, since all of the window owners had been sold by the national organizations handling the goods.

APPLE PIES ENTERED IN
COLISEUM THEATRE-DAILY STAR
APPLE PIE CONTEST
CONDUCTED IN CONJUNCTION WITH
SHOWING OF RICHARD BARTHELMESS IN FURY
TO BE JUDGED HERE THURSDAY, JAN. 18
All pies to be donated to charitable institutions.

A First National Release

PRIZES PRESENTED PIES PROMOTE PROFITABLE PUBLICITY

This shows how the lobby of the Coliseum Theatre, Seattle, looked when it was turned over to the "Fury" pie-baking contest recently described in these pages. There were seventy-five pies entered in the contest in connection with an Apple Week.

This Is Easy

Of course Hugo Plath, of the Palace Theatre, Ft. Smith, Ark., used a double truck hook-up with the tailors on A Tailor Made Man, and in return telegrams were sent from the Dallas office, in Ray's name, to each of the co-operative stores.

Then Mr. Plath had seen an advertisement in which Ray was working a portable typewriter—the Corona—and he hooked the local agency to a two tens for this angle. It gave an additional twenty inches of advertising merely for the asking, which was cheaper than the regular inch rate, and can be worked with any live agency.

Gave Reference

Because The Face in the Fog had pleased his patrons, Thomas G. Coleman, of the Galax Theatre, Birmingham, Ala., tied Missing Millions to the other title, telling that it was one of the Boston Blackie series. He lost one of the three days through weather conditions, yet managed to get a three-day average business into two.

Made the Front Page

Getting the editor to treat a booking as a matter of front page interest is going a little better than usual. C. E. Stillwell, of the Casino Theatre, Spokane, did it for The Grub Stake, and he got it played up in a two-column head, upper half of the paper, at that.

It seems that the Nell Shipman company made a couple of scenes for the picture in Spokane about a year ago, and ever since Stillwell has been nursing the front page idea. When it was at last released, he booked it and then rushed to the editor with the news. It had a local kick and it won a five-inch drop. It's good work.

Schade Under Bonds

As a variant to the personal guarantee, George J. Schade, of Sandusky, put himself under $1,000 bonds lately.

He was playing The Bond Boy and the bond of $1,000 was to be forfeited to charity "if the production does not excell in dramatic strength the performance of any other male star in any other first run picture presented in this city" during the three-day run.

It does not appear that any other male star was at a first run house for the days indicated, but it listened well, and it got attention.

GET A P. T. A.

A Pathe Release

ANOTHER EXAMPLE OF THE DRESSED UP BOARD

Contrast this perambulator for the New Theatre, Baltimore, with the old style of wagon, and you will realize one of the advances made in exploitation methods. The structure costs little and is good for continuous use.

A Five Buck Kiss

To give emphasis to the reunion of Norma Talmadge and Eugene O'Brien in The Voice From the Minaret, the Rex Theatre gave the News the go-ahead on a contest in which the length of the longest kiss, in feet, was made the basis of an estimate; five dollars to be given the one making the correct estimate, or to each correct estimate in the event of a tie.

The stunt was good for half a dozen stories, each with a different cut, and was worth a lot more than it cost, both to the paper and the theatre.

One Appreciated

Usually when an exhibitor writes to a brother manager for more light on some stunt mentioned in the trade papers, he thinks he is doing a lot, leaving the manager to supply the return cover and do the addressing.

But when F. K. Davis, of the Sterling Theatre, Greeley, Col., wrote Fred S. Meyer, of the Palace Theatre, Hamilton, Ohio, for a copy of the program the Palace puts out, he liked it so well he sent Meyer a check for three dollars, asking to be placed on the mailing list for a year.

The magazine is well worth the money in helpful suggestions, but Meyer sent the check back, explaining that he was already sending it to some 200 exhibitors, and that when he needed to collect, he was going to send the bill to the trade papers.

Cheap Exploitation

German marks are cheaper than lithographs, and at the instigation of John D. Howard, Paramounteer, Claud Cady, of the Gladmer Theatre, Lansing, Mich., posted a three-sheet board with German marks, labeling them "Nobody's Money." He let it ride a few days and then added that Nobody's Money would be at the Gladmer on specified dates and would prove better value than German marks.

Supplementing this, he had a local laundry enclose a note in each package of returned shirts enclosed in an envelope stating "This money does not belong to us." These marks were printed up as heralds for the play. It's all right where you can get marks in small denominations, but nowadays they are not printing them up smaller than 5000s, and that is about six for a dollar.

A First National Release

THE THREE-SHEET CUTOUTS LISTENED TO "THE VOICE"

The foyer display from Loew's Palace Theatre, Memphis, designed by A. B. Morrison, for Norma Talmadge in "The Voice from the Minaret." This is set in a niche formed by an angle in the stairway, and is the regular advance display.

Hooked Mayor Rolph to Pictured Feature

When Vitagraph's The Front Page Story came to the Granada Theatre, San Francisco, John Partington figured that a little change in the teaser one sheets would double his receipts.

The poster read "Watch out for a Front Page Story. The truth about Gorham," Gorham being the Mayor who is trying to wreck a newspaper, and the story, of course, breaking in the paper.

Partington figured that "The truth about the Mayor" would get more attention, so he screened the picture for Mayor Rolph and his official family, and San Francisco's perpetual Mayor told him to go to it.

Fifty 24-sheet posters were put out and backed by 20,000 throwaways with the same text, but signed Edward Horton, 1066 Market street. Horton is the name of the editor in the play and the address is the street number of the Granada.

The stunt had the town in a ferment until the regular advertising broke and sold a great many additional tickets to the theatre. Mr. Partington also used a series of nine slides and a trailer, and this helped get the idea over to the regulars. The series slide is still a heavy puller, and Partington knows how to put pep into his slides.

Beer and Charity

Claud Cady, of the Gladmer Theatre, Lansing, Mich., tied the manufacturer of an alleged drink to a Paramount picture through advertising

See the
Kick In
Kick In at the Gladmer Theatre.
Taste the
Kick In
Aaron's Scotch Brew.

The public agreed that at least you could see the kick in the play.

The Rotary Club was persuaded to use the title for a charitable drive making that the slogan, which got the title in lots of places where a picture is not permitted to penetrate.

Helps for Hustlers

John D. Howard, Detroit Paramounteer, has had an idea which will help all Paramount exhibitors. He got Claud Saunders' department to dig out the old cuts used to illustrate the advertising in the Saturday Evening Post a couple of years ago, when they were selling the general idea of theatre-going.

These in cut and mat form are being laid off to exhibitors in his territory for a little jazz-up campaign and are available to any exhibitor of Paramount pictures. It is too early to report on results, but unless the business has changed since yesterday, any business building campaign must yield results.

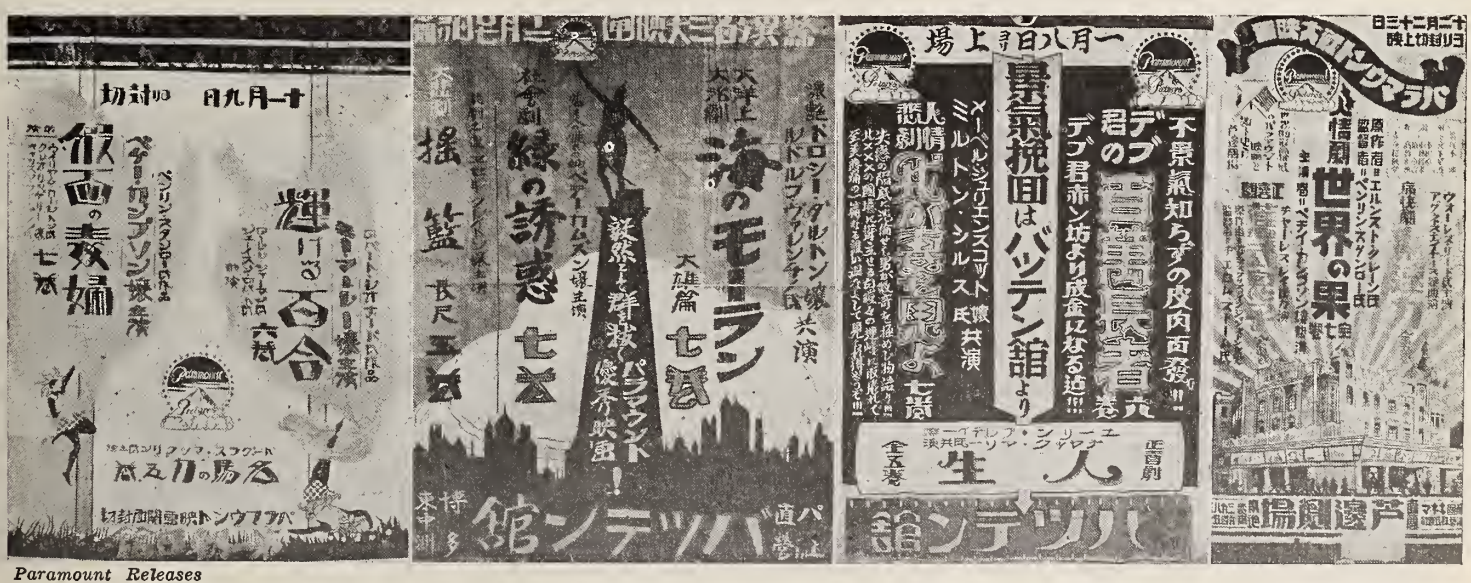
Every day in every way
You need a P. T. A.

Pinched The Flirt

When The Flirt played the Adams Theatre, Detroit, Sam M. Carver, Universal exploiteer, hired a man and girl for a street stunt. They went down to a busy corner at its busiest time and the girl complained to a policeman that the man was flirting with her.

He told that she looked like an old school friend, but the hand of the law reached for his collar and after an excited dialogue the policeman led them to the station house, a huge crowd following. On the steps of the station the man protested that he knew the girl now. She had been hired to advertise The Flirt at the Adams the following week. The crowd drifted away and the cop went back to his beat.

This is a fine stunt if it is worked by a clever team, but it will save a lot of trouble to fix it with the police first of all. Otherwise the story might not make good reading for you.



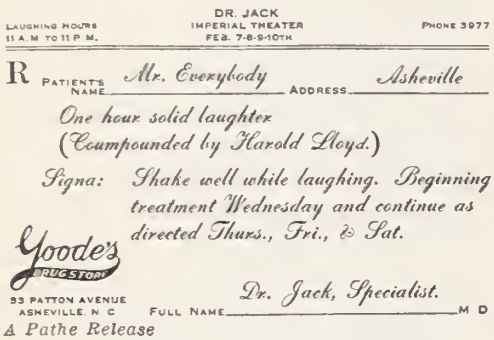
Paramount Releases

FOUR POSTERS FROM JAPAN ADVERTISING THREE PARAMOUNT THEATRES THERE

If the engraver does not get them mixed, they are, starting from the left, the announcement of the Asahikan Theatre, Kobe, on "The Gilded Lily" and "The Law and the Woman"; two posters from the Batten Kan Theatre, of Hakata, for "The Green Temptation" and "Moran of the Lady Letty," and "Brewster's Millions" and "Behold My Wife." On the right is the announcement of the Ashibe Theatre, Osaka, for a general announcement of the brand. Copy this snappy text for your own posters.

Broke Week Records With Four Day Run

Although Dr. Jack was played at the Imperial Theatre, Asheville, N. C., for only four days and at regular prices, the run broke the six-day records of the specials at advanced prices. Part of the success was due the picture itself, but the intensive exploitation by Manager John B. Carroll accounts for the rest.



A Pathe Release

THE DR. JACK BLANKS

He started with the teasers already shown in this department, and supplemented this with three thousand prescriptions which were done from his copy by a local drug store, which bore the cost of printing and distribution, handing them out at the soda fountain and placing them in all packages.

The lobby was transformed into an operating room with a case filled with surgical instruments, each tagged with a humorous label—if there can be such a thing as humor in a carving set. Before the box office was an operating table, presided over but a cutout when a live ballyhoo was off the job. The cashiers were dressed as nurses, and all that was lacking was the mixed odors of iodoform and ether to make it realistic in the extreme. It put the attraction over with results that startled Mr. Carroll. He was after the money, but he did not imagine he would break the advance price records.

Startling Lines

R. S. Moore, of the Gem Theatre, Snyder, Okla., developed a pair of handout cards for Free Air which seem pretty certain to get attention. One makes the startling statement that "Your trousers are torn" and the other calls attention to the fact that "Your skirt is too short." Both are prefaced with a much smaller "if" and followed by "or not," with the advice, "Don't fail to see Free Air," and a little sales talk. The big line should be in at least an eighteen point and the "if" in a small six point. In most job offices you can probably get a six point gothic with a three point letter. The smaller the qualifying lines, the better.

A United Artists Release

RAY BEALL USED THIS DISPLAY FOR TWO THEATRES

He was transferred from Charlotte to Spartanburg, S. C., and used the same display on "Tess of the Storm Country" in both houses. The front displays are combined cutout and painting, the brush work being done by Mr. Beall himself.

Got the Idea

An exploitation idea can generally be stretched to cover more than the title on which it is worked. Lately we told how the Isis Theatre, Longmont, Col., sold off the herald on The Valley of Silent Men to a local book seller, saving the cost of heralds to the house while getting the advertising.

Getting the big idea instead of the purely local angle, the Hippodrome Theatre, Fort Worth, Texas, sold the heralds on Pink Gods to a local jeweler, and on the strength of the favor borrowed $50,000 worth of diamonds for a lobby display.

Perhaps you can work off Adam's Rib on some butcher shops.

Reversed Idea

A guessing contest without a decision or prizes, based on a reversal of the identification contest helped The Pride of Palomar at the Butterfly Theatre, Milwaukee.

Bob Gary, Paramounteer, sold the Wisconsin News on the short fiction form of the story, so the readers were supposed to be familiar with the plot. Then the News flashed pictures of the players in the film and invited you to guess which parts they played. They were all named, but there were blanks left for the characters assumed. All you had to do was to fill in the blanks and then go to the Butterfly and see how nearly correct you were.

No prizes were offered.

Creamer Likes It

John W. Creamer, of the Strand Theatre, Chillicothe, Mo., read of the stunt of putting stills on blocks to make them stand out on the frame mounts and tried the idea. He writes that the effect is fine. He used a delft blue background with artificial snow sprinkled on while the paint was still wet.

Now if he wants a repeat, he can try powdering lightly with gold or aluminum or one of the colored bronzes. This will look even better.

Turn back to January 6 if you want the original suggestion.

A Pathe Release

"DR. JACK" DID BETTER IN ASHEVILLE IN FOUR DAYS THAN BIG SPECIALS IN A WEEK

And did it without advancing prices, either. John B. Carroll, of the Imperial Theatre, made the lobby into an operating room with a cutout of Dr. Jack to take the place of the live "surgeon" at other than playing times. He used the press book scheme of advance teasers and a local drug store not only paid for 3,000 prescription blanks but put them out for the house. All of the instruments carried laugh labels.

A Universal Release

COLUMBUS FLIRT CARRIED A SHORT LENGTH PROTECTOR

Ballyhoo girl for the Pastime Theatre was attended by a three-foot midget on her shopping and hotel tours. Backed up by thirty-two window displays, and some special hook-ups, she managed to put the Universal special over for both house and exchange.

Hired a Midget to Protect The Flirt

Because The Flirt played the Pastime Theatre, Columbus, when the M. P. T. O. of Ohio were in session in town, Charles Loewenberg, the Universal exploiteer, felt that it was up to him to do something out of the ordinary, and he put over hook-ups until he had landed thirty-two windows, including all of the ten cent stores on the plugger song and the United Cigar Stores on the statement that The Flirt bought her cigarettes at the green coupon hangouts.

Then he hired a decidedly attractive woman for a street stunt, and she went around town all decked out in furs and with an automobile bannered "This is the car The Flirt wants. Will she get it?" She was properly chaperoned by a midget in evening clothes with a large banner for the attraction on his back. Her own handbag was modestly lettered.

Through the day she pervaded the shops and in the evening the oddly assorted pair frequented the jazz joints, except on the evening of the banquet to the theatre owners, when they were among the guests and The Flirt did not experience the slightest difficulty in flirting with the entire bunch.

For paper they used 500 ones, fifty threes, 25 twenty-four sheets, 5,000 novelty cards and 1,000 window and tack cards. The theatre got the local benefit, but the exchange cleaned up some bookings, as well.

Sales and Shoes to Help Out Kick In

When it came to popularizing Kick In, Roy C. Smart, of the Noble Theatre, Anniston, Ala., hunted up a merchant who wanted to get attention to a bargain sale, and tied him to the title.

The tie-up was hung on the supposition that the merchant was kicking in on a sale because presently he had to kick in to the jobbers. He started to tease a week in advance, using every newspaper page except the inaccessible front, and broke out with half pages for Saturday and Sunday. Then he plastered his store front with signs and held the most successful sale in his history, while helping to put over the picture to a big extra business.

In return for all this hard work Mr. Smart donated 500 single passes good before three o'clock the opening day; another form of the penny ticket sale. This got a good audience for the opening matinee and you had to do your shopping early in order to get the pass in time.

Mr. Smart also used the free shoe shine stunt, the idea for which he got from this department. He dressed up the idea by having the boys dressed in red and yellow cheese cloth, and made the idea that much more attractive. The boys wore banners on their backs, which were most conspicuous while they worked. It's a neat scheme, which does not appear to have been taken up as it should have been. It's not too late to put it to work.

Used Last Chance

When news came of Wallace Reid's death, Roy C. Smart, of the Noble Theatre, Anniston, Ala., had on hand about a hundred fanfotos of the star. He knew that Thirty Days would be his last chance to use them, so he advertised that while they lasted a picture of the star would be given each ticket purchaser on the opening day, the offer being limited to adults. It gave him an unusually good opening matinee and the crowd went out to sell other of the citizens. It did a better than average business for two days.

Still Fooling

Foolish Wives is still fooling around the country, and at Clinton, Indiana, William Esch, a Universal promoter, put it over to a big three-day business at the Capitol Theatre, mostly through cutouts from the posters of the women in the play.

These were strung along the top of the marquise and placed in windows. Newspaper displays were used to back op the pictorial work.

Plant Proverbs

Several managers in various parts of the country have been thanked for press stuff when they took over to the local paper the book of proverbs prepared on The Flirt. These short paragraphs came in useful for plugging column ends and if given well in advance, they were all used before the showing of the picture. They were better press work because the advertising was plain yet indirect.

A Paramount Release

PRETTY SOFT FOR SID GRAUMAN BEING IN LOS ANGELES

All he has to do is to hike out to the Paramount studio and borrow the props for a ballyhoo for "Adam's Rib." Perhaps your local museum will lend you a dino or something, but don't be so certain of it that you neglect to provide other ballyhoo.

State Forester Is Plugging a Picture

Because Vitagraph's production of The Ninety and Nine shows vividly a forest fire and the ease with which these costly conflagrations are started, State Forester William T. Cox, of Minnesota, is conducting a State-wide campaign to interest the people in the safety angle, and has also interested the Dakotas, Wisconsin and Michigan, since fires are no respecters of State lines.

He is stripping the 24-sheets and the ones with an urge to see the forest fire, and the one sheets are being posted all through the forested districts, while letters to the newspapers have enlisted their cooperation in putting the idea before the public.

It is working wonders with Vitagraph bookings, but Mr. Cox does not care about that so long as he can get the results he is after, and if through this agency he is able to avoid a single fire, the result will more than repay all his efforts.

Last year, coming down through northwestern Canada, we saw billions of trees standing gaunt monuments to someone's carelessness and on two occasions acres of flaming wood. If every exhibitor could have shared the sight, he would have tied this and all similar pictures to the safety angle even in the cities. You cannot gain, through reading, any adequate idea of the menace of the flames, often started through the careless throwing down of a match or failure to extinguish a camp fire. Don't wait for the State Forester. Do your bit anyhow.

A Pathe Release

THE COLDER THE BETTER IN LANCASTER, APPARENTLY

The further the thermometer drops the better, for the sign reads: "You Will Smile, Giggle, Laugh, Shake, Roar, Convulse with Laughter." It is better to start at the bottom and read upward, but the thermometer idea is good. Try it some time.

Down to the Sea Has Fine Display

One of the best window displays we have seen in a long time is that used by the Cameo Theatre, New York for Down to the Sea in Ships. The Cameo is a short distance from the corner of Forty-second street and Broadway and on the corner is a drug store.

In one of the windows, perhaps fifty feet from the box office, is a highly colored plaster panel depicting a spirited relief of the overturning of the whalers' boat. Above and below are several old harpoons and lances, evidently the real thing, along with some of the bones of a giant whale and the rope police clubs used aboard the old ships to preserve order. At the right of the panel is the miniature of the boat used in this production.

No matter what time of the day or evening we have passed the store, there has been a crowd inspecting the display, and it has attracted more attention than any recent window show we can recall. And this is because the display is interesting. It holds the crowd and sinks the idea in, and helps to make the unusual business the Cameo has enjoyed.

Another good stunt is a banner which faces the spectator as he leaves the theatre and which commences "The picture you have just seen is a Hodkinson production" with more talk to the same effect. As the picture makes an unusual impression on practically everyone who sees it, the crowd goes out with a last message to look for other Hodkinson pictures. It is a most adroit promotion of the brand name.

A Hodkinson Release

A BALLYHOO WINDOW WHICH HAS TOLD ITS MESSAGE WELL

Thousands of persons pass the Knickerbocker Drug Company's store at Broadway and Forty-second street, and hundreds stop to view this interesting display for "Down to the Sea in Ships." It is only a few feet from the Cameo Theatre, where the picture is.

Vamped the Springs on Alleged Wager

Helping out J. E. Thompson, of the America Theatre, Colorado Springs, T. B. McCormick, a Universal exploiteer, started in with a letter to the newspaper denouncing flirtatious girls. This was replied to by The Flirt and the scrapping started which ended in The Flirt making a supposed wager of $500 that she could vamp the town.

This led to the employment of the street worker, as has been done in other cities, a local dealer lending a car in return for a banner to the effect that The Flirt demanded a car of his make. The usual ballyhoo stuff was worked, with the usual good effect.

One good angle was a display of engagement rings in a local store with a card to the effect that of all the engagement rings The Flirt had won that from this store was her favorite because it was in the best taste.

Pictures Won

There was a jam down in Indianapolis lately between a picture and a road show, and the picture won.

The road show carried a jazz band sponsored by Paul Whiteman, who has almost as many jazz bands as First National exhibitors have street parades. The road show agent announced a Paul Whiteman Week in the phonograph shops. But Robert Lieber had "Mighty Lak a Rose," which also is a phonograph number in various forms, and he wanted the windows. His agents pointed out that the Circle Theatre was a permanent feature of the town and Whiteman's band was here tomorrow and gone the day after.

The argument won and most of the windows were shot over to Rose records. It might be a good argument to remember.

A Metro Release

JAZZED AMARILLO FRONT FOR MURRAY IN "JAZZMANIA"

Ross D. Rogers, of the Mission Theatre, got an off effect in the center panel by cutting openings back of which a color wheel revolved. He also shot jazz music through a magnavox hooked to a phonograph with repeater attachment back stage.

Greene's Letter Brought Results

When he played The Headless Horseman at the Rialto Theatre, Jamaica, L. I., Fred V. Greene, Jr., sent out a letter to the principal of each school which not only brought in a lot of single tickets but attendance by classes. It will be noted that passes are enclosed for all of the teachers. The letter is so well phrased that we are offering it as a model. It runs:

This Thursday, Friday and Saturday we are showing Will Rogers in "The Headless Horseman," which is adapted from Washington Irving's "The Legend of Sleepy Hollow."

This picture is truly one of the classics of the year, as was amply proven when it was recently shown at the Capitol Theatre, New York City.

Will Rogers plays to perfection the quaint character of Ichabod Crane and the scenes in the picture were taken in the actual locations which figure in the story.

In fact, historically and in every other way the picture is perfect, and I would like you to see it, as well as the teachers under your jurisdiction. I am informed that you have four assistants, so I am enclosing herewith five passes and would ask that you be so good as to distribute the four, keeping the other for yourself.

Neatly Put

Buffalo took The Flirt for a second week at the Olympic Theatre, on the strength of a comprehensive four weeks publicity campaign. One of the good ideas was a preliminary teaser which read: "The Flirt says it doesn't hurt to flirt if you don't flirt to hurt."

Rode It In

Fighting pretty stiff opposition, the Family Theatre, Davenport, Ia., put out half a dozen jockeys with blanketed horses for The Kentucky Derby, and backed this up with a street wagon, the details of which are not clear in the photograph sent in. It's old stuff, but it built up receipts where a deficit seemed to loom. It's one thing to put over a good one against a couple of poor ones, but when they are all above the average, the prize goes to the fighter, and C. G. Behrens is a scrapper for exploitation.

Hooked on a Diner

The Lyceum Theatre, Duluth, hooked the Northern Pacific Railroad to "The Stranger's Banquet" and got window displays through the connection line "because of their uniform excellence dining car meals have often been called the Stranger's Banquet, the title of the Marshall Neilan photoplay now being shown at the Lyceum."

This offers a suggestion to other towns. The railroad windows are generally in fancy positions.

Liked the Production So Played It Up

Ross D. Rogers, of the Mission Theatre, Amarillo, Texas, liked the Tiffany production of Jazzmania so well that he got solidly behind it for a cleanup, and he writes that it is one of the best audience pictures he had handled in his twelve years in the business.

The cut speaks for itself except that the circular panel back of the figure of Mae Murray in the centre requires a little explaining. This had openings cut in the circumference, back of which a colored wheel revolved so slowly that the various colors did not blend into one neutral tint. At night this was illuminated by a spot light, but we think that placing colored mediums back of the openings, illuminating from the rear, and interrupting the light with the revolving wheel would have made an even better effect. This would give some result, even in daylight.

Mr. Rogers does not tell the color scheme but blue and white, red and yellow, red and black, yellow and black and blue and silver would all give good color combinations.

Back stage a phonograph was supplied with jazz records and a repeater attachment and this was relayed to a magnavox back of the central panel for a mysterious music effect.

Pride Pays

When the Strand Theatre, Ottumwa, Ia., played Marion Davies in When Knighthood Was in Flower, W. E. Matlock, the manager, got a letter from the Des Moines Paramounteer to the effect that Ottumwa was the first city in the southern part of the State and the second in the entire State to see the Cosmopolitan production.

Matlock reproduced the letter for his display advertisement and local pride did the rest. Even the newspapers played up the appeal to municipal vanity. If you get an early run you don't have to be too darned careful as to the exact truth. It's a strong bid always. It means nothing, but sounds well.

A Paramount Release

BORROWED FROM TUT-ANKH-AMEN FOR A WINDOW SHOW

There is an Egyptian slant to "The World's Applause," and Richard A. Addison, of the Pickwick Theatre, San Diego, Calif., played this up with very little painting—and a Buddha. It was a great flash.

Mid-week Splash to Help Dangerous Age

This makes a too long cut, but the text is so good that we are pasing it along to you. Even if you do not get The Dangerous Age you can fit it to any one of half a hundred other titles. It is one of those special stunts J. W. Sayre, of the Jensen and Von Herberg houses in Seattle pulls now and then. In the original it is 180 lines by two. It ran in the

WIVES—IT'S DANGEROUS FOR YOU TO KNOW TOO MUCH!

Your husband is no banjo—don't pick on him. If he says he's been at the club, believe him. It won't add to your peace of mind to know different.

* * *

After a man reaches the dangerous age "Goo-Goo" again becomes his chief figure of speech. Say it and watch him cuddle!

* * *

No matter how slow a man is at 39, at 40 he doesn't even stop at corners to toot his horn.

* * *

If he likes baby talk, cultivate a lisp and please him.

* * *

No woman ever won and kept a man with sulphur and molasses. Try salve and straight lines.

* * *

And, above all, take him, before it is too late—just till Friday night—to see "The Dangerous Age" at the Liberty Theatre.

* * *

A picture the Liberty crowds have praised in every language but the dead language, saying it is

wonderful	perfect
very fine	pleasing
magnificent	smart
pretty	intense
excellent	beautiful
dynamic	remarkable
dramatic	unusual
forceful	human
splendid	interesting
very good	suspenseful
tremendous	best

A First National Release

J. W. SAYRE'S JAZZ

middle of the week. Sayre thought that the business could be jazzed up a little, so he discarded the usual form of display ad and broke out with this on Wednesday. It put a new kick into the house receipts and paid for itself many times over. Some of this may have come out of the press book, but it sounds like Sayre. Few managers realize that sometimes even a good attraction needs a midweek tonic, but often receipts can be jumped by giving a little fresh push with a special display if the business is not full capacity, and Sayre collected a lot of coin with a display that was read by everyone. He writes the same sort of stuff each week in his Screenland, the house organ, and they are used to looking for his quips, so that when the Liberty came out with this display, they all settled down to read. Probably it reached a great many who fully intended to go if they had time, and were not quite certain they would have the time. When they heard from him, they figured that they simply must go and the half-formed intention was crystallized into an urge. This sort of stuff cannot be used very often. If it is, it will lose its punch, but for a now and then idea, if you can write this style of stuff or get it out of the press book or from the titles, you will find that it brings in real money.

—P. T. A.—

Too Much Black Is Hurtful to Display

This advertisement from the Kinema Theatre, Los Angeles, would have been unusually good had the printer been prevented from spoiling it with too much bold type. That lined backing gives the panels an isolation which does not require that every line be set in the blackest type to be had in the size used. The stars could have been displayed in a light face letter of a little smaller size, and the sales lines would have looked better in italic. The text in the lower panel could have been made a light italic, and the result would have been a very pretty display; but it is almost impossible to persuade a Los Angeles printer to cut out the heavy blacks unless you stand over him with a club, and the result is that there is no real display because it is all "display." You might get the idea in a single-column reproduction, but we are hitting it up to a two because we think that a study of the space will repay you. Note how the names of Stone and Miss Clifford keep the title from showing at its best, and how they, in turn, are held down by the lines below. Then try and imagine how that would have looked with all of the star names smaller, both in the matter of height and lightness of line. Figure how the 'Jazz age" line would have come up had Louis B. Mayer been presented in an eight-point roman instead of twelve-point bold. Then take it over to your printer and talk it over with him. Don't let on that you are trying to teach him something. Cut this text off and pretend that you are trying to get information, not give it. Perhaps the idea will sink in and he will give your own job a better result next time he sets one. Black type is *not* display. Sometimes it is precisely the reverse. Good display is relative and consists in giving display to the important lines and not to all of the type matter. You do not lose the effect of the lesser lines by holding them down. In a space so well guarded nothing else can intrude. You will get the lines read and read more easily in a lighter letter and at the same time give greater strength to the big lines.

—P. T. A.—

Grauman Combines Three House Ads

Combining three displays to get a larger space without taking as much space for any one of the attractions is only one of the points of improvement shown by the Grauman advertising department. For some weeks now they have been using stock cuts for attractors and have given the type its proper place as the chief selling agency. This set of three is not as good, in point of copy, as some of the other examples to come in lately, but even this is so much better than the old material as to excite comment. The cuts are from the plan books and work just as well as the original drawings, and there is no excess of art work to confuse the eye and detract from the message. These days it is no job at all to discern with the naked eye just what the Grauman houses offer in the way of main attractions and other pro-

GRAND AVE. AT SEVENTH ST
Kinema
SPECIAL CHRISTMAS BILL
'what is the dangerous age'?
JAZZ AGE? MARRIAGE? DIVORCE AGE?
WE ALL REACH IT—BUT WHEN—AND HOW?
LOUIS B. MAYER PRESENTS
The DANGEROUS AGE"
WITH A POWERFUL CAST, INCLUDING
LEWIS STONE · RUTH CLIFFORD
CLEO MADISON--EDITH ROBERTS
MYRTLE STEDMAN—JAMES MORRISON—LINCOLN STEDMAN
JOHN M. STAHL PRODUCTION
A FIRST NATIONAL ATTRACTION
ADDED ATTRACTION
A JACK WHITE-MERMAID COMEDY
LOOK OUT BELOW!
Five De Luxe Shows Today at 1:00, 3:00, 6:15, 8:15, 10:15 P. M. First Show Starts at 12 Noon.
Horton at the Morton
Theodore Henkel, Conducting Kinema Orchestra

A First National Release.

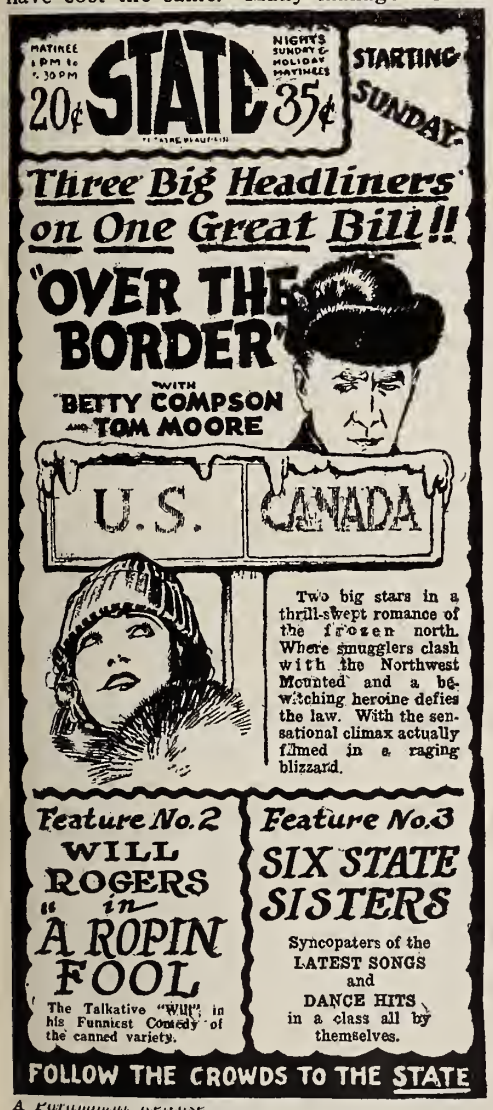
AN EXAMPLE OF HOW ALL BLACK LINES GIVES THE REVERSE OF DISPLAY

gram components. Two of these features are holdovers, To Have and to Hold entering its fourth week, with Robin Hood credited with a longer stay than that. Only The Pride of Palomar is a one-week feature, and that is in its last day. It is odd that Grauman does not follow the usual course on the west coast and open on Saturday when he can make his Saturday and Sunday splashes work for more than one day. Opening Monday, he gets very little business out of his Sunday ads. Of course the Grauman houses are institutions and people go there week after week without particular notice of the feature, but there is still some business to be gotten from the transient trade if it were properly approached, and this would at least justify a Sunday opening, with the Saturday space given the coming attraction.

—P. T. A.—

Drops Down Deep for Three Items

Handling three features in a single space, H. Lichtenstein, of the State Theatre, Dayton, Ohio, drops nine inches down two columns. We think that three sixes would have been better than two nines, and would have cost the same. Many managers seem

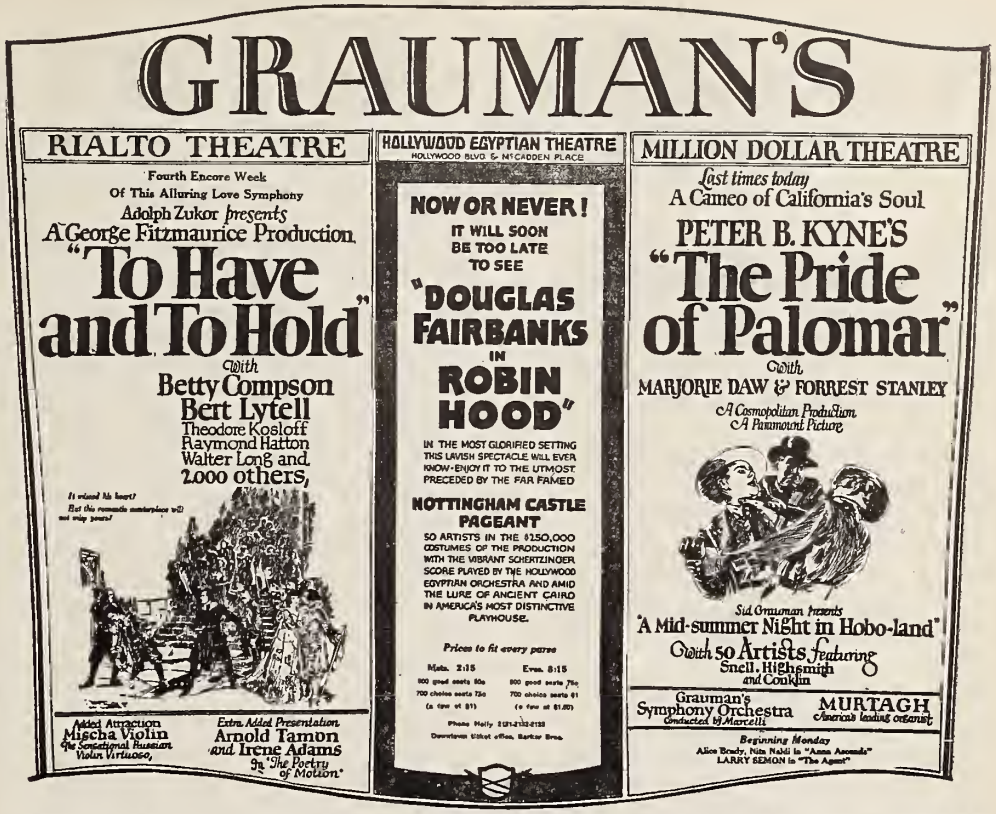

MATINEE 1 PM to 6:30 PM
20¢ STATE 35¢
NIGHTS SUNDAY & HOLIDAY MATINEES
STARTING SUNDAY
Three Big Headliners on One Great Bill!!
"OVER THE BORDER"
WITH BETTY COMPSON AND TOM MOORE
U.S.
CANADA
Two big stars in a thrill-swept romance of the frozen north. Where smugglers clash with the Northwest Mounted and a bewitching heroine defies the law. With the sensational climax actually filmed in a raging blizzard.
Feature No. 2
WILL ROGERS in "A ROPIN FOOL"
The Talkative "Will" in his Funniest Comedy of the canned variety.
Feature No. 3
SIX STATE SISTERS
Syncopaters of the LATEST SONGS and DANCE HITS in a class all by themselves.
FOLLOW THE CROWDS TO THE STATE

A Paramount Release.

DEEP STUFF

to prefer the deep advertisement, but it is seldom that they achieve effects as striking as the better proportioned space. In this instance hand work further detracts from the effect. There is no advantage in hand lettering where type can be used to greater advantage, and in this space we think that type would have given a stronger display, as well as a prettier effect. With a three-column width as against the present two both the title of the shorter feature and the vaudeville act should have been given a single line, with a hairline, part-length rule instead of the heavy paneling that makes the space look like a pigeon-holed layout. This would have permitted the stretching of the main title, Over the Border, to a single line, which, in an eighteen-point type, would have been more conspicuous than the huddled hand work, and the cuts could have been used without the signboard if the latter could not be stretched to three. It looks like a space built around a plan book cut instead of a plan book cut selected to fit a space. Since this cut means very little it might have been better to have dropped this out if another cut could not be found, but generally there is a cut in every plan book that Paramount puts out that can be made to work in a space if it is trimmed a little. In any event a little more white space would have helped; all out of proportion to its area. This looks cramped and does not carry the suggestion of bigness, but rather that the space was too small, carrying the same suggestion as you get from a child in misfitting clothes. We believe that Mr. Lichtenstein can do much better than this.

—P. T. A.—


GRAUMAN'S
RIALTO THEATRE
Fourth Encore Week
Of This Alluring Love Symphony
Adolph Zukor presents
A George Fitzmaurice Production
"To Have and To Hold"
With
Betty Compson
Bert Lytell
Theodore Kosloff
Raymond Hatton
Walter Long and
2,000 others,
Added Attraction
Mischa Violin
The Sensational Russian Violin Virtuoso,
Extra Added Presentation
Arnold Tamon
and Irene Adams
In "The Poetry of Motion"
HOLLYWOOD EGYPTIAN THEATRE
HOLLYWOOD BLVD. & NI'CADDEN PLACE
NOW OR NEVER!
IT WILL SOON BE TOO LATE TO SEE
"DOUGLAS FAIRBANKS IN ROBIN HOOD"
IN THE MOST GLORIFIED SETTING THIS LAVISH SPECTACLE WILL EVER KNOW-ENJOY IT TO THE UTMOST PRECEDED BY THE FAR FAMED
NOTTINGHAM CASTLE PAGEANT
50 ARTISTS IN THE $150,000 COSTUMES OF THE PRODUCTION WITH THE VIBRANT SCHERTZINGER SCORE PLAYED BY THE HOLLYWOOD EGYPTIAN ORCHESTRA AND AMID THE LURE OF ANCIENT CAIRO IN AMERICA'S MOST DISTINCTIVE PLAYHOUSE.
Prices to fit every purse
MILLION DOLLAR THEATRE
Last times today
A Cameo of California's Soul
PETER B. KYNE'S
"The Pride of Palomar"
With
MARJORIE DAW & FORREST STANLEY
A Cosmopolitan Production
A Paramount Picture
Sid Grauman presents
"A Mid-summer Night in Hobo-land"
With 50 Artists featuring
Snell, Highsmith and Conklin
Grauman's Symphony Orchestra
Conducted by Marcelli
MURTAGH
America's leading organist
Beginning Monday
Alice Brady, Nita Naldi in "Anna Ascends"
LARRY SEMON in "The Agent"

AN EXAMPLE OF NEW STYLE DISPLAYS FROM GRAUMAN'S, LOS ANGELES

Hookups for Sixty

Hookups were the main reliance of M. J. Melvin, of the Phiel Theatre, St. Petersburg, Fla., on Lorna Doone. The National Biscuit Company contributed a large display advertisement on Sunday and put two demonstrators into the lobby to sample the patrons, and stirred the grocers to displays. Another hookup was made from the book end. Between them they gave the business a sixty per cent hoist.

FRIEDMAN'S TOWER THEATRE
"The People's Playhouse"
Wabasha Street, Near Seventh
23 STARS
The greatest screen triumph of a brilliant director——
23 STARS
The Master Picture That Broke All Records at the CAPITOL THEATER, N.Y.
—establishing a new world mark for theater attendance.
Starts SAT. JAN. 20
This is the greatest cast ever assembled for one picture.
MARSHALL NEILAN'S
Supreme motion picture achievement—
The Strangers' Banquet
Written by Donn Byrne
Distributed by GOLDWYN
Marshall Neilan has given to the screen great heart dramas, hailed by the world of picture-goers as thrilling, stirring, beautiful. Now this brilliant film director offers a film triumph even greater than his greatest success of the past.
(Mats. Only) PEARL WHITE in "PLUNDER" Episode
12:12 2:36 5:00
A DOLLAR SHOW FOR 40c (Inc. Tax)
MATS. Except Saturday and Sunday 30c
Other Tower Features
FOX NEWS & VIEWS
FUN from the PRESS
Sc'eds of Performances
12:00 2:24 4:48
7:12 9:13

A Goldwyn Release

FROM THE TOWER THEATRE, ST. PAUL

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

American Releasing

DANGER POINT. (5,807 feet). Star, Carmel Myers. Can't say much for this. Bought it cheap and it surely was cheap. Town of 8,000, draw working classes. Generally admission is 10-30. E. E. Bair, State Theatre, Uhrichsville, Ohio.

FOOLS OF FORTUNE. (5,600 feet). Star, Russell Simpson. Look out for this. I played it, knowing what I was getting, and bolstered it up with a fine line of fillers and "got by." But don't expect much from this picture—in five reels of photography. Advertised as usual to health seekers and tourists. Attendance good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MY OLD KENTUCKY HOME. (7,382 feet). Star cast. I did not think much of this picture and my patrons told me the same, although I did a good business. Look before you book this one. Used six, three, one, slide, to pull good attendance. Big city, draw all classes, getting ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MY OLD KENTUCKY HOME. (7,382 feet). Star cast. For me, a good, entertaining picture. Had fair attendance. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

Associated Exhibitors

GRANDMA'S BOY. (4,377 feet). Star, Harold Lloyd. This is a knockout and pleased everyone. One of the cleanest as well as one of the funniest comedies we have ever shown. Used ones, three, photos, window cards for fine attendance. Town of 1,700, draw town **and country.** Admission 10-25 and 15-25. Herbert Taft, Hippodrome Theatre, Sheridan, Indiana.

LADY GODIVA. (5,800 feet). Star, Hedda Vernon. Just another foreign production. Drew good for me, but did not satisfy. My advertising slant would be the title. Attendance was fair. Town of 2,300, regular small town. Matinee admission 10-15, night 15-20. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

SILAS MARNER. (6,344 feet). Stars, Kent, Crawford, Courtot, others. You can tie up with schools on this one and clean up. They liked it fine and the public schools turned out to see it. Small town patronage, good attendance. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

F. B. O.

BOY CRAZY. (4,800 feet). Star, Doris May. For me, a mediocre picture that did not pull. Every time we run this star we lose money on her. Used lobby and newspaper, had very bad attendance. Draw mixed type. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

FIRST WOMAN. (4,950 feet). Star, Mildred Harris. By far the best program picture I have ever run. Better than lots of specials. It's got the surprise at the end that sends them away pleased. Print good. Usual advertising brought good attendance. Town of 1,364, general type. E. F. Keith, Strand Theatre, Granbury, Texas.

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures and the avoiding of bad ones. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

GOOD MEN AND TRUE. (5,400 feet). Star, Harry Carey. My patrons said this was Carey's best picture. Action in this one will knock 'em off their seats. Book it and boost it. Used six, three, one, lobby, slide for very good attendance. Big city, all classes, get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

IN THE NAME OF THE LAW. (6,126 feet). Featured cast. Fair. Has popular appeal, good exploitation material and if bought right should prove a money maker. Advertised with billboards, seven newspapers. Draw every class, having fair attendance. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MY DAD. (5,600 feet). Star, Johnnie Walker. A great picture to screen about the middle of August; plenty of snow scenes, which, coupled with the aboundance of snow with which we are blessed this winter, gave some cold feet. Good, nevertheless. Advertised usual way, with good attendance. City of 44,000; draw mixed type. Admission 10-17-20-25. Walter C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

SON OF THE WOLF. (4,970 feet). Star cast. Norman Dwan directed. For me, absolutely nothing to it at all. Poorest picture I have ever run. Good many left before picture was half over. Advertised with ones, threes, six, slide. Attendance poor. Town of 4,200, draw neighborhood type. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

WHITE HANDS. (5,654 feet). Star, Hobart Bosworth. Star always good. A good program picture; has moral attached. Nothing extra in advertising, fair attendance. Town of 2,500, usual small town draw. Admission 17-28. Stanley G. Allen, Allen Theatre, Chatham, New York.

First National

ALIAS JULIUS CAESAR. (6,131 feet). Star, Charles Ray. Just another motion picture. Not as good as his usual run but better than his weakest. For us, Ray is about done. I wouldn't want to pay too much for it. Advertising angles are nothing exceptional. Poor attendance. Town of 7,100, draw better class. K. H. Sink, Wayne Theatre, Greenville, Ohio.

BOB HAMPTON OF PLACER. (7,268 feet). Stars, Kirkwood, Daw, Wesley Barry. This is old but good. The only objection to it is its length. Nine reels. When you give them a two-reel comedy along with a feature of this length, by the time the show is over and the farmers return home through the thirty-foot snow banks, they get no time to sleep as it is then time to start massaging the cows. Attendance was good, though. Town of about 2,000, draw town and country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

BRAWN OF THE NORTH. (7,650 feet). Features dog, Strongheart. A splendid audience picture and made us money. Usual advertising pulled excellent business. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. Very good picture and one that will please all classes in any community. Get behind it, it's worth it. Used special cards, extra paper to bring good attendance. Town of 6,000. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

FURY. (8,700 feet). Star, Richard Barthelmess. Truly a great picture. Our patrons were highly pleased; incidentally, we did much better business the second day than the first. Used regular panels and newspaper, having excellent attendance. Town of 5,000, draw home class. Admission 10-28, war tax included. C. L. Laws, T. & D. Theatre, Watsonville, California.

LORNA DOONE. (6,082 feet). Stars, Madge Bellamy, John Bowers. Good; audience liked it. Advertising slant—National Biscuit Company had man here three days for tie-up. Attendance was big. City of 17,000, draw family trade. Matinee admission 10-17, evening 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. Extra good for the people who know good pictures. A masterpiece of acting. Shot just a little bit over my headgear, but when real folks told me it was good I began to believe it myself. Town of about 8,000. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. A fair picture; does not compare with the legitimate. Exhibition value too high, as it is with all these for me now. Advertised extensively to best class and got very poor attendance. L. Holeman, Garick Theatre, Madisonville, Kentucky.

MIDNIGHT BELL. (6,140 feet). Star, Charles Ray. One of Ray's best. Pleased most all. Some very funny situations. Used ones, threes, photos. Attendance good. Town of 1,700, draw from town and country. Admission 10-25 and 15-25. Herbert Taft, Hippodrome Theatre, Sheridan, Indiana.

PRIMITIVE LOVER. (6,172 feet). Star, Constance Talmadge. Connie has been slipping for me, but she came back strong in this one, and pleased a fair sized crowd each night. Last three reels are Western. You can promise quite a lot on this one. Town of 7,125, draw miners and railroad men. Admission 10-30. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

SCRAP IRON. (5,000 feet). Star, Charles Ray. Pleased Ray fans, but didn't draw any new ones out. Good for fight fans. Used

regular advertising. Attendance good. Town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

SIGN ON THE DOOR. (7,100 feet). Star, Norma Talmadge. A great picture from every angle. A little old but worth working. Attendance good. Town of 1,600, draw high class patrons. Admission 10, 25 to 50. L. M. Zug, Rialto Theatre, Jerome, Idaho.

SIGN ON THE DOOR. (7,100 feet). Star, Norma Talmadge. Story and production good, but I was surprised to see an actress of Norma Talmadge's ability doing such crude work as wiping her nose and mopping her mouth to simulate sobbing. If this is "Art"—I'm Henry Irving! Town of 800. Draw farmers and miscellaneous. Admission 10-25. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Don't let them kid you along about this picture. Just fair drawing card. Perhaps if you could give about all you got in away to put it over, would draw. Comments from just a few. Advertised extra big; fell down on it. Town of 5,000, draw best in town. William C. McIntire, Rose Theatre, Burlington, North Carolina.

TROUBLE. (4,800 feet). Star, Jackie Coogan. A first class picture, but a little too old here, as it has had too many return dates already. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge, with Eugene O'Brien. Drew well and profitably for entire week, though story is not as good as many previous ones. Norma is wonderful. Used usual newspaper space to pull excellent attendance. Big city, general draw. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

WHITE SHOULDERS. (5,966 feet). Star, Katherine MacDonald. A fine picture. This star does not pull, but I ran this on a Sunday to good business. Town of 4,000, draw family trade. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

WOMAN CONQUERS. (5,102 feet). Star, Katherine MacDonald. Good. A nice mixture of society scenes and outdoor scenes wtih the latter predominating. Used posters and papers to pull fair attendance. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

WONDERFUL THING. (6,880 feet). Star, Norma Talmadge. This picture pleased every one. A picture which will appeal to the average audience. Regular advertising brought good attendance. Town of 1,800, draw mixed type. Admission twenty-five cents. Fred. S. Widenor, Opera House, Belvidere, New Jersey.

Fox

BOSS OF CAMP FOUR. (4,325 feet). Star, Charles "Buck" Jones. This is an ordinary Jones picture. Cannot help but satisfy the younger generation, but I am quite positive that the older people will not think much of it. Usual advertising accessories drew good attendance. Town of 1,000, draw all classes; summertime our best time; run only once a week now. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

BRASS COMMANDMENTS. (4,829 feet). Star, William Farnum. This is a good Western with a good cast. It did not take with me for the reason that my patrons do not enjoy Westerns. Used one, three, six, twenty-four, 11x14s for poor attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

BROADWAY PEACOCK. (4,380 feet). Star, Pearl White. Patrons classed this as a very poor picture, and I guess they were right. Also, several remarked that Fox pictures were not as good as they formerly were. Attendance was good. City of 110,000, draw medium working classes. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DEVIL WITHIN. (5,997 feet). Star, Dustin Farnum. Six reels that should have been cut down to five. Action somewhat slow. It seems that when a producer has a first class star he wants to make him "act" too much before the camera. The fans don't want that sort of "acting"—they want realistic action! Personally I thought this picture excellent. Forty per cent of the audience thought otherwise. Used slides, ones, threes, sidewalk ads. Attendance fair. Town of 1,000, draw general type. Regular admission 10-20, special 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

DO AND DARE. (4,744 feet). Star, Tom Mix. The worst picture this star has ever appeared in. In some places it is very silly. It did not please here. Used ones, threes, sixes, drew fair attendance. Town of 4,200, drew neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen. Mississippi.

FAST MAIL. (6,000 feet). Star, Charles "Buck" Jones. One of Jones' best pictures here. Advertised with threes, ones, newspaper; crowds were big, pleased a hundred per cent. Town of 4,000, draw mixed class. Admission 15-30. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

FAST MAIL. (6,000 feet). Star, Charles "Buck" Jones. Picture with lots of action and thrills. Pleased the majority. Used regular advertising, had good attendance. Town of 1,800, draw mixed class. Admission twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

FAST MAIL. (6,000 feet). Star, Charles "Buck" Jones. We let them "kid" us on this and bought it as a special, when it is nothing more than a good "Buck" Jones star picture. Played it in a house where melodrama is not liked and it flopped with a sickening thud. Where they like Jones they will like this, but it lacks a whole lot of being a special. Advertising slant, several startling big scenes. Attendance was poor. City of 14,000, drawing merchants, farmers, workers. Average admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

GREAT NIGHT. Star, William Russell. A very good picture and was payed well through the whole production. Used twenty-four, six, three, one, 11x14s, slide, had normal attendance. Draw from best people in city. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

THE JOLT. (5,000 feet). Star, Johnny Walker. Very good program picture. Walker and Edna Murphy are two good stars and our patrons like them very much. Used photos, paper, slide, got pretty good attendance. Town of 1,000, draw all classes. Admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

JUST TONY. (5,233 feet). Star, Tom Mix, featuring horse, Tony. Very good, as are all of Mix's pictures. Regular advertising drew good attendance. Thomas J. Romine, Isis Theatre, Roseville, Illinois.

LOVE GAMBLER. (4,682 feet). Star, John Gilbert. Only fair program picture. Bad weather, snow; did not do any business on this one. A Western; will go over about fifty per cent. Regular advertising. Town of 992, draw mixed class. Admission 10-25 to 10-40. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

MAN'S SIZE. (4,316 feet). Star, William Russell. One of Russell's best pictures. Pleased all who saw it. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

MEN OF ZANZIBAR. (4,990 feet). Star, William Russell. Showmen, you will not make a mistake in booking this picture. Has a good plot and a thrilling climax. Pleased well in my house. Used a three, two ones, for fair attendance. Town of 2,000, draw residential class. W. F. Piland, Victory Theatre, Cairo, Georgia.

MIXED FACES. (4,400 feet). Star, William Russell. Good feature. Pleased everyone. I think the story was very good, but William Russell is not the star for this kind of picture. Used regular advertising and had good patronage. Town of 1,800, draw mixed class. Admission twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. Very good feature; pleased everyone. Regular advertising brought good attendance. Town of 1,800, draw mixed attendance. Admission twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

MY FRIEND THE DEVIL. (9,555 feet). Star cast. A very good feature, for me. One of Fox's best Specials. Draws only high class patronage. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

NERO. (11,500 feet). All star. A great, spectacular production that cost over a million dollars, in my belief, but isn't worth much for the exhibitor as it hasn't much of a title. This picture was overrated. Used newspapers and regular advertising, with

Between Ourselves

A get-together place where we can talk things over

Several times we have reared up on our hind legs and snorted because so many exhibitors are getting mutilated films, bad prints—whatever you want to call them.

Still the reports come in: "had a bad print and audience didn't know what it was all about" or "the ending was chopped out and my audience asked me when I was going to run 'the next part.'"

This bad print thing doesn't seem to mean much to the exchange; but it sure does mean a lot to an exhibitor when he spends his money to get a good house and finds out he has to show them damaged goods. He can't get a substitute as they do in Grand Opera when the prima donna's top note goes sour. He has to face the music and face it for days afterward.

D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania, thinks every report ought to state condition of film. That's good, but not enough. Plenty of exhibitors tell the world about it here, but that hasn't seemed to help. Adjustments with exchanges don't get back patron confidence.

What will help? A little more care in the exchanges. More care in projection rooms. It's time to get busy. VAN.

poor attendance. Town of 3,000, draw poor class mostly. Admission 10-20. Charles Martin, Family Theatre, Mt. Morris, New York.

NEW TEACHER. (4,453 feet). Star, Shirley Mason. A cute little picture of this star's type. Pleased all who saw it. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

NIGHT HORSEMAN. (4,970 feet). Star, Tom Mix. We play very few Westerns, but this one—certainly pleased. Brand new print. Our first Mix, but we expect to play them all now. Used regular advertising. Poor draw on account of rain. Small town draw. F. P. Werner, Queen Theatre, Trinity, Texas.

NIGHT HORSEMAN. (4,970 feet). Star, Tom Mix. For me, Fox has a habit of sending out about two-thirds of the print on Mix subjects, this one being no exception. Might be all right if it was all there; rotten the way it was. Used photos and newspapers, had poor attendance. Town of 600, draw townspeople. Regular admission 10-25. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

OVER THE HILL. (11,000 feet). Mary Carr and star cast. Small exhibitors—book this one, whatever you do! Biggest and best ever shown here of its kind. Had the biggest crowd in the history of Enterprise Theatre and pleased a hundred per cent. Used extra heralds, threes, six, ones, photos, pulling extra good. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

QUEENIE. (5,174 feet). Star, Shirley Mason. A very good little program picture. Shirley Mason does some wonderful acting. Story light, but very pleasing. Attendance fair. Small town, draw general class. Admission fifteen cents. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. A good program picture. The usual Tom Mix picture. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

ROUGH SHOD. (4,486 feet). Star, Charles "Buck" Jones. Fairly good picture. Where Jones is liked it should go. He is only a fair drawing card here. Advertised regular way to get fair business. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

SELF MADE MAN. (4,920 feet). Star, William Russell. The kind of picture that pleases in a small town a hundred per cent. It certainly made a hit here. Draw general small town class. Admission ten cents. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

SHACKLES OF GOLD. (5,957 feet). Star, William Farnum. The usual Farnum picture—nothing either to commend or condemn. William Nobe, Isis Theatre, Oklahoma City, Oklahoma.

SHACKLES OF GOLD. (5,957 feet). Star William Farnum. Pretty fair picture with Farnum in a sort of society role which he manages to put over pretty good. In no way a big feature, but satisfies if they like Farnum. City of 15,000, draw general class. Admission 10-25-30. Ben L. Morris, Elk Grand, Temple, Olympic theatres, Bellaire, Ohio.

SHACKLES OF GOLD. (5,957 feet). Star William Farnum. Not up to the standard of Farnum pictures. Farnum should play in Western—not Society—plays. Used newspaper and posters. Attendance good. City of 12,000, draw all classes. Change admission. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. This picture drew well and pleased. It's a fine little picture. Only objection you might find is that the first three reels are all laid in France. Lot of pep in the last reel when the lion gets loose in the crowded circus tent. Advertising slant—a story of the circus, lion escape. Attendance good. Town of 7,125, draw miners and railroad men. Admission 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

SILVER WINGS. (8,275 feet). Star, Mary Carr. Mary Carr, in "Over the Hill," holds the best house record and, I believe, in "Silver Wings," the worst. She is a wonderful character, but no more "sob stuff" for me, if I have my choice. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

SMILES ARE TRUMPS. (4,049 feet). Star, Lefty Flynn. Fine program thriller. If your fans like fast action and plenty of thrills, get this one. Played to a Wednesday night bunch who went out satisfied. Used one and three sheet. Poor attendance. Town of 1,000, draw general class. Admission regularly 10-20, specials 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

STRANGE IDOLS. (4,300 feet). Star, Dustin Farnum. "Sob sister stuff." There's no excuse for this class "movie" except to fill dates and lose money. Keaton saved the show. Poor old Keaton—seems to have hard work saving a lot of shows—and Semon; but they do it. Town of 2,850, draw transients, tourists, farmers. Regular admission 10-25, Thursday nights 15-35. S. H. Blair, Majestic Theatre, Belleville, Kansas.

STRENGTH OF THE PINES. (4,382 feet). Star, William Russell. This story has been running for the past six weeks in the boilerplate section of our local weekly. They gave me plenty of gratis space and I packed 'em in. There is a murder or some sort of a killing every few feet. My regulars told me they thought it was a piece of "cheese." Attendance was good. Town of 2,000, regular small town draw. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

UP AND GOING. Star, Tom Mix. A better type of Tom Mix picture that is more pleasing to your best class of patrons. Bennie Cline and Dan Clark's work at the camera is wonderful and the boys deserve a handshake from all of us. Some fine shots and the production brimful of action. Will please any audience, whether they like Mix or not. Advertised with ones, threes, slide. Attendance fair. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

VERY TRULY YOURS. (5,000 feet). Star, Shirley Mason. Mason staged a wonderful comeback. A ninety-nine per cent pure entertainment. Her new co-helpers look good. Play on significance of title. Attendance excellent. Town of 282; admission 10-20-25. R. K. Russell, Lyric Theatre Cushing, Iowa.

WHILE JUSTICE WAITS. (4,762 feet). Star, Dustin Farnum. Fine program picture. Patrons say that Dustin is better than his brother, William, because he acts naturally. Usual accessories pulled fair attendance. Town of about 600 in winter; summer our best time; draw all classes. Admission 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

YOUTH MUST HAVE LOVE. (4,368 feet). Star, Shirley Mason. A good little picture. Regular advertising and good attendance. Thomas J. Romine, Isis Theatre, Roseville, Illinois.

Mr. Schutz Talks About Vaudeville

Mr. Adolph Schutz, Liberty Theatre, Silver City, New Mexico, has something to say about the acts that play in picture houses. Here's his talk: "Away up here the so-called vaudeville we are able to get is 'rotten.' I don't see why the exhibitors who play vaudeville with their pictures don't send in reports (when they are able). It would enable exhibitors to get a line on any vaudeville in this part of the country. I, for one, would appreciate reports and I know there are many whom it would help. Straight From the Shoulder reports are the best way to get a line on pictures. I take another service of reports, but you can't beat Straight From the Shoulder."

It's a question for the boys to handle. This is really a motion picture trade paper, but here's the suggestion. What do you say?

Goldwyn

BE MY WIFE. (4,650 feet). Star, Max Linder. A fairly good picture, but have seen better. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

BLIND BARGAIN. (4,473 feet). Lon Chaney and star cast. Excellent in every respect. Plug Chaney's dual role—scientist and ape man—and you have a winner. Used a special built front, pulled excellent attendance. Big city, draw transient trade. Admission 17-20. J. L. Stallman, Savoy Theatre, Philadelphia, Pennsylvania.

BROTHERS UNDER THE SKIN. (4,983 feet). All star. Failed to pull, but pleased. To me worth just one-half what I paid for it. No better than "Dust Flower," sold for less than half. Attendance fair. Town of 4,000, draw family trade. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

HIS BACK AGAINST THE WALL. (4,690 feet). Star, Raymond Hatton. Fair attendance; crowds were disappointed for a Western. Used threes and ones to pull fair attendance in town of 700 with country and town draw. James Blodgett, Rushville Theatre, Rushville, New York.

INVISIBLE POWER. (6,000 feet). Stars, House Peters, Irene Rich. Frank Lloyd production. A very fine picture. Irene Rich leading lady. The regeneration of a crook through the love and confidence of a good woman. Used a three, two ones, photos. Attendance fair. Town of 650, draw town and country class. Admission 10-22-25. Elmer E. Stearns, "Dewtell" Theatre, South Dayton, New York.

PARDON MY FRENCH. (5,500 feet). Star, Vivian Martin. This picture is rather novel and should please most any audience. It was sold to us for a program picture and we can recommend it as a good one. Usual lobby, etc., pulled fair attendance. Small town, regular type. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

MADAME X. (7,000 feet). Star, Pauline Frederick. When you want something extra to offer your patrons, put this on. Mighty good. Used threes, ones, slide, photos, heralds to pull good attendance in small town of mixed class. E. F. Keith, Strand Theatre, Granbury, Texas.

MADAME X. (7,000 feet). Star, Pauline Frederick. Ditto on all the rest of the re-

ports so far. One of the finest and most interesting pictures of this class we have ever shown. A hundred per cent satisfaction and people told us so as they left with smiles and red, tear-soaked eyes. One lady told me she cried until she had a headache. Court scene wonderful. Ran this with Semon in "The Fall Guy." Comedy did not come up to my expectations. Booked this from reports, as we do with all our programs. Used ones, a three, heralds and local paper. Attendance was good. Town of 305, drawing village and country. Admission 10-30 and 10-35. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

SIN FLOOD. (6,500 feet). Star cast. There was just a little something that prevented "Sin Flood" from being one of the really great productions of the year. Was it a too sudden transition from the usual type to a sublime feeling of brotherhood in the face of death or a too thin love story, or both? Still it was much and favorably commented upon and drew well. A credit to any house to run it. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

STRANGER'S BANQUET. (5,531 feet). Star cast. This all-star production resembles the Milky Way on a cloudy night—the continuity is a jumble of misplaced titles and several different lines of dramatic action. If this is the best Neilan can do, I do not want another. Had more kicks, walk-outs and money refunds with this than, all told, for the past two years. Advertising slants are unlimited—but don't. Attendance was fair in town of 4,100, drawing all classes. Admission 10-25. L. A. Hoover, advertising manager for Edwin Bluck, owner, Gem Theatre, Durango, Colorado.

Hodkinson

CERTAIN RICH MAN. Star, Robert McKim. Gloomy and unwholesome. Good enough picture of its kind, but will only appeal to those people who come to be made miserable. Less of it, Hod, less of it. Town of 800, draw farmers and miscellaneous types. Admission 10-25. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. This feature follows the story, Irving's "Legend of Sleepy Hollow," close enough so that they recognize what it is; in fact, as close as they can adapt a story of "old New York" to satisfy the audience of today. It's a little slow compared with the high-power stuff the audiences seem to want, but Will Rogers as Ichabod Crane pleased our audiences much more than I thought he would when the lights went down at 7:30. We are glad that we played it; told them through the papers that they had seen bigger but not any better. It is worth playing in any house. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

NO TRESPASSING. (6,900 feet). Star, Irene Castle. A slow moving picture that puts people to sleep watching it. Used regular advertising, had poor attendance. Chas. Martin, Family Theatre, Mt. Morris, New York.

RIP VAN WINKLE. (7,000 feet). Star, Joseph Jefferson, Jr. A dandy. The humor is good. Much credit due the titler. The schools co-operated. Hope this picture survives as a classic as I want to bring it back here a few years later for the next batch of school kids. Announced it on monthly program, used slide, ones and letter to superintendents of neighboring schools. Had good attendance. Town of 300, draw farmers. Usual admission 15-25, occasionally 20-30. E. L. Partridge, Ryan Theatre, Kinsman, Ohio.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast, including Lon Chaney. One of the best sea stories I have ever played. Pleased a hundred per cent. Boost it; it will stand all the boosting you give it. Used lobby and newspaper for fair attendance. Mixed small town draw. Admission 10-30. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

Mr. Werner Helps

"Theatre closed a week. When open will send reports regular. I read everything in Straight From the Shoulder and think it about the best I've ever read. Regards to Van. F. P. Werner, Queen Theatre, Trinity, Texas."

These reports are good because Mr. Werner and other honest exhibitors contribute them.

MATCH BREAKER. (6,000 feet). Star, Viola Dana. Not a big picture, but good entertainment. Used threes, ones, stills, heralds, newspaper. Admission 15-35. Town of 400, small town, no country. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

TRIFLING WOMEN. (9,000 feet). Rex Ingram production, all star. Boost this and advertise it big. Everything a Special should be! Navarro, Barbara La Marr wonderful. Used ones, threes, six, photo, newspaper, twenty-four, stunts. Patronage high class. Attendance fair. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

TURN TO THE RIGHT. (8,000 feet). Rex Ingram production, with Jack Mulhall. A very good picture; pleased all. The best Rex Ingram picture I ever ran. Attendance good, of small town type. W. M. Venturo, New Mill Theatre, Eleele, Hawaii.

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid, cast includes Theo. Roberts. A good Reid picture. Roberts is a wonderful "old man." Used slide, one sheet, 11x14s, to get good attendance of mixed type. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid, cast includes Theo. Roberts. A wonderful picture. You never go wrong when you get a Reid production full of thrills. You can rely on Paramount for reasonable prices and good shows for small towns. Used threes and photos to pull good attendance, drawing small town mixed types. W. H. Sebastian, Royal Theatre, West Liberty, Kentucky.

ALWAYS AUDACIOUS. (6,000 feet). Star, Wallace Reid. Holds one's interest throughout. Very good program picture. Advertised with ones, heralds, photos, for good attendance. Harry Waffle, Lyric Theatre, McIntosh, South Dakota.

AFTER THE SHOW. (5,884 feet). Featured cast. A different picture, but a dandy. Used one sheet and 11 x 14s, appealing to small town mixed class, had good attendance. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

BOUGHT AND PAID FOR. (5,601 feet). Stars, Agnes Ayres, Jack Holt. This met with the approval of a fair sized audience and I consider it worth showing. My advertising slant was to lay stress on popularity of the play. Attendance fair. Town of 3,000, typical small town without foreigners. Admission 15-20. A. La Valla, Community Theatre, Bethel, Connecticut.

BURNING SANDS. (6,909 feet). Stars, Milton Sills, Wanda Hawley. Not a "Sheik" picture. Only a fair program. Too many subtitles almost spoiled it. Speedy projection and heavy music will put it over. My advertising slants were the title and story. Attendance average. Town of 5,000, all nationalities. Admission 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

CAPPY RICKS. (5,962 feet). Star, Thomas Meighan. This star is always good. A very good picture. Advertised with photos, slide, ones, to mixed type, for poor attendance (radio concert was on, also heavy snow storm). D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

DICTATOR. (5,221 feet). Star, Wallace Reid. Nothing but good words for this. Went over fine. Kept audience laughing and they all said they surely enjoyed it. Used regular advertising for good attendance. Town of 7,000, draw general class. Admission 10-25-35-40. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

FACE IN THE FOG. (5,569 feet). A well acted and produced picture. Moderately entertaining; not worth the price paid. Used usual advertising to neighborhood draw, for poor attendance. J. A. Emory, Star Theatre, Bar Harbor, Maine.

FOOL'S PARADISE. (8,000 feet). Star, Dorothy Dalton. One of the best Paramount ever made. You won't go wrong on this one. Advertise heavy, advance your prices, the picture will stand all you can give it. Used newspaper, three and two ones for good attendance. Town of 800 white, 1,200 colored, draw all sorts. Admission 10-20. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

FOOTLIGHTS. (7,978 feet). Star, Elsie Ferguson. A good picture; many favorable remarks on it. It was the first picture we had played with Elsie Ferguson in it, and she went over big. Attendance was the better class. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

FULL HOUSE. (4,000 feet). Star, Bryant Washburn. A good program picture, but like many of their pictures, too darned high price for an exhibitor in small town to make money. Used one, three, six, slide, 11x14, for good attendance. Town of 1,100, draw general class. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

GREEN TEMPTATION. (5,000 feet). Star, Betty Compson. Star is popular here and her support in this picture was all that could be desired. Title has good drawing power. People were curious to know what the "temptation" was. Used slide, billboards to pull good attendance. Town of 800, country patronage. Admission varies. Guy C. Sawyer, Town Hall, Chester, Vermont.

LANE THAT HAD NO TURNING. (4,893 feet). A very good program picture. However, there is a hunchback character in it that is repulsive. Scenes of this nature seem to cause a creepy feeling in women and children. Advertised with ones, threes, sixes, slide. Attendance, poor. Town of 4,200, draw neighborhood class. Admission, 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

MAN FROM HOME. (6,895 feet). Star, James Kirkwood. A fine production, filmed among the beauty spots of Italy. One objection—there is an unnecessary number of subtitles. Advertised usual ways. Attendance good. Town of 7,000, draw general type. Admission 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. Very good picture. Advertised with newspaper and billboard. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

MAN UNCONQUERABLE. (5,795 feet). Star, Jack Holt. A very good picture with a South Sea setting and a well liked star, helped to put this one over in good shape. Advertised with photos, slide, threes and ones. Attendance good. Draw neighborhood type, admission being 10-20. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

MAN UNCONQUERABLE. With Jack Holt. Picture pleased a big business. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MORAN OF LADY LETTY. Only a fair picture for me. Advertising: sixes, threes, ones. Patronage: resort. Attendance: good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

SINGED WINGS. Star, Bebe Daniels. For me, nothing to it. This picture fell short when it came to pleasing the people. Advertised usual way. Attendance was fair. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

THREE LIVE GHOSTS. (5,784 feet). Featured cast. Everybody enjoyed this one. At times the whole house was in an uproar. Lots of comedy; will please most any audience. If you can get them in, it will certainly please. Advertised with usual posters. Attendance good. Town of 4,800, draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

TILLIE. (5,125 feet). Star, Mary Miles Minter. Picture old. Some very good characters. Will get by for a program picture, if you buy it right. Print O. K. Advertised usual ways. Attendance poor. F. P. Werner, Queen Theatre, Trinity, Texas.

TOP OF NEW YORK. (5,148 feet). Star, May McAvoy. Just an ordinary picture. Star is charming to look at—but this picture will please some and displease some. Usual advertising gave fair attendance. Town of 7,000, draw general class. Admission 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

TRUTHFUL LIAR. (5,243 feet). Star Wanda Hawley. This picture is fairly good, but not for a feature. Advertised with one sheets, etc. Attendance was regular for Saturday. City of 10,000, draw working people. Admission twenty-five cents. Daniel Buss, Star Theatre, Tonawanda, New York.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Reubens. A very good Curwood picture and beautiful scenery. Regular advertising brought fair patronage. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. This is a great big, wonderful costume picture and will draw where people know and like English history. Extra big advertising to good attendance. City of 10,000, draw middle class people. Admission twenty-five cents. Bert Jackson, for Daniel Buss, Star Theatre, Tonawanda, New York.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. This is a good picture and should draw if advertised good. We advertised so and had good attendance. City of 10,000, middle class draw. Admission twenty-five cents. Daniel Buss, Star Theatre, Tonawanda, New York.

WHISTLE. (5,359 feet): Star W. S. Hart. A fine picture from every angle. Pleased everybody. Advertised with slides, threes and ones. Attendance good. Town of 2,800, draw nearly all working people. Admission 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

WHITE OAK. (6,208 feet). Star, W. S. Hart. Not up to standard. Patrons walked out on this one. Advertised usual way, attendance fair. Town of 1,700, mostly draw visitors. Admission 15-25. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

WOMAN WHO WALKED ALONE. (5,947 feet). Star, Dorothy Dalton. A fairly good picture. Pleased about seventy-five per cent of our audiences. Used posters, slide, to fair attendance; better class draw. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

YOUNG DIANA. (6,744 feet). Star, Marion Davies. Personally thought it was very weak, but it seemed to please our patrons unusually well. The production is a very rich one and will draw the women if properly exploited. Had "Our Gang" comedy and Pathe News with it. My advertising slants would be, Marie Corelli (author) and gowns worn. Attendance good. City of 14,000, draw all classes. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. One of the celebrated "41" that we bought sight unseen and paid big money for and were sadly disappointed with. The public sure stayed away on the two days that we showed it. Fair story value. Charles H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. Fair attendance, and seemed to please all patrons, especially the women. Used newspaper, window cards, billboards, for general patronage in town of 9,237. Admission 10-20-30. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. For the smaller cities I believe this is a better box office bet than "Blood and Sand" though not so great a production. Your people will like the ending better. Valentino is an ideal lover in this picture and it seemed to please everyone who likes his style. Extra good business three days. City of 15,000, draw general classes. Admission 10-25-30. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

As It Came

Just to let you see a sample of the things we have to weed out, give this the once-over. It came on a regular report blank, torn out of the exhibitors' dependable tip department.

Title, comedies. Your Own Report, Yes, is my report, have never play in movies and would like to start in comedies and am thirteen years old and may I join? (Name and address censored—it's great to do a little censoring; everybody's doing it).

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Another knockout for Lloyd. Some said, "Better than 'Grandma's Boy'"; others said, "Not as good." However, it is a winner and worth all the boosting you can give it. Did less for us than "Grandma's Boy," but did not flop by any means. Advertising slant: star and his previous hits. Attendance good. City of 14,000, draw from merchants, clerks, farmers. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

HOUSE OF THE TOLLING BELL. (6,000 feet). Good program picture. Attendance was good. Small town of 350, draw town and country. Admission 10-28. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

Playgoers

DISCONTENTED WIVES. (4,695 feet). Star, J. P. McGowan. Fair picture; will get by if well advertised. William Noble, Isis Theatre, Okahoma City, Oklahoma.

WHEN THE DEVIL DRIVES. (4,687 feet). Star, Leah Baird. A mighty nice program picture that will please. We have played some very good Paygoers features. Advertised this with ones, photos, slides. Attendance fair. Large city, draw from church community. Admission 10-20. P. J. Delgrande, Parkland Theatre, Louisville, Kentucky.

Preferred Pictures

RICH MEN'S WIVES. (6,500 feet). Star cast, includes Claire Windsor. Has both star and story value coupled with good direction. Personally I consider this a very good picture. Attractive title. Mother love theme. Little Dick Headrick in child role. Business was average. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

RICH MEN'S WIVES. (6,500 feet). Star cast, includes Claire Windsor. A very good program picture. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

Selznick

RECKLESS YOUTH. (5,700 feet). Star, Elaine Hammerstein. Too bad to make this kind of stuff. Not fit to be shown in these clean-up days. Draw family class with fair attendance. R. J. Relf, Star Theatre, Decorah, Iowa.

RECKLESS YOUTH. (5,700 feet). Star, Elaine Hammerstein. For me, very good picture. Star takes well here. Used four ones and one three, bringing good attendance. Average small town of 2,500. Admission 17-28. Stanley G. Allen, Allen's Theatre, Chatham, New York.

REPORTED MISSING. (7,500 feet). Star, Owen Moore. Very fine entertainment. It is a rollicking romance told in a humorous vein and it kept the crowds laughing most of the time. Played Larry Semon in "Golf" in connection and it made a splendid comedy bill. For advertising angles the press book supplies several ideas. Had good attendance. City of 14,000, drawing from merchants, clerks, farmers. Admission 10-25. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

United Artists

THE NUT. (6,000 feet). Star, Douglas Fairbanks. Good picture, not big, however, cannot understand why the rumor that this is a "rotten" picture. In my opinion, the worst "Doug" picture is better than a lot of so-called Specials. Usual allotment of posters pulled fair attendance. Town of (winter population) 600, draw all classes. Admission 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SUZANNA. (8,000 feet). Star, Mable Normand. Good picture. Ran full week to successful business. Our usual time is only two to three days. Usual advertising, mostly newspaper. Large city, draw white type only. Admission 20-30. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

THROUGH THE BACK DOOR. (6,000 feet). Star, Mary Pickford. This show was well liked and especially by the feminine contingent. Mary also pleased the children greatly. If you can buy it right, don't let it slip. City of 110,000, draw medium working classes. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Universal

ALTAR STAIRS. (4,541 feet). Star, Frank Mayo. A very good, consistent melodrama of the South Sea Islands type. Mayo in a good part and a story that holds up pretty well from start to finish. It seemed to please—to good business. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

BROAD DAYLIGHT. (4,691 feet). Star, Lois Wilson. This is a good program picture with a lot of action in it. Used lobby and daily papers to bring good attendance. A. R. Workman, Colliseum Theatre, Marseilles, Illinois.

DANGEROUS GAME. (5,000 feet). Star, Gladys Walton. This girl makes gingery, pleasing comedies that average mighty high. This one is up to her average. Take off your hat to Universal for their program pictures; they're better than most. Advertising slant, the star. Attendance good in city of 14,000, pulling all classes. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE FLIRT. (8,000 feet). All star cast. The best picture Universal ever made. Well directed and well acted. Surely worth while. Usual advertising brought good attendance. Small town, usual draw, population 4,034. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

FOOLISH WIVES. (10,000 feet). Von Stroheim production—he is also star. The reformers arrested the manager of the Colonial Theatre in Sioux Falls for showing this one. It helped us get the business. Southeastern South Dakota exhibitors need not be afraid of it if you can buy it right. There is nothing wrong with it. Even some of the self-appointed censors could find no fault. Used three, six, ones, slide. Had good attendance. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

HUMAN HEARTS. (6,350 feet). Star, House Peters. A real good picture. Many favorable comments. Universal Jewels are good. Usual advertising to neighborhood trade. Attendance was poor, but on account of rain. J. A. Emory, Star Theatre, Bar Harbor, Maine.

HUMAN HEARTS. (6,350 feet). Star, House Peters. Good human interest picture. Will appeal to all classes. Some "sob stuff," but it does them good to shed a tear occasionally. Advertising slants are title and story. Attendance good. Town of 4,100, drawing from all classes. Admission 10-25. L. A. Hoover, for Edwin Bluck, Gem Theatre, Durango, Colorado.

KINDLED COURAGE. (4,418 feet). Star, Hoot Gibson. Starts poor for this star, runs along that way, but ends okay. They will like it. Usual advertising returned good attendance. Town of 1,100, draw from families and steel workers. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

OUTSIDE THE LAW. (8,000 feet). Star, Priscilla Dean. Got them in, but not anything extra about it. Film in bad condition; if you can get a good print and at the usual fair price that Universal gives, this will pass as a regular program. Regular advertising pulled good attendance. Mining town, draw mixed class. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. The star at her best. Plenty of action throughout picture. Story interesting. Attendance fair, as Winter and Spring business is always poor here. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WILD HONEY. (4,093 feet). Star, Priscilla Dean. Here is a dandy picture that will please most any audience. While it is not a brand new picture, still it is the kind that is still good if you get a good print, and we believe that you will get the print Okay if you can get it from the Dallas branch. Used ones and threes, having fair attendance, bad weather. Small town. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

He's Helping a Heap

Dave Seymour, Pontiac Theatre, Saranac Lake, writes that he takes this reporting for our department as a serious duty. "Not only that, but I have a clever woman look over every picture I play, to give the 'feminine angle,' and I confer with the lady prior to sending in my reports. I benefit a lot from your department and am going to do my share as in the past. To make these reviews even more effective—take it serious, give the producer an even break; but before you send in a report, think the situation over carefully. That's helpful to the rest of us."

He's dead right! And as usual "Dave" has more to say which has to wait for another time. He has the true Straight From the Shoulder spirit.

Vitagraph

BIRTH OF A SOUL. It did not please our people; not as good as Vitagraph pictures usually are. Used regular advertising to mixed patronage and very good attendance. Hartsville Theatre, Hartsville, Tennessee.

COURAGE OF MARGE O'DOON. All star cast. This one is old, but got a good print, so my patrons liked it. Bought it right. Would advise any exhibitor who has not played it to book it. Used threes, ones, slide, photos, programs and had bood attendance. Town of 992, draw mixed class. Admission, 10-25 to 10-40. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

FLOWER OF THE NORTH. (7,130 feet). Stars, H. B. Walthall, Pauline Stark. A picture that got by on a Saturday night. Patrons did not rave over it, neither did they do any "squawking," and when they are silent here they are fairly well pleased. Usual advertising to health seekers and tourists returned good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LADDER JINX. (5,068 feet). Stars, Edward Horton and Tully Marshall. A fair comedy; not as good as "Too Much Business" and it did not do as well. A fair picture if bought low. Used heralds, etc. Attendance fair, drawing health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PRODIGAL JUDGE. (7,803 feet). Star cast, includes Jean Paige. A pleasing program picture that should be well advertised. William Noble, Folly Theatre, Okahoma City, Oklahoma.

SON OF WALLINGFORD. (8,000 feet). George Randoph Chester story, with star cast. Played this picture after it had played nearly all the downtown theatres, but I stood them in line for a two days' run, made more money than I did on "Wild Irish Rose" —and that is going some! Mixed attendance and more business than I could take care of. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

Comedies

THE BOAT (First National-Keaton). A complete knockout. Laughs from beginning to end. Book Keatons for slow nights. He will knock 'em off their feet. Used threes and ones. Good attendance. Get ten cents at all times, drawing all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CAPTIVATING CAPTIVE (Educational-Christie). Fair comic. Very novel eloping scenes. Town of 2,800, draw factory people. Admission, 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

CHOOSE YOUR WEAPON (Educational-Christie-Vernon). Very enjoyable. It resembled a medley of all the big costume plays now in vogue, jumbled into slapstick. Town of 2,500, draw farmers and retired farmers. Admission, 10-20 and 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

DAY DREAMS (First Natl.—Keaton). Three reels of excellent comedy. Some unusual angles to it also, and the beauty of Keaton Comedies is they are all clean and will build better opinions of the motion picture industry as a whole. Used double the usual amount of advertising on this; had fair attendance. Town of 2,500, draw farmers and retired farmers. Admission 10-20 and 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

FAINT HEART (Hodkinson-Chas. Murray). A new make of comedy and of a type that people like. Not slapstick or burlesque but real situations logically worked out that get big laughs. Excellent supporting cast. About the best type of comedy we have had. Suits any audience. City of 15,000, general class. Admission, 20-30. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

FELIX (CARTOON) COMEDIES (First National). Excellent. Better than most one-reel slapstick comedies and cost less. Usual advertising and good attendance. City of 50,000, average class. Admission, 10-20-30. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

MONKEY SCHOOLMASTER (Univ.-Joe Martin). For me a piece of "cheese." Poorest monkey comedy I've ever seen. Got one laugh from the kids. Pulled it off after my matinee. William Thacher, Royal Theatre, Salina, Kansas.

MY WIFE'S RELATIONS (First National-Keaton). Nothing extra here. Patrons do not care for him any more. Best one of Buster's I ran was "One Week." Regular advertising to good attendance. Town of 350, small town and rural. Admission, 10-28. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

THE PIPER (Fox-Sunshine). A comedy that in places is very funny, but some parts are very weak. Went over fairly well but really not up to Fox standard. Used ones and threes, had fair attendance. Town of 4,200, neighborhood draw. Admission, 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SAILOR MADE MAN (Assoc. Exhib.-Lloyd). Best Lloyd I've seen, including "Dr. Jack." Drew fine crowd on a poor night, and came out better at the box office than "Grandma's Boy," for which I paid too much. Everybody pleased. Used sailor stunts, had very good attendance. Town of 1,200, draw residential type. Admission, 10-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

STONE AGE (Pathe-Pollard). A great laugh producer. A laugh in every foot. Used one sheets to good attendance. Town of 2,800, draw nearly all working people. Admission, 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

SUPPLY AND DEMAND (Pathe-Johnnie Jones). Could see nothing special about this. Not nearly as good as the old Goldwyn-

Tarkington-Jones comedies and Pathe wants too much for these for me. They've got to be good these days. Advertising doesn't put them over any more. Attendance average. Town of 2,500, small town patronage. Admission, 5-10 and 10-20. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

Serials

IN DAYS OF BUFFALO BILL (Univ.) Star, Art Acord. **Episodes five** and six: getting better all the time. Use ones, threes, stock slide; pull is fair. Town of about a thousand, general draw. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

RADIO KING (Univ.) Star, Roy Stuart. The up to the minute serial. On the fourth episode. Holding up very good. So far, lots of good thrills. Characters good, a good moral. Will let you know later how it goes. William Thacher, Royal Theatre, Salina, Kansas.

SKY RANGER (Pathe). Geo. B. Seitz produced it. A good serial. I run this with comedy and Pathe News (good). Use threes and photos; have large attendance. Wade Moore, Nusho Theatre, Anadara, Oklahoma.

THUNDERBOLT JACK (Arrow-Hoxie). On episode twelve and will say that this serial has held up mighty good. Start it off right and your crowds will keep coming. Small town, drawing from general type. E. F. Keith, Strand Theatre, Granbury, Texas.

Short Subjects

BORDER LAW (Pathe-Leo Maloney). The usual good Western. No kicks registered. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

KINGS OF THE FOREST (Univ.-Roy Stewart). A dandy two-reeler. This, you might say, is a good educational picture that will please a hundred per cent. Good thrills and fight. William Thacher, Royal Theatre, Salina, Kansas.

LEATHER PUSHERS (Univ.-Reginald Denny-Series). A series of fight pictures that will make business. Don't worry about the women; primativeness is just below the surface with us all. Use one sheets on these; have good attendance. Town of 600, draw mill help. Admission, 20 cents.. Howard James, Union Theatre, Voluntown, Connecticut.

NEW LEATHER PUSHERS (Univ.-series). Star, Reginald Denny. These are good two reelers. A novelty in short subjects and should be a drawing card anywhere. A money getter. Use cutouts, lobby cards and billboards on these; have good attendance. Town of 6,500, drawing all types. Admission 10-25. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

"It is my earnest desire to be of some good to my fellow men."
That's the Straight From the Shoulder spirit. If you feel that way
USE THE BLANK BELOW.

SHERLOCK HOLMES (Educatl.-Series). Can't say much for these detective pictures, which are in two reels each. Series of fifteen. We have played four of them. My advice is "look" before you book. I can get better stuff at the same price. William Thacher, Royal Theatre, Salina, Kansas.

SIX SHOOTER JUSTICE (Univ.-Harry Carey). The usual Carey picture; two reels. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

TIMBERLAND TREACHERY (Univ.-Roy Stewart). This is a dandy little two-reeler. Went big for a two-reeler. Find all of Stewart's pictures good so far. William Thacher, Royal Theatre, Salina, Kansas.

State Rights

DEAD OR ALIVE (Arrow). Star, Jack Hoxie. A very good picture. Everybody was pleased to see Hoxie in such a role. First feature I've shown with Hoxie. He is well known here because of his work in "Lightning Brice." J. M. Vidinha, New Mill Theatre, Eleele, Hawaii.

HEARTS OF THE WORLD (Griffith). Stars, Gish-Harron. Circumstances have always prevented our playing this one before, but it is truly a big picture. Print was horribly mutilated, but it pleased most everyone in spite of defects. Get the American Legion behind you on this. France ought to back up a revival of this. It surely arouses the old "anti-German" blood in your veins. Advertising angle is that it's a monster production and above hints. Attendance was just fair. City of 14,000, all classes come. Admission, 10-25. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

HEROES OF THE STREET (Warner Bros.). Star, Wesley Barry. An extra fine attraction that everyone should play. It has "everything." Three days in sleet storm and made a little money. Attendance satisfactory, with usual advertising. Town of 2,700, draw general, transient, railroad, farmers. Admission, 10-25-35. S. H. Blair, Majestic Theatre, Belleville, Kansas.

PEACEFUL PETERS (Arrow). (4,650 feet). Star, William Fairbanks. A good picture that drew very nicely, and advise those booking Westerns to book this as audience was well pleased. Used lobby cutouts, newspaper, had good attendance. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

RIDERS OF THE LAW (Sunset Prod.). Star, Jack Hoxie. The usual Hoxie picture. That's all. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

ROUNDING UP OF THE LAW (Aywon). (5,000 feet). Star, Big Boy Williams. Average Western. Used two ones, 11x14s to get good attendance. City of 14,000, draw working classes. Admission, 10-25. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

SCHOOL DAYS (Warner Bros.). (7,000 feet). Star, Wesley Barry. Ran this primarily to draw out the kids and attracted big crowds of adults as well. Pleased all who were not expecting a heavy plot. Used heralds, slide, billboards for very good attendance. Town of 800, have small town and country patronage. Admission varies. Guy C. Sawyer, Town Hall, Chester, Vermont.

SURE FIRE FLINT (C. C. Burr). (6,000 feet). A sure fire picture. This one made the audience roar with laughter. Pleased practically a hundred per cent. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

WHAT'S WRONG WITH THE WOMEN? (Equity). (6,000 feet). Stars, Montague Love, La Roque. A very good production, very well staged. N. LaRoque's acting one hundred per cent. But it failed to draw here; lost money—on account of title, I think. Advertising slants, the title, superb acting. Attendance poor. E. E. Bair, State Theatre, Uhrichsville, Ohio.

WHAT'S WRONG WITH THE WOMEN? (Equity). (6,000 feet). Stars, LaRoque, Love. A real hit. A great winner with the women. Advertising very good, big attendance. City of 32,000, get thirty cents admission. H. W. Perry, Ogden Theatre, Ogden, Utah.

YOUR BEST FRIEND (Warner Bros.). (5,000 feet). Star, Vera Gordon. Sold to me as a special but I couldn't find the "special." For me, just average program picture. Had mixed, good attendance. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ..... **Star** ..... **Producer** .....

Your own report .....

.....

.....

Advertising Slants ..... **Attendance** .....

Size of Town ..... **Type you draw from** .....

Name ..... **Theatre** ..... **City** ..... **State** .....

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Mr. Billings Spends His Dime"

Walter Hier's First Starring Vehicle Proves Popular Entertainment—Paramount

Reviewed by Mary Kelly

In taking advantage of this Paramount offering, exhibitors are enabled to comply with certain public demands for which there has been no supply for some time. The fat comedian in a picture of feature length and proportions is always a winner with a large class of patrons. This type of entertainment seems to strike a sympathetic chord, with some, as nothing else does.

"Mr. Billing Spends His Dime" has already given gratifying proof of its popularity. Walter Hiers, who is starred for the first time, has a personality that wins immediately so that from the time of his first appearance, the spectator is prepared to be amused. He is an interesting entertainer who realizes the value of the human interest note. His good-natured capacity for getting into other persons' troubles, and coming out somewhat, someway, on top has just that faint quality of sympathy that makes comedy so effective.

An attractive production in all respects, it should appeal to those who like romance as well as comedy. The most thrilling scenes are in connection with an elaborate Mardi Gras festival. The settings for much of the action is a mythical South American republic, where the familiar burlesque of native revolutions serves as a medium for the fun.

Jacqueline Logan has one of the best, if not the best opportunities of her career. As the Spanish beauty, whose photograph is the hero's first inducement to leave home, she is charmingly convincing. A few close-ups of her would add to the picture's appeal. George Fawcett plays a ferocious conspirator with his usual intensity. The rest of the cast is convincing and the whole production shows good directing.

Cast

John Percival Billings.....Walter Hiers
Suzanna Juarez.....Jacqueline Logan
Gen. Pablo Blanco.....George Fawcett
Captain Gomez.....Robert McKim
Priscilla Parker.....Patricia Palmer
Estaban Juarez.....Joseph Swickard
John D. Starbock.....Guy Oliver
White.....Edward Patrick
Diego.....Clarence Burton
Manuel.....George Field
Martin Green.....Lucien Littlefield

Based Upon Magazine Story by Dana Burnet
Scenario by Albert Shelby Le Vino
Direction by Wesley H. Ruggles
Length, 5,585 feet

Story

A romantic-minded haberdashery clerk obtains possession of a lucky dime, and, on being discharged, becomes embroiled in a plot of conspirators to unseat the president of a South American republic whose lovely daughter the clerk loves after seeing her picture in a news reel at a motion picture theatre. He goes to the scene of the trouble, meets the girl, dose some wonderful stunts, is wounded and finally foils the revolutionists and wins the girl of his heart.

IN THIS ISSUE

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Scars of Jealousy (First National)

"Brass"

A Harry Rapf Production That Is Genuine Masterpiece in Screen Entertainment

Reviewed by Roger Ferri

Warner Brothers can quietly sit back, confident that in their screen version of "Brass," adapted from Charles G. Norris' widely-read novel, they have contributed to the picture world a masterpiece—artistic and entertaining to a superlative degree. "Brass" is the best production that has carried the Warner banner. Sidney Franklin, who directed "Brass," by the manner in which he took the characters from Norris' book, injected real life into them and made them behave as real humans relating a story that is sure-fire and which will keep your patrons in line patiently waiting for admittance, has proved himself a director of remarkable ability. It is no wonder the Warners signed him for a long term after having seen what he did with "Brass."

The popularity of the novel will work to advantage in the draw at houses showing "Brass," but the production itself will send them out satisfied that they have seen the very best in screen entertainment. There is nothing about this special that is ordinary—everything is wonderful—production, settings, acting, direction, photography. The adapter of "Brass" put a real backbone into Norris' story, for as it is unfolded, with all the characters introduced in the book, it stands out like the richness in Tut-Ankh-Amen's tomb.

Rapf and Franklin proved themselves something more than artists—they are real showmen. They took a merchandise on which the public is already "sold" and increased its value by giving it a splendor that raises it to a height seldom reached by cinematographic offerings. And the theme—concededly, in book form, an unusually delicate and dangerous one in these days of reform, blue-law and censorship—has been handled in such a style that makes it positively censor-proof.

It is a powerful story, a story that dwells on ill-advised marriages and divorce, loveless marriages and hatred, good people going wrong and of bad people seeing the light, cleverly told in convincingly entertaining fashion.

The acting throughout is superb, effective and realistically human in the every move of each player. Monte Blue as Philip Baldwin, the ambitious husband whose life is all but wrecked by a pleasure-seeking, irresponsible wife, Marie Prevost, is seen at his best. Harry Myers makes of Wilbur Lansing a role that will not soon be forgotten. Irene Rich as Mrs. Grotenberg, who ultimately wins Philip's love, is charmingly wonderful. Frank Keenan as Frank Church, Helen Ferguson as Rosemary Church, Miss Dupont as Lucy Baldwin and the others all do splendidly consistent work. But the bulk of the credit should go to Sidney Franklin's masterful direction. His is the work of the true artist.

The Cast

Philip Baldwin.....Monte Blue
Marjorie.....Marie Prevost
Wilbur Lansing.....Harry Myers
Mrs. Grotenberg.....Irene Rich
Frank Church.....Frank Keenan
Rosemary Church.....Helen Ferguson
Lucy Baldwin.....Miss Dupont
Roy North.....Cyril Chadwick
Mrs. Baldwin.....Margaret Seddon
Harry Baldwin.....Pat O'Malley
Judge Baldwin.....Edward Jobson
Mrs. Jones.....Vera Lewis
George Yost.....Harvey Clark
Mrs. Yost.....Gertrude Bennett

Adapted from the novel of Charles G. Norris by Julien Josephson.
Directed by Sidney Franklin.
Length, about 8,000 feet.

The Story

Philip Baldwin, a boy of the rural country, falls in love and marries Marjorie Jones, an irresponsible, vivacious girl, who believes she is being neglected by her husband, who is seeking fortune as a real estate operator in Frisco. Too much mother-in-lawism brings the ultimate break and the mismated couple are divorced, but not until after a child is born. A Mrs. Grotenberg, a trained nurse, cares for the child and in time falls in love with the deserted and broken-hearted Philip, who concentrates on his business. A Leila Vale is introduced to Philip by his sister, who hopes to effect a match, warning Mrs. Grotenberg to leave. She is about to do so when Philip surprises her and is about to propose when Lansing, his partner, interrupts with a message he is wanted at an important business conference. Meanwhile, Marjorie has remarried and again divorced and returns to Philip. Mrs. Grotenberg, believing he will take her back, leaves, but Philip has learned he does not love Marjorie and pines for Mrs. Grotenberg, hopeful that some day she will return to him and the child.

"Daddy"

Jackie Coogan Gives Striking New Evidence of His Ability in His Newest First National Film

Reviewed by C. S. Sewell

Never has Jackie Coogan done better work than in "Daddy," his newest First National Production. This little chap who has endeared himself to millions will win new laurels as a result of his performance in this picture, which completely overshadows the story and everything else in the picture, and never was his personality and wonderful magnetism so overwhelming. You are unable even for a moment to keep your eyes off him.

Were it possible to overenthuse over Jackie in this picture, one should be pardoned, for in addition to everything else in

his favor, he gives striking new evidence of his ability in distinctly high class emotional work that would do credit to anyone and rank him among the screen's best. The scenes at the death of his old friend, he handled magnificently and when Jackie cries there will be many who will reach for their handkerchiefs.

The picture is filled with heart interest and comedy has not been forgotten. Some of the scenes in the attic room are reminiscent of his other pictures and his difficulty in dishing out the spaghetti and his solution of the dilemma when he tries to eat it are highly amusing.

As to the story itself, the situations are lacking in originality and the development at times wants spontaneity; also considerable footage is used in the groundwork before Jackie appears on the screen. It is apt to impress you principally as a vehicle for Jackie. But, with him on the screen, all other considerations fade, and while by no means his best story, Jackie himself is sufficient to put the picture over with almost any audience.

The youthful star has been surrounded by a capable cast including Arthur Carewe as his father, Josie Sedgwick as his mother, Bert Woodrugg and Anna Townsend as his foster grandparents and Cesara Gravina as his old friend, a down-and-out musician. The production details are entirely satisfactory.

Cast

Jackie.....Jackie Coogan
Paul Savelli.....Arthur Carewe
Helene Savelli.....Josie Sedgwick
Cesare Gallo.....Cesare Gravini
Eben Holden.....Bert Woodruff
Mrs. Holden.....Anna Townsend
Impresario.....William Lewis
Valet.....George Kuwa
Mildred.....By Herself

Story not credited.
Directed by E. Mason Hopper.
Length, 5,738 feet.

Story

Unfounded jealousy causes the wife of Paul Savelli, a famous musician, to leave him taking their baby to her old friends the Holdens, who raise him after her untimely death. Poverty overtakes the Holdens and their home is sold. Jackie, to help them, runs away to the city and makes friends with a former celebrated musician who is down and out. Jackie's father, who was a pupil of the old musician, returns from a world tour, Jackie succeeds in bringing the two together, and when the old man dies, Savelli takes Jackie home with him. A picture of Jackie's mother brings out the fact that Jackie is Savelli's son, and all ends happily with Jackie and his father buying back the old farm for the Holdens.

"The Midnight Guest"

Universal Releases Picture of Average Power With Featured Cast

Reviewed by Mary Kelly

Showy settings and an unvaried atmosphere of luxury carry an appeal stronger than the story in this Universal attraction. It will appeal almost entirely to those who like highly glamored entertainment. The author has been too much influenced by former plots and the director has endeavored to emphasize an emotional quality which is not really there.

Most of the settings are elaborate interiors, designed like the clothes to appeal to those who fancy society drama. The transformation of a girl from the Bowery to the fashionable protegée of a philanthropist is combined with the story of her reformation of the man she loves.

Grace Darmond, Mahlon Hamilton and Clyde Fillmore are cast for the three most essential roles. Miss Darmond exhibits an extensive wardrobe in some striking poses. She is an attractive type for a part that will have a sympathetic appeal for those who like pictures on the conflict between a cynic and a woman of the underworld. Mahon Hamilton plays an unlikable role of the cynic who eventually falls madly in love with the woman he has scorned. He seeks forgetfulness in a party where all restraint is thrown off. This is the climax of the picture, staged in rather conventional style with the usual effects in the way of atmosphere and dancing. A melodramatic incident closes the picture which will register as an average attraction in most houses.

Cast

Gabrielle.....Grace Darmond
John Dryden.....Mahlon Hamilton
William Chatfield.....Clyde Fillmore
Monk.....Pat Harmon
Aunt Sally.....Mathilde Brundage

Story and scenario by Rupert Julian.
Direction by George Archainbaud.
Length, 4,795 feet.

Story

A cynic, an optimist and a girl crook are the three characters in this. One attempts the reform of the girl which the other scoffs at. Eventually the cynic falls in love with the girl but before he wins her there is a thrilling course of events.

"Just Like a Woman"

Hodkinson Releases Grace Haskins Picture on Youthful Theme With Popular Cast

Reviewed by Mary Kelly

Marguerite De La Motte and Ralph Graves are the principals in a youthful comedy with fair drawing powers. Action sails lightly along, and the situations if somewhat exaggerated, furnish variable entertainment. As an attraction, it will probably not bring record-breaking results. But in houses where the principals are popular and where light comedy drama is profitable, "Just Like a Woman" should please.

The story concerns an undergraduate's vivacious plot against two prim aunts. Her masquerade as a missionary exploits a new angle on Marguerite De La Motte's versatility. She plays one character by day and another by night. This will probably furnish interesting material for stills and exploitation, as the transformation is striking and convincing. Ralph Graves is an extremely likable type for the opposite role. His performance would have been more winning if the spirit of comedy had not been dropped at times in favor of sentimental relapses. As a broken-hearted lover he is not altogether convincing. This mood is emphasized in the sub-titles and the directing, but not substantiated by Graves' acting.

A few scenes in which a good-looking racing car takes part adds to the movement of the picture. California's boulevards, town and country settings, the picnicking party and the final romantic flash on board the steamer suggest something of the pictorial appeal.

Cast

Peggy Dean.....Marguerite De La Motte
Judge Landon.....George Fawcett
James Landon.....Ralph Graves
Abigail, Salina — Peggy's Aunts.....Jane Keckley, Julia Calhoun
Peggy's Brother.....J. Frank Glendon

Story by Grace Haskins
Scenario by Hal Conklin
Direction by Scott Beal and Hugh McClung
Length, 4,900 feet

Story

Peggy Dean shocks her two maiden aunts when she first visits them by pretending to be a prim young missionary, because she knows they despise frivolity. When she meets James Landon she adopts another disguise, and wins a bet with his uncle, making the boy fall in love with her. He leaves, believing she has been only amusing herself, but she is sufficiently in love with him to confess everything and follow.

There are Seven Pages of Genuine Exhibitor Reports in this issue. See Pages 336 to 342.

"Has the World Gone Mad!"

Equity Has Real Money-Maker in Daniel Carson Goodman's Best Production

Reviewed by Roger Ferri

"Has the World Gone Mad!" is decidedly a showman's picture that, properly and dignifiedly exploited, will shatter many a box office record, for it is diversified entertainment backed by a production that stands out like a Ziegfeld treat transferred to the screen, in setting. Equity picked a huge winner—the best picture it has handled from a box office viewpoint—when it assumed the distribution rights to this Daniel Carson Goodman special. And it is a Daniel Carson Goodman special, for he wrote story, cast and produced the picture. He has touched on an interesting problem intelligently and in a fashion that cannot help pass any box office test. It is far better than even "What's Wrong with the Women?" which has been a consistently huge money-maker.

It is a daringly inoffensive splendid piece of screenscraft, expertly put on with a touch that will please any type of audience. Plumbing the depths of a woman's soul and revealing her in all her glorious strength and weaknss, he has evolved a theme that is unusual not only in story value but in production and entertainment. Its characters are true to life and are made to do things that are thoroughly human. And it is the human coating of this production plus its good acting, colorful settings designed and executed by Tilford Cinema Studios settings and thrilling climax, in which a daughter is faced with a problem that might have wrecked two families, that makes "Has the World Gone Mad!" stand out as one of the greatest independent money-making pictures this writer has ever seen.

The cast is excellent with the chief laurels going to Robert Edeson as Mr. Adams, Hedda Hopper as his wife, Mary Alden as Mrs. Bell, Charles Richman as her husband and Elinor Fair. The others, Vincent Coleman and Lyda Lola, also do good work. The cabaret scene, a novelty in setting, is one of the finest things that has been shown on the screen in some time.

The Cast

Mr. Adams.....Robert Edeson
Mrs. Adams.....Hedda Hopper
Their son.....Vincent Coleman
Mr. Bell.....Charles Richman
Mrs. Bell.....Mary Alden
Their daughter.....Elinor Fair
Cabaret dancer.....Lyda Lola

Story and scenario written by Daniel Carson Goodman.
Directed by Searle Dawley.
Length, 6,047 feet.

The Story

Mr. and Mrs. Adams, married for over 20 years, come to a breaking point, when the missus develops ultra modern ideas. Even a son of twenty is incapable of curbing his mother's extravagance. In another section live the Bells with their daughter. Bell is an old rounder and is in the clutches of a cabaret dancer on whom he spends his money. Meanwhile young Adams and the Bell girl meet and fall in love. The Adamses separate and Mrs. Adams takes an apartment in the same house where the Bells live. Bell and Mrs. Adams are attracted to each other. She craves one fling of romance. The Bell girl, suspecting her father, follows him to the cabaret and later sees him enter Mrs. Adams' apartment. A fire starts in the apartment. They are discovered in their effort to escape. The Bell girl resolves to kill the other woman, but her courage fails her. Everybody eventually awakens to a realization of the impossibility of their existence and reconciliations follow for the Adamses and Bells—and wedding bells for the next branch of the Adams tree.

"Mad Love"

Pola Negri Gives Remarkable Portrayal in Goldwyn Foreign-Made Film with Unhappy Ending.

Reviewed by C. S. Sewell

Goldwyn is presenting the celebrated star, Pola Negri, in a German-made production "Mad Love," which probably more than any other of this star's pictures so far imported shows her remarkable ability as an actress. At all times she acts with sureness and decision, bringing out finely every little change in the mood of the heartless flirt who at last finds love only to lose it.

Due to the star's truly fine work which serves to verify previous estimates that she is one of the screen's most talented actresses, the production is proving to be a drawing card at the Capitol Theatre, New York, and by her ability and the fine direction of the picture which we understand to be the work of Dimitri Buchowetski, who has gained a reputation as one of the best of the European directors, the attention of the audience is held closely. And this, despite the fact that the settings, production details and work of the cast stamp the picture as a foreign-made production, and the further fact that the picture ends with the strangling to death of the heroine by a former suitor who has been rendered insane by her treatment of him. Obviously, this feature alone will render it unacceptable to spectators who demand at all times a happy ending, but the ending is entirely consistent with the story and the character of the heroine as portrayed by Pola Negri, and, further is perfectly logical.

The picture is finely mounted and unusually well lighted and photographed, and characteristic of the better class of German-made productions. There are some big and well handled mob scenes. In this instance the big scene represents a carnival ball in an enormous opera house in Paris, with several tiers of boxes. It is in such spectacular surroundings that the big climax is laid.

With the exception of the star, none of the other members of the cast are credited; all of them do good work and portray French roles and the entire action of the story is laid in France.

Cast

Liane.....Pola Negri
Others Players.....Not Credited

Length, 5,518 feet.

Story

Chabot comes to Paris to see about his cousin Andreas who is in a sanitarium and learns he has been driven insane by the heartlessness of the flirt Liane, the favorite of the Odeon. A friend takes him there where he denounces the wrong woman. Liane overhears him and seeks to win his love. She succeeds, as he does not know who she is, but falls really in love with him. They go away on their honeymoon, but a disappointed suitor follows and tells Chabot the truth. He leaves Liane and seeks to forget her but finally returns to her and finds her at a big carnival ball. Just then, Andreas, who has escaped from the sanitarium, comes on the scene and gets his revenge by strangling Liane to death.

"Are You a Failure?"

Al Lichtman's Tom Forman Comedy Drama a Lesson in Correspondence School Tactics

Reviewed by Roger Ferri

No doubt every student of correspondent schools will want to see B. P. Schulberg's comedy drama, "Are You a Failure?" directed by Tom Forman. For wasn't it a correspondence school that made a success of Young Blaine, a once hopeless failure? This writer dislikse to think what Blaine would have done if any of his lessons were lost in the mails. Gosh, he'd probably be sporting that raincoat and wearing his rubbers when the sun shone its brightest. That's how hopeless this chap was.

But we are seemingly living in the age of miracles. Coueism had nothing on the wonders that correspondence school course did for Blaine, who came from a family of fighters. Tom Forman knew this Blaine kid so well he presented him in a style that makes one sympathize with him and hope with him that the postman will not forget to deliver his next lesson. Anyway, your audience will have a lot of fun watching this chap trying to burn up the world. It took one week—only one week—to reconstruct his entire character. And, gee wilkins, what a change. The story is not new, but Tom Forman has handled it in a semi-serious way that proceeds to prove the authenticity of Dr. Coue's theory that imagination is superior to will power.

The story is interesting throughout, hoakum business putting over some of the rougher spots. The log jam toward the close of the picture in which Young Blaine proves himself worthy of the love of a wealthy lassie, is the real thing and very cleverly put over. The direction is flawless and the settings picturesque. Lloyd Hughes as the youngster is satisfactory in every way as is also Madge Bellamy who looks her best in this one. Tom Santschi, in a heavy role, does a comeback that is refreshing. The rest of the cast is good.

The Cast

Phyllis Thorpe.....Madge Bellamy
Oliver Wendall Blaine.....Lloyd Hughes
Killdevil Brennon.....Tom Santschi
Gregory Thorpe.....Hardee Kirkland
Aunt Emily.....Jane Kackley
Emmett Graves.....Jane Cooley
Aunt Charlotte.....Myrtle Vane
Thaddeus Crane.....Samuel Allen

Adapted by Eve Unsell from story.
Directed by Larry Evans.
Photography by Harry Perry.
Length, 5,700 feet.

The Story

The Blaines were an old family, famous for their fighting ability. But Oliver Wendall Blaine, present head of the Blaine household, was helpless and the laughing stock of the town. He is loved by Phyllis Thorpe, daughter of his father's old employer. She has confidence in him. Discouraged, following an escape in which he is held up and ridiculed, Oliver consults the advertising columns of a newspaper, notices an advertisement of a correspondence school guaranteeing success in a week. He takes up the course and through these daily lessons finds himself and proves himself a hero when a log jam threatens to flood the town. Incidentally, he wins himself a job—the job held by his late father—and a wife.

"The Grub-Stake"

Unusually Fine Wild Animal Scenes in American Releasing Feature Starring Nell Shipman

Reviewed by C. S. Sewell

Apparently taking the cue from the big success of a previous picture with its unique assortment of wild animals in their native haunts, Nell Shipman is again presented in a picture of this type, "The Grub-Stake," which is being distributed by American Releasing Corporation. And it is on this angle that the drawing power of the picture will mainly depend. There are animal scenes in great abundance, full-grown and baby bears, cougars, foxes, and various other wild things, even including a family of skunks and anyone who delights in seeing views of wild animals "at home" will be delighted with this picture. In fact there is such an abundance of these scenes massed together in such profusion that they tend to retard the development of the story.

From the straight story angle, the picture is interesting, however, and despite faults in its development and direction there is sufficient "punch" to hold the average spectator. There is a melodramatic climax with a good if somewhat theatric thrill and some good fights. The locale is almost entirely in Alaska and the action vigorous. The picture is finely photographed and there are some exceedingly attractive shots.

Taken all in all, due to the acceptable story and the excellent animal stuff it is a picture that should please a majority of audiences, especially in neighborhood houses, and if properly exploited along its unusual angles, prove a good box office bet.

Nell Shipman is attractive in the leading role and she has been surrounded by a good cast who portray their roles satisfactorily; especially good is Alfred Allen in the unsympathetic role of the Alaskan who proves to be a thorough scoundrel, and George Berrell in a character role.

Cast

Faith Diggs.....Nell Shipman
Jeb.....Hugh Thompson
Mark Leroy.....Alfred Allen
Malamute Mike.....George Berrell
The "Skipper".....Walt Whitman
The Mounty.....C. K. Van Auker
Wong.....Ah Wing

Story by Nell Shipman.
Directed by Bert Van Tuyle.
Length, 8,061 feet.

Story

Faith Diggs, who makes a precarious living for herself and her invalid father, encounters Mark Leroy. Faith's dreams are of the north and she begs Leroy to give her a grubstake so she can make a fresh start in Dawson. Leroy gives her the money and later pretends to marry her, while Faith, believing she is meeting the elite of the town, is introduced as the new "Queen of the Yukon." From Dawson Kate, a woman of the dance hall, Faith learns the truth about Leroy. The girl with her father flees into the wilderness. They are stranded, their supplies are gone and Faith's father is delirious with fever. Faith encounters scores of wild animals and lives in the woods until she is found by Kate's son. A romance springs up between them and they find a lost mine. Faith's "husband" seeks to jump the claim, but is repulsed and killed by a fall over a cliff. Faith falls too, but is rescued and all ends happily.

"Scars of Jealousy"

Thomas H. Ince Introduces an Unusual Theme Into His Newest First National Production

Reviewed by C. S. Sewell

There is an unusual note in Thomas H. Ince's First National production, "Scars of Jealousy," due to the fact that when a straight-laced, high principled gentleman of the old school disowns his own son because of his dissolute habits, he adopts in his place an ignorant mountaineer, of a clan known as Cajans, who are said to inhabit a section of a Southern state and who have degenerated intellectually but in whose veins flow some of the best blood of France, as their ancestors were noble refugees from the wrath of the king.

On these premises is built a story involving a romance and a hatred between the two boys which develops into a strong friendship and the regeneration of the dissolute chap when the Cajan adopts caveman tactics and takes him away to the mountains.

From a production standpoint, the picture is well handled and there are some excellent tinted scenes of a forest fire; there is also a melodramatic ending where the hero nearly loses his life in seeking to save the girl from the flames.

The basic theme is not altogether convincing, but for those who accept it at its face value, the character development, particularly of the Cajan boy and the straight-laced old father, furnishes an interesting study. Then, too, there is a pretty little romance which is rapidly developed between the polished and refined girl and the Cajan whose people are feared and looked down on by whites and blacks alike.

Aside from the unusual angle of the story this picture is not especially distinctive and from a standpoint of general interest does

not appear to be as strong as other recent Ince productions.

Lloyd Hughes gives a good performance as the Cajan boy and Frank Keenan is excellent as the father. Marguerite De La Motte, with very limited opportunities, fulfills all the demands of the role of the girl and Edward Burns is satisfactory in the thankless role of the son. The remainder of the cast are entirely satisfactory.

Cast

Colonel Newland.....Frank Keenan
Jeff Newland.....Edward Burns
Coddy Jakes.....Lloyd Hughes
Helen Meanix.....Marguerite de la Motte
Colonel Meanix.....James Neil
Pere Jakes.....Walter Lynch
Zeke Jakes.....James Mason
Mandy.....Mattie Peters
Mose.....George Read

Story by Anthony H. Rudd.
Directed by Lambert Hillyer.
Supervised by Thomas H. Ince.
Length, 6,246 feet.

Story

Col. Newland disowns his son because of his dissolute habits and adopts in his place an ignorant mountain boy of a class known as Cajans who are descendants of noble refugees from France. The boy's intellect develops rapidly. He saves the life of a friend of the family, Helen, when her horse runs away. Learning the truth about the Colonel's son, Jeff, the Cajan boy Coddy kidnaps Jeff, takes him to the mountains and by heroic treatment makes a man of him, and they become friends.

Coddy is accused of killing a revenue officer and jailed. Jeff becomes reconciled with his father and they bring a party to rescue Coddy who is about to be lynched. In the meantime, Coddy's people have set fire to the forests to try to burn up the town, and he has been rescued by Helen, who declares her love for him. Together they are overcome by the flames, but when found by the rescuing party it is discovered they will both live.

"The Famous Mrs. Fair"

Stirring and Vivid Drama of Real Life That Has Tremendous Box Office Power

Reviewed by C. S. Sewell

Vital, vivid and forceful is "The Famous Mrs. Fair," a Fred Niblo production, presented by Louis B. Mayer through Metro, which is based on a successful play by James Forbes. It is a picture that goes right into the home and in a fascinating manner tells an absorbing story of a very plausible domestic situation.

Built on the theme of what happened to a typical family due to the absence of the mother for a long period when her husband, son and daughter were left to themselves, Mr. Niblo has developed the theme with such force and sound logic that the picture rivets your attention throughout its entire length.

Of the same general type as another recent Mayer production, "The Dangerous Age," which, however, was the work of a different director, it bids fair to duplicate the unusual success which the former picture is now enjoying, and to build up a wonderful box office record.

The story has been unfolded with such force that simply through its intense human interest, and the extreme naturalness of the characters who talk and act like real people, you feel that you are almost spying on the innermost home life of an actual household for in its realism it points out the weak as well as the strong points in each character. And to this strong audience appeal has been added a stirring if somewhat melodramatic climax in which, after an exciting race between an auto and a train, the brother succeeds in rescuing his sister, who through ignorance is being led into a compromising situation. This climax is fast and forceful; it does not follow stereotyped lines, but has some unexpected twists which strongly enhance the interest and appeal.

Right along with the exceptionally fine direction of Mr. Niblo, which is evident throughout the production, should be mentioned the truly excellent work of the entire cast. Everyone gives a performance that it would seem could hardly be improved upon. Myrtle Stedman is wonderful in the title role, exhibiting deep sympathy and feeling. Huntley Gordon is fine as the husband and father and the same is true of Cullen Landis as the son, while Marguerite de la Motte as the daughter, a character which runs from the unspoiled simplicity of girlhood to the ultra-sophisticated veneer adopted by the flappiest kind of a flapper, is thoroughly convincing throughout; in fact, it is easily the finest thing that this talented young lady has done in her very active screen career.

Don't hesitate to book this picture, for it should immensely please any type of audience and echo in your box office.

Cast

Mrs. Fair.....Myrtle Stedman
Jeffrey Fair.....Huntley Gordon
Sylvia Fair.....Marguerite de la Motte
Alan Fair.....Cullen Landis
Dudley Gillette.....Ward Crane
Angy Brice.....Carmel Myers
Peggy.....Helen Ferguson

Based on play by James Forbes.
Adapted by Frances Marion.
Directed by Fred Niblo
Photographed by Charles Van Enger.
Length, 7,000 feet.

Story

During the world war, Mrs. Fair goes to France as a nurse and is decorated for bravery. Returning home she finds herself famous. An extended lecture tour is offered her, but her husband forbids her to accept it. She resents his attitude and accepts anyway. After she leaves, the process of settling down to humdrum existence without her seems unbearable and the whole family move to a hotel in the city. Feeling her absence every minute, her husband falls easy prey to the fascination of a vamp; her son, who is just reaching manhood, also starts out to find congenial amusement. This leaves the daughter, Sylvia, alone most of the time. So she, too, welcomes the attentions of a scheming young man and seeks to drown her loneliness in a continual round of hectic gayety. Mrs. Fair's sudden return home brings matters to a crisis in which Sylvia elopes, but is saved from disgrace just in time by her brother, who has himself just married a telephone operator. Learning of her husband's affair, she threatens to divorce him, but the greater peril to her daughter brings her to the realization that it was her neglect of her family that started it all, and everything ends satisfactorily with the family reunited.

"The Love Nest"

(First National—Comedy—Two Reels)

In this comedy sad-faced Buster Keaton is shown meeting with all sorts of ludicrous adventures on the high seas. It is one of the very finest of his recent pictures and should please audiences everywhere. It is chock full of humorous incidents and quite a large portion is in the nature of a burlesque of "virile sea stories." Buster's experiences aboard the whaling ship are screamingly funny as well as unusual and are executed with the many unique touches for which he is well known. Laughable also are his experiences aboard a deep-sea target which is being shelled by a squadron of warships. There is an excellent "climax," where it is shown that Buster's wonderful trip was all a dream and his motor boat has never been untied from the dock.—C. S. S.

Negotiations Off on Uniform Contract

(Continued from page 309)

nontheatrical centers are using drama films supplied by the members of your organization, and this competition with Theatre Owners by institutions paying no taxes and in many cases no government charges, has become very injurious to the theatre owner. Some of the buildings in which these nontheatrical presentations are made are not equipped with safety devices to protect the public, nor were these places built or equipped with that same consideration for public safety, as applies to the theatres.

The menace of unfair producer-owned, controlled and operated theatres has been increased by the activities of some of the members of your organization, and there has been and is at work within our Industry a subtle and dangerous effort to throttle the independent Producer and Theatre Owner by every possible means to serve the ends of unrestricted and centralized control.

Despite assurances to our Organization and an agreement in writing by a member of your organization regarding the extension of their theatre holdings and agreeing that this practice should be discontinued and that theatres already thus acquired would be disposed of to independent Theatre Owners, they have ruthlessly violated their covenants and agreements with our Organization and have steadily gone on acquiring theatres since you have been connected with them in an executive capacity and, as we believe, with your knowledge and consent. With their control of the film they produce and distribute to theatres they own or control, and the constant extension of their theatre holdings, they make the position of the independent Producer and independent Theatre Owner more precarious.

For the many reasons indicated here and because of further objections to the contract form you issued, made by Theatre Owners in New York City, New York State and throughout the Country, further conferences with you at this time cannot be productive of constructive results for our industry.

These objections emphasize the fact that your contract form offers no protection to the Theatre Owners with regard to the deposit and advance rental money exacted from them by members of your Organization. Now the painful fact confronts Theatre Owners that one Producer-Distributor member of your organization has had a petition in bankruptcy recently filed against him and that thousands of dollars of Theatre Owners' money, exacted by him as deposits and advance payments on film, may be lost. This Producer-Distributor sat at the conference table with you and when we asked to have this deposit money of Theatre Owners safeguarded by law or an agreed trusteeship, you and those associated with you not only refused to do this but insisted that you must retain the right to combat all state laws designed for that purpose and would not agree to any proposal to safeguard theatre owners' money in this connection.

We knew then, and your close association with this since near-bankrupt member of your Organization enabled you to know then, that he was tottering close to failure. We wanted to safeguard the Theatre Owners' deposits thus imperilled.

Under the circumstances there is nothing left for me to do now other than to advise all our members of the history of our negotiations and of the status of the same, warning them of the dangers of the contract which your employers now propose to use.

We expect to demonstrate shortly that there are some Producers and Distributors within the Industry independent of your organization who are sufficiently farsighted to realize that this business cannot be benefited by a continued disregard of the principles of right or wrong, of fair or unfair dealing with the Theatre Owners, and that they owe to our public and to our Industry a code of practice and a standard as fair and honorable as that used in any other business.

For the present at least, the futility of any additional conferences must be apparent even to you. We thus leave the matter now with confidence that the future will demonstrate the folly of your unfair position and that of your associates. We are determined to protect the interests of the Theatre Owners and are unwilling to be drawn into any agreements which do not represent absolute fair play and a square deal for all.

Sincerely yours,

MOTION PICTURE THEATRE OWNERS OF AMERICA

(Signed) SYDNEY S. COHEN,
President.

CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.)

Hunting Big Game in Africa

(Eugene Roth—Animal Picture—8 reels)

M. P. W.—Remarkably entertaining and instructive wild animal hunt film enlivened by real humor.

T. R.—The entire production is replete with action and never a dull moment. * * * Educationally and in every other respect it satisfies to the nth degree.

E. H.—A tremendously interesting and instructive picture of wild animal life in Africa.

N.—Has the lure of travel, scenic beauty, thrills, humor, adventure and every quality needed to make such a picture interesting.

F. D.—Unusually absorbing and interesting pictures of Africa's wild beasts taken in their native haunts.

My American Wife

(Gloria Swanson—Paramount—6,061 feet)

M. P. W.—The story is charming and the cast, a group of box-office winners.

T. R.—The exhibitor should easily find the picture to be one that will readily win the highest praise from his patrons.

N.—There is very little suspense to add to its highlights. * * * The chief appeal is in the atmosphere.

F. D.—"Another Gloria Swanson picture" should cover it adequately; it is just what she usually does.

E. H.—It's a wholly interesting photoplay that should give wholly satisfactory box office account of itself.

What a Wife Learned

(Featured Cast—First National—6,228 feet)

M. P. W.—A production with a penetrating appeal to both sexes, to anyone who appreciates good drama.

E. H.—A thoroughly convincing and well acted screen play. * * * Out of ordinary material.

F. D.—The usual Ince melodrama with the customary hokum that provides a plot but isn't convincing.

N.—Not convincing because of the weak situations which bring on the incompatibility of the husband and wife.

T. R.—Excellent entertainment in every way up to the high standard of previous Thomas H. Ince pictures.

The World's Applause

(Wm. De Mille—Paramount—6,526 feet)

M. P. W.—There is strong drama. * * * The interest is held tensely but the solution of the dilemma will not be altogether satisfying to many.

T. R.—There is every reason to believe that it will please a majority of movie patrons.

N.—Is just what present-day movie-goers want * * * It is a story that holds the interest at all times.

F. D.—Consists of situations and atmosphere intended to provide visual appeal but that is as far as it gets.

E. H.—There is a murder mystery—which is disclosed to the spectator and therefore holds little suspense—but which holds the interest by reason of its outcome.

While Paris Sleeps

(Lon Chaney—Hodkinson—4,850 feet)

M. P. W.—This appealing investure is more certain to please than is the theme. The story is somewhat gruesome and exaggerated.

E. H.—Commonplace story with several sordid incidents that will repel many.

N.—It does not look like good picture material to us aside from the idea that it offers some adventurous action.

F. D.—Very good production accorded commonplace theme that has some gruesome twists.

T. R.—Gruesome story but if shown in a house where melodrama is enjoyed it should give fairly good satisfaction.

All the Brothers Were Valiant

(Featured Cast—Metro—6,265 feet)

M. P. W.—It is an attraction that will be enthusiastically received by men, and because of its romantic interest will appeal to many women.

T. R.—One of the best sea pictures that has come on the screen recently.

N.—Here's a red-blooded story from the pen of Ben Ames Williams that should be enthusiastically received by the great motion picture going public.

E. H.—It is a stirring tale.

F. D.—Virile sea adventure picture which offers fine thrills, unusual action and splendid atmosphere.

The Face on the Barroom Floor

(Henry B. Walthall—Fox—5,787 feet)

M. P. W.—Should appeal strongly to the average audience as it strikes the heart-strings in no uncertain manner and should produce a responsive chord.

E. H.—Real picture entertainment, so full of heart interest, pathos, stirring situations and good comedy, it should prove one of the season's outstanding productions.

F. D.—A very interesting picture that has been skillfully made and offers a good entertainment.

N.—Manages to hold the interest and should please any audience which has been attracted by the title.

Above All Law

(Mia May—Paramount—Five Reels)

M. P. W.—Picturesque production helps sustain interest in story.

T. R.—It will probably afford much amusement to juvenile patrons, but by no possible stretch of the imagination can it be classed as satisfactory entertainment for critical adult audiences.

E. H.—Another German film of little merit.

F. D.—People with distorted imaginations might fancy such a story as that offered in the Hamilton Theatrical Corporation's latest offering, but it is quite doubtful if the normal mind will find much entertainment.

N.—In all it is a picture which is impressive even though it is a hodge-podge of mechanical tricks of the studio. The morbidness in us all will find an outlet here.

A Woman's Woman

(Mary Alden—United Artists—7,900 Feet)

M. P. W.—Amazing in its naturalness and appeal.

T. R.—It is tremendously human, every foot of it, and we predict that it will be a picture that every one will talk about and send others to see.

N.—Here we have Mary Alden paralleling, if not eclipsing her work in "The Old Nest." We predict for this production much favorable comment and real success at the box office.

F. D.—One more mother story. Too long drawn out.

The Christian

(Featured Cast—Goldwyn—8,000 feet)

M. P. W.—Big, powerfully dramatic picture, that will rank as one of screen's finest achievements.

N.—All the superlatives in the dictionary could be called into action in praising this production.

T. R.—It is our deliberate belief that it will prove one of the biggest box-office attractions in the history of the industry.

E. H.—A superb production of this dramatic story.

F. D.—Magnificent production that has many angles of appeal; a highly artistic and worth while picture.

Dark Secrets

(Dorothy Dalton—Paramount—4,337 feet)

M. P. W.—In view of the Coue method of healing the theme should occasion wide interest.

E. H.—Badly handicapped by an automatic story.

T. R.—It is the sort of film which suits the popular taste, moves smoothly and swiftly and registers as a feature of decided merit.

F. D.—A fair entertainment with a rather weird theme and improbable oriental twists.

N.—Has a decided appeal because it is different.

The Footlight Ranger

(Charles Jones—Fox—4,729 feet)

M. P. W.—Charles Jones' personality and ability serve in bracing up a story that is not particularly forceful or original.

E. H.—Not the type of play suited to Charles Jones and because of the roadhouse incident not particularly wholesome.

F. D.—A very tame offering for this star, wholly unlike what they expect from him.

N.—Such a sudden departure from what Charles Jones has offered in the past that it will be hard to reconcile his followers to it.

T. R.—While its general idea is nothing of a novelty it should give fairly good entertainment.

The Ghost Patrol

(Featured Cast—Universal—4,228 feet)

M. P. W.—The cast is pleasing and there is enough heart interest to insure its welcome with the average patron.

N.—While it isn't especially strong with dramatic material it manages to entertain through the wealth of human interest and the characterization.

T. R.—Affords satisfactory entertainment containing sufficient heart interest to put it over.

F. D.—A satisfying short entertainment pleasingly portrayed by a capable cast and nicely produced.

The Flame of Life

(Priscilla Dean—Universal—5,780 feet)

M. P. W.—It is strongly dramatic, high in entertainment value and should appeal strongly to the average audience.

N.—It is a vivid and vital picture.

E. H.—It is filled with tense situations, moves fast and is screen entertainment of a high order.

F. D.—Unique and picturesque entertainment that also contains thrills and action out of the ordinary.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

A Week of Big Pictures

TALK about your quality productions! The current week has recorded two particularly brilliant world premiere showings of just such pictures. And such pictures! Both wonderful in their own line. There is Warner Brothers' "Brass." This production had its premiere Monday night in Boston at the Park Theatre. And at one dollar top it jammed them into that house on Monday and Tuesday —we say Tuesday for that was the date on the special despatch we received. Anyway, the fact that "Brass" played to capacity at the Tuesday matinee and night performances is convincing proof that the picture lived up to promises, for the critical reviews in the Boston papers on that morning and afternoon were, indeed, a remarkable tribute to the efforts of not only the Warner Brothers, but also to Producer Harry Rapf and Director Sydney Franklyn.

"BRASS" is the greatest production Sydney Franklyn has ever directed. It is the best of the 1922-23 Warner crop. It is the best picture Harry Rapf ever produced. It is superlative in every way—in production, direction, photography, lighting, story value, settings and last, but not least by any means, in acting. "Brass" is a work of art. Franklyn has every reason for being proud of this production. If you liked "Smilin' Thru" and "East Is West" both of which, we understand, Franklyn directed, you'll enjoy "Brass" even more. There are many, many reasons why this is truly a *great* production—one of the *greatest* ever made. And in making that statement we're not forgetting any *greats* of the past or present, either.

"BRASS" will make box office history. First, because it is based on one of the most widely discussed books ever published. Secondly, because the screen version of that story is—delicate as the theme of the book itself is—remarkably handled in true showmanship fashion. By showmanship in this instance, we mean that it has been produced in a style that adults will be absolutely safe in bringing their loved ones —old and young. Showmanship means many things. But most important is that portion of its definition which means giving the public what is good for it and what the public wants. Anything that is good for the public, anything that is honest-to-goodness entertainment, anything that entertains in wholesome fashion, anything that gives value for money spent is what the public wants. And "Brass" is just that.

BUT it will go down into picture history as one of its truly great productions. There are character studies borrowed from the book that are even more vivid, even more convincingly realistic as they are thrown on the screen. Each role is excellently handled, particularly that of Philip Baldwin, played by Monte Blue. Marie Prevost as his wife, too, is good and one cannot help sympathize with her shortcomings. We heard much about the greatness of "Brass" before we had seen it. Our expectations were enormous in every way. We feared we expected too much. But "Brass," when we saw it, met our every expectation. We don't blame Warner Brothers for wanting to shout from the roof of the Woolworth Building that they have a wonderful production.

FROM the Coast comes a report that Sidney Franklyn will direct "Beau Brummel" and "Duburau," the David Belasco specials in which John Barrymore will probably be starred. We hope the report is true.

FORTY-FIVE miles south of Boston is a hard-boiled theatrical municipality well-named Providence—in the State of Rhode Island. There at the Victory Theatre Equity Pictures Corporation's "Has the World Gone Mad?" produced by Daniel Carson Goodman, was also given its world premiere showing on Monday. Here is also a *good money-making* production no exhibitor should overlook. If you are among the numerous exhibitors who cashed in on "What's Wrong With the Women?" you will hurriedly take our tip and book "Has the World Gone Mad?" It is a far greater picture in every way. In story and production this picture finds its greatest values. On Monday "Has the World Gone Mad?" opened to capacity—at ten in the morning. There was a line that extended "around the corner" for a block when the fire department inspectors instructed Manager Reilley to close the doors at the first show. And it was that way all through the day. The Tuesday business was just as big with even more turnaways.

EQUITY has every reason to feel proud of this box office bet. It has a story that is powerful and invites legitimate exploitation that cannot help but inspire news items that newspapers will publish. But more than that, it is everything a first class production should be. And it WILL make money, for it carries its appeal to every type of fan. We journeyed to Providence as a Missourian to be shown. And we *were* shown. Yes, indeedee! And when we phoned Producer Goodman, the latter wondered at our statement, for he was at loss to understand how we had seen it. His query was: "But where did you see it? The picture hasn't been shown yet." We then informed him of the prelease showing Sam Grand had arranged for Providence, but about which neither Equity nor Goodman knew anything. Moving Picture World has an independent news-gathering and picture "catching" system of its own, in that way being the *only* trade journal giving the trade *all* the news first and its readers unbiased showman's reviews far in advance of the others. But that's outside the issue.

GOODMAN is to be congratulated on such a magnificent box office production. We won't say that its production cost ran into six figures—but we will venture the prediction that, regardless what that cost be, "Has the World Gone Mad?" will show a box office gross business 600 per cent greater. The settings are especially good, but it is the story plus production that backs the attractive title so superlatively that should keep exhibitors busy handling crowds that "extend around the corner." Hop on this, Mr. Exhibitor, and hop on it quickly. Remember our tips on "Ten Nights in a Barroom," "Rich Men's Wives," "Why Girls Leave Home," "Thorns and Orange Blossoms," which, by the way, is surprising even exchangemen by its gross takings at the theatres; "What's Wrong With the Women?" "Beautiful and Damned," "Sure Fire Flint," and a few others. Well, we're not in the tipping business—but we will say you will regret not having booked this one.

SUCH pictures as "Brass," a masterpiece of its kind, and "Has the World Gone Mad?" are the type of productions that will firmly establish the independent market as a source of quality features that will make money. And it's money-making pictures exhibitors *must* have. A special correspondent—a showman of years' experience —"caught" Johnny Hines' latest picture, "Luck," down at a tryout showing in Wilkes-Barre, Pa., and reports "it is sure-fire."

Independent News Bits

Ben Blumenthal and David P. Howells are obtaining considerable valuable publicity in newspapers throughout the country on their screen version of Shakespeare's "Othello" which is now in its second week at the Criterion, New York. Next week the picture moves into the Rivoli Theatre for an indefinite engagement.

Judge Edward Weil of the Domestic Relations Court of New York "sentenced" all men and women appearing before him Tuesday, March 6th, for separation or divorce decrees, to see Warner Brothers' "Brass," which opens at the Strand next Sunday. The stunt won newspaper mention.

Charles Seeleye, formerly manager of the New York Arrow Exchange, and William Vogel are reported having formed a partnership for the handling of independent pictures. They are said to have an anti-narcotic picture.

Quite a few State right exchangemen from New York City and Buffalo journeyed to Albany, on Tuesday, March 6th, to attend the hearing on Senator Jimmy Walker's bill abolishing the State Motion Picture Censorship Commission.

Melvin Hudgins has been engaged as librarian of the new library Warner Brothers have established at their studios on the Coast. Books of interest to directors, technical hands and actors have been acquired by Harry M. Warner.

Frederick Butler Pierce has been commissioned to novelize the Weber & North feature, "The Curse." The Martin Publications, Inc., will publish the fictitionized version of the book. This decision was reached following a screening of "The Curse" for a representative of the publishing house.

Harry Rathner, sales representative for Principal Pictures Corporation, returned to the New York offices of that firm this week, following a tour that covered six weeks, in which time he visited every exchange centre east of the Mississippi valley.

Lou Baum, general sales manager of Equity Pictures Corporation, was in Chicago this week dickering with a number of independent exchange men for rights to the Daniel Carson Goodman special, "Has the World Gone Mad?"

Joe Brandt of C. B. C. Film Sales Corporation is planning a tour of the exchange centres, to start some time next week.

Walter Greene has resigned as exploitation manager of Masterpiece Film Attractions, Inc., of Philadelphia, and is now Coast representative for Film Daily of New York.

Wesley Barry's personal appearance tour is rapidly nearing its close. This week he was covering cities in the Northwest.

"Exhibitor Clubbing" Tactics of Certain Exchanges Prompt Warner Brothers to Insist on Their Elimination

That certain local distributors of high class independent productions are utilizing the latter in "clubbing" exhibitors into booking cheaper or mediocre stuff that that exchange happens to have purchased has developed a situation that has aroused considerable interest in the independent market. This situation has been given added importance since discussion arose over the uniform contract question. Complaints from exhibitors who have charged exchangemen with "clubbing tactics" have been many and have been given editorial mention in Moving Picture World's Independent Section.

However, the evil has seemingly grown and is particularly noticeable during the current season. Exchangemen who have been found guilty of this practice have been warned many times, but without much success. However, this week Harry M. Warner, head of Warner Brothers, has taken the initiative and in a statement given to Moving Picture World guarantees exhibitor protection against further practice of such tactics. He has hit upon a plan which eliminates these obnoxious "conditional or contingent bookings." This is the first time in the history of the business where an independent corporation interested considerably in production and distribution of pictures has taken such a move.

Mr. Warner's statement, which throws considerable light on an all-important situation, follows:

"In all the talk about contracts that has been going on of late," said Mr. Warner, "there is one matter of the utmost importance, both to exhibitor and producer alike, that has not received the attention it deserves. I refer particularly to the practice of what is known as 'holding the club' over the exhibitor. The usual method of procedure is for the exchangeman, who happens to have one or two pictures that the exhibitor really wants, to withhold these particular subjects or either place an exorbitant price on them. He then very kindly does the exhibitor a favor by saying, 'Well, Joe, tell you what I'll do, if you'll take these six pictures,' which the exhibitor does not want, 'I'll let you have these two specials at such a price.'

"Thereby he penalizes the producer of the good pictures, who secures a much lower rental than he would if his productions were sold alone on their own merits, and also loading up the exhibitor with more material than he can use and and leaving room for future arguments, adjustments and a lot of other things that are absolutely unnecessary.

"I cannot speak for all the other producers, but as far as the productions of Warner Brothers are concerned I wish to state that each and every one of our pictures are to be sold exclusively on their merits and exclusive of the productions of any other producer. To insure the performance of this fact we have a specific clause in all of our contracts with each territorial distributor which specifies:

"'That the booking and renting of all positive prints of each of said motion pictures shall be upon contracts separate and apart from the booking and renting of any other prints, films or pictures handled by the exchange, and the booking or renting of any said prints of the producers' (Warner Bros.) feature motion pictures shall not be made conditional or contingent upon the booking or renting of any other pictures, films or prints handled or controlled by the exchange.'

"If any exhibitor, no matter where he may be located, claims that he has to book other pictures in order to secure Warner Brothers' Classics of the Screen, I want to be informed of that fact. I might further add that I am going to back this up to the very limit and want every exhibitor to know our position in the matter. With that end in view we shall advertise this fact in all trade publications and use every means at our disposal to let the exhibitor know that he can always secure a square deal from Warner Brothers."

Drafting Equitable Contract for S. R.

LOS ANGELES—(Special)—Richard Thomas, formerly a producer of scientific subjects, but now producing and directing "The Silent Accuser" at the Hollywood studios for the independent market, has begun a campaign for a uniform contract between independent producers and distributors. Tentative drafts for a more equitable contract, Mr. Thomas says, have been drafted by him and will be submitted to producers in Hollywood and Culver City.

Principal Pictures Return to United Studio

LOS ANGELES—(Special)—Principal Pictures Corporation will return to the United studios this week. The deal was closed by Sol Lesser and Joseph M. Schenck and M. C. Levee of United studios, following the latter's return to the Coast from New York. However, this deal does not mean that Lesser and Michael Rosenberg will sell their interest in the Vidor studio, which they recently acquired.

Many Sales on Burr's Newest "Last Hour"

This past week was an unusually busy one for the Charles C. Burr sales forces, territorial sales being made on three features, including "You Are Guilty," featuring James Kirkwood and Doris Kenyon; "Luck," with Johnny Hines, and "The Last Hour," with Milton Sills and Carmel Myers. Lester F. Scott, general sales representative, left recently for the exchange centres with prints of the three pictures.

Sales on "You Are Guilty" follow:

Commonwealth Film Corporation of New York for Greater New York and Northern New Jersey; to De Luxe Feature Film Co. of Seattle for Oregon, Washington, Montana, Northern Idaho and Alaska; to Major Film Corp. of Boston for the New England States; to Metro Film Exchange of Philadelphia for Southern New Jersey and Eastern Pennsylvania; to Mountain States Film Attractions, Inc., of Denver for Colorado, Wyoming, New Mexico, Utah and Southern Idaho.

"The Last Hour" is sold to the following exchanges: Commonwealth Film Corporation of New York; De Luxe Feature Film Co. of Seattle; Metro Film Exchange of Philadelphia; Moscow Films, Inc., of Boston; Mountain States Film Attractions, Inc. of Denver, and All-Star Feature Distributors of San Francisco for California, Nevada, Arizona and the Hawiian Islands.

"Luck," Johnny Hines' latest feature comedy for C. C. Burr, has been sold to date to the following exchanges: De Luxe Film Co. of Seattle; Metro Film Exchange of Philadelphia; Moscow Films, Inc., of Boston; Mountain States Film Attractions, Inc., of Denver; All-Star Feature Distributors of San Francisco, and F. & R. Film Co. of Minneapolis for North and South Dakota, Wisconsin and Northern Michigan.

Two names which feature consistently in C. C. Burr's all-star comedies are Charlie Murray and Raymond McKee. Charlie is known to millions in this country as he grew up with pictures, and McKee is equally well known, today starring on Broadway in one of the outstanding film successes of the year.

Russell Griffin, the five-year-old "find" of C. C. Burr, will probably develop his talents to the full under the banner of Mastodon Films, Inc. C. C. Burr has placed Russell under a long-term contract and plans are under way to give this young man ample opportunity to show his unusual screen ability.

Negotiations are now under way to give Johnny Hines's latest melo-comedy, "Luck," a rousing send-off. The world premiere in New York will show the world a comedy that is a comedy, Johnny says. If it's as good as Johnny's "Burn 'Em Up, Barnes," and "Sure-Fire Flint," and as good as the now famous "Torchies," we agree with him.

Tri-Stone Make Novel Arrangement With Exchangeman

OMAHA, NEB.—(Special)—Under the ingenius sales plan of Tri-Stone there seems to be a good chance for everybody to make money. A three year contract has just been signed whereby the Wisconsin Film Corporation of Milwaukee, and the First Film Corporation of Minneapolis, acquire the sole and exclusive rights to distribute Keystone Comedies, reissued.

The man who buys the territory (and each territory is small) pays a price which enables him to offer comedies on a basis that is extremely attractive to theatre owners. They, on the other hand, are showing pictures that already have a reputation for filling houses—showing them not as new subjects, but as old friends come back.

Henry Novitsky and Barney Kean, well known along Film Row, are now handling the sales promotion on "Drug Traffic," depicting the drug evil, which is being distributed by Liberty Films, Inc. Judging from the enthusiasm displayed by Henry and Barney, this attraction appears to be a cleanup for exhibitors, as it is without doubt the most talked of and timely subject of the year. We contemplate that these boys will experience no trouble in getting contracts, as both are well known in the territory for their square shooting methods.

Liberty Films, Inc., announce that in keeping with their past efforts to present only the biggest and best of pictures to showmen, they have just purchased the super-production, "Environment," which will be released in the near future. This picture is produced by Principal Pictures Corp., and has in its cast Milton Sills, Alice Lake, Ralph Lewis, Richard Headrick, Jr., and Gertrude Claire.

John Waters, branch manager for Enterprise Distributing Corporation, was in Kansas City last Saturday and Sunday where he was in conference with Mr. Jenkins, the general manager.

Liberty Films moved into their new home in the Liberty Bldg. at 1514 Davenport street last week. They will have a very fine office as soon as they get settled.

The Argus Enterprise, Inc., moved on March 1 from their present location to the Liberty Building at 1518 Davenport street.

Max Wintroub of the Fontenelle Film has just returned from a trip of several weeks in the East.

Goldberg Buys Equity Feature

Lee Goldberg, president of Big Features Rights Corporation, of 221 South Third street, Louisville, Ky., closed a deal this week in that city with Louis Baum, vice-president of Equity Pictures Corporation, for the Kentucky and Tennessee territory on the Daniel Carson Goodman special, "Has the World Gone Mad?"

Mr. Baum is in Chicago this week. He will visit Minneapolis, Denver, San Francisco, Seattle, St. Louis, Cleveland, Atlanta and back to New York.

"Has the World Gone Mad!" Starts Its Career As a Record Smasher

By ROGER FERRI

PROVIDENCE, R. I.—Whenever Matt Reilly wants to give his patrons something out of the ordinary when his opposition is billing unusual bills he usually digs into the independent market and manages to locate some sort of production that makes this otherwise quiet New England city sit up and take notice. Matt is successfully managing the Victory Theatre, and when word reached him that his opposition had booked extraordinary bills for the current week it behooved him to look around for some out of the ordinary production that was worth exploiting and that justified loud exploitation.

And Equity Pictures Corporation's Daniel Carson Goodman's production of "Has the World Gone Mad?" was booked for a world premier showing at the Victory Theatre on Monday. It was a remarkable premier—remarkable because it was staged in the face of the stiffest opposition any production has ever had in this or any other New England city. Local showmen have not forgotten how Matt Reilley put over "Ten Nights in a Barroom," but there is absolutely no comparison in the artistic merits of the two specials. "Has the World Gone Mad?" is not freak entertainment; it is superlative entertainment of the higher sort.

The opposition was considerably stiffer and not one-tenth the effort put in exploiting "Ten Nights" was put into the exploitation of "Has the World Gone Mad?" There was no extra advertising and no unusual outside billing. The only big exploitation feature was a huge ballyhoo truck that paraded through the streets of Providence and nearby territory for three days prior to the opening. This truck—a float with attractive cutouts and a revolving globe with the words: "Has the World Gone Mad?" brilliantly illuminating it—blocked traffic on the main thoroughfares so often that finally Police Captain Connors was forced to instruct Manager Reilley to keep it off the streets downtown during busy hours.

The exploitation campaign—save for the float—was of a most dignified type and won editorial mention in several of the newspapers. The management played on the attractive title of the picture and published a personal guarantee that the production was one "of the greatest this house has ever shown." The production was put strictly on its merits—and it went over in record-smashing fashion. While the Monday opening was the means of establishing a new house record, the theatre on Monday morning at ten o'clock opening with a line extending along Westminster street, around the corner to Union street as far as Weybosset street. There was a long line outside all through the show, and so quickly was the house jammed with people that the fire inspector instructed the manager to close the doors at 10:30 a. m.—a half hour after the opening of the house.

It was a case of standing room only all day long. While the forenoon and afternoon business was so great that the overflow aided other neighboring houses, the evening turnout was far greater in every respect. Double lines were formed and in order to accommodate the crowds, the management was forced to eliminate several short subjects. Two extra shows were necessary, according to Manager Reilley.

That the production got over on its merits, that Providence theatregoers consider the picture out of the ordinary was evinced on Tuesday when the scenes of the previous day were repeated. And it promised to continue all week, for newspaper critics gave loud praise to the Daniel Carson Goodman special, characterizing it as "great entertainment" (Providence Journal), "a picture that merits the patronage of every soul in the city" (Providence Tribune), "a story that is true to life . . . will make everybody happy and, indeed, is an investment that is not often given at any theatre" (Pawtucket, R. I., Times), and "one of the best of the year" (Providence News).

"Has the World Gone Mad?" came to Providence in one of the worse weeks of the theatrical season—and during the Lenten period. This city is literally choked with first class attractions. "The Pilgrim," with Charley Chaplin, is playing day and date at all theatres, excepting the Victory. "Java Head" is the other feature at the Modern, while the Rialto, Strand and others also are giving extraordinarily fine bills. The Albee Theatre, a vaudeville house of the first order, in addition to a bill of eight big vaudeville acts, including two local topnotchers—a band and double act—is also featuring the Chaplin picture. Pauline Lord in "Ann Christie" is the best melodramatic attraction that has played the Shubert-Majestic this season.

Equity Pictures Corporation has given the independent market a record-smasher in "Has the World Gone Mad?" and no end of credit is due Producer Daniel Carson Goodman, for it is an artistic production, which deals with a domestic problem that is familiar to newspaper readers and can well be tied up appropriately in every city But it is the maximum entertainment value, together with its production excellence, that makes "Has the World Gone Mad?" stand out as a box office attraction that compares favorably with the best this remarkable season of big pictures has had recorded in its favor.

The cast is splendid, with settings that are picturesque and wonderful to look at. The title pulls them into the theatre and the picture will hold them and bring others back to the house.

St. Louis Inds. Abandon Theatre Building Plans

St. Louis. (Staff Special.)—All plans for the erection of a first class theatre in this city to house independent first run pictures have been apparently abandoned. The theatre situation, while considerably improved, is not yet what exhibitors would like it to be. Then, too, the local promoters have realized the futility of bucking up against the forces that are in virtual control of the first run situation in this section. However, they insist the plan has not been completely abandoned, although those, who are in a position to know, insist that the abandonment report is about the last that will be heard of the much discussed project.

A. A. Elmore, financial agent of the National Board of Farm Organizations was in St. Louis Thursday, Friday and Saturday in furtherance of the production of "The Toll," a picture depicting the farmers' side of the country's marketing and transportation problems. This picture will be made by the General Film Corporation, St. Louis, for the Producers Co-Operative Syndicate, composed of 40,000 organizations with 5,000,000 members. Romaine Fielding will be the director.

Harry Hynes has been made manager of the St. Louis Film Company, controlled by Skouras Brothers Enterprises. This exchange was known as the Grand Central Film Company. It will handle the Al Lichtman Preferred and Warner productions and other independent pictures controlled by Skouras Brothers. Cullen Espy is salesmen for the exchange. He formerly managed the New Lindell Theatre, controlled by Skouras and associates.

Sol J. Hankin, formerly president-manager of the Fine Arts Pictures Corporation, has secured Hynes as manager for Educational in St. Louis. Hanken sold his interest in Fine Arts several months ago and just recently returned from an extended tour of Europe.

The Gardiner Screen Company of Cleveland, O., has decided to enter the St. Louis territory. Frank Sturgis has been named salesmanager for this territory, including Missouri, most of Illinois, Arkansas and Northern Oklahoma. His headquarters will be in St. Louis. He is not a new-comer to this city having been affiliated with O. T. Crawford in his movie pioneering in St. Louis. He obtained the first permit to shoot movie scenes on the streets of St. Louis about 1906.

New Pittsburgh Exchange Opens

PITTSBURGH—(Staff Special)—Pittsburgh's newest film exchange is the All-Theatres Pictures, Inc., located at 119 Ninth Street. The new company will release the new edition of Keystone comedies, being offered by the Tri-Stone Pictures, Inc., of New York.

The Progress Pictures Corporation has secured the territorial rights for the productions of the Producers Security Corporation, and are already booking the first release, "Just a Song at Twilight," starring Richard Barthelmess.

Harry F. Grelle, of the Supreme Photoplay Company, who has just taken over the Iron City Film Exchange, announces the acquisition of three new salesmen to his force. They are Captain R. J. Kinder, formerly with the First National; Wm. C. Pearce, formerly with the Quality, and T. P. McLaughlin, formerly with Famous Players. The Supreme exchange distributes the Warner Brothers Classics of the Screen in the Pittsburgh film field.

Messrs. Karrer and Langan, of the Merit Films, Inc., have both been sick in bed with the flu, but both are again on the health road and telling the exhibitors about "Deserted at the Altar."

Saul Meltzer, for several years on the road for the Select exchange, has resigned his position, and hereafter will work the Northern territory for the Pittsburgh Federated exchange.

H. Clay Berger, former Universal salesman, is now connected with the Progress Pictures Corporation in a sales capacity.

W. Ray Johnston, vice-president, of the Arrow Film Corporation, spent a day in Pittsburgh last week, visiting the independent exchange boys.

Warners Sign Goulding, Dazey, Johnson

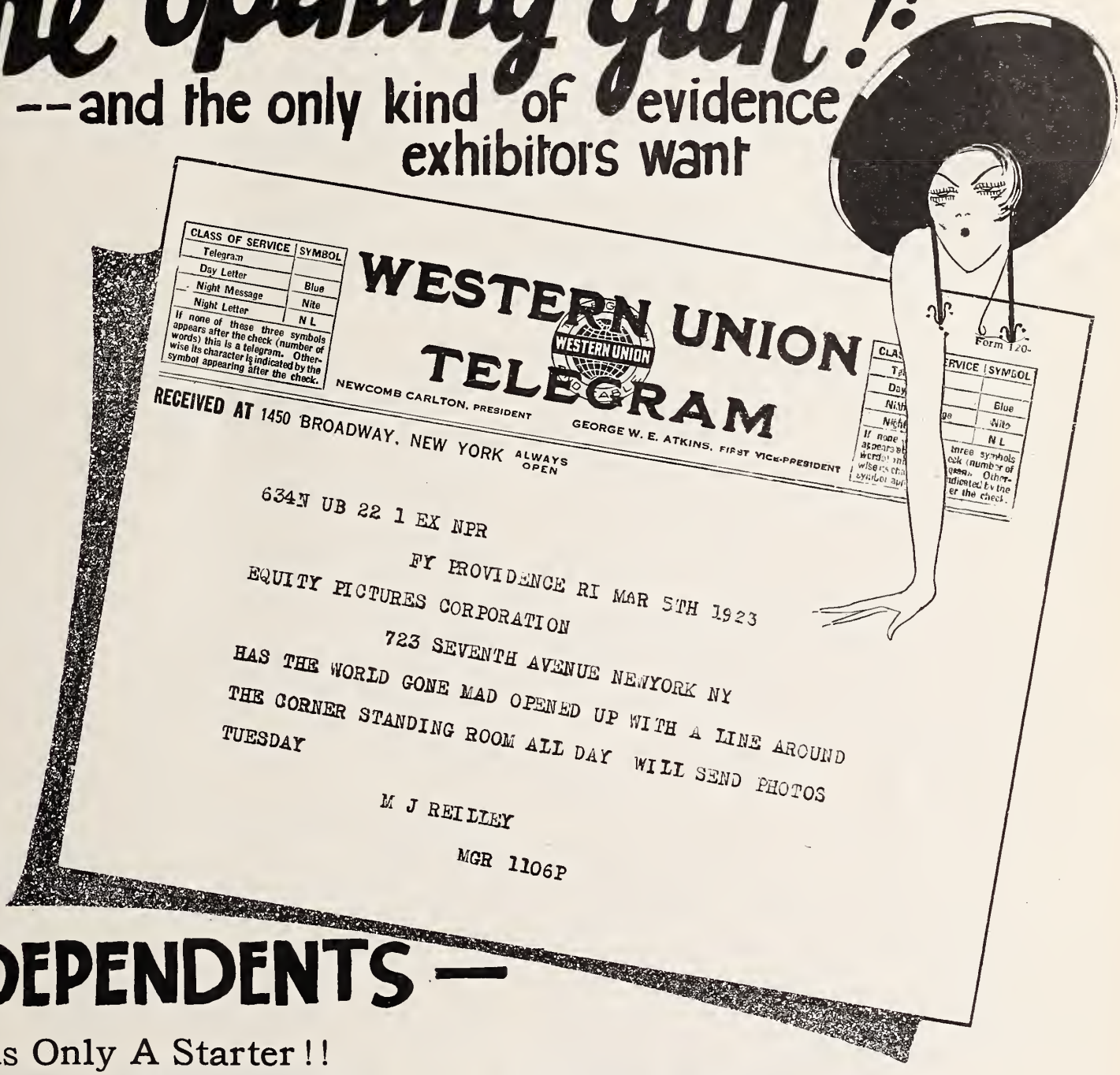
LOS ANGELES—(Special)—Edmund Goulding, Frank Dazey and Agnes Johnston have returned here after having signed a contract to write scenarios exclusively for Warner Brothers. Harry M. Warner closed the deal. They have been signed for next season. Other members of the Warner scenario department include Julien Josephson and Grant Carpenter.

Hooking Up Picture With Chaplin-Negri

LOS ANGELES—(Special)—It was discovered here this week that Lee-Bradford Corporation, distributors of "Is Money Everything?", are attempting to tie up the Charlie Chaplin-Pola Negri betrothal and split and re-betrothal affair with that picture. Both are said to have been invited to view the picture at the Los Angeles opening.

The opening gun!!

--and the only kind of evidence exhibitors want


CLASS OF SERVICE | SYMBOL
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Night Letter | N L
If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.
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EQUITY PICTURES CORPORATION

723 SEVENTH AVENUE, NEW YORK CITY

"Brass" Dazzles Boston as Theatre Jams Them In at One Dollar Prices

(From Staff Correspondent of Moving Picture World)

BOSTON, Mass.—(Special)—Following a ten-day exploitation campaign conducted through Boston and vicinity newspapers plus clever store tie-ups and billboard teaser displays, Warner Brothers' greatest 1922-23 production, "Brass," based on Charles G. Norris's widely-discussed and candidly written story of marriage and divorce, opened at the Park Theatre Monday night. All film folk in New England are looking forward studiously to the run of this splendid production at New England's principal first-run house. The first-run audience was a turnaway and the advance sale is one that is as big as that which preceded the run of "Douglas Fairbanks' Robin Hood," which closed a long engagement at the Park two weeks ago. The picture is being given a de luxe presentation with two performances daily—at 2:15 p. m. and 8:15 p. m. The matinee prices are 50 and 75 cents, while the evening show commands 50 and 75 cents and one dollar for the orchestra seats.

The entire city was patiently awaiting the world premiere showing of "Brass" in Boston, and the fact that it was a world premiere was splendidly advertised to the theatre-going public. The demand for seats for the opening night was so big that another house the size of the Park could have been filled with the overflow. However, it was a splendid premiere, very artistically staged and a typical first night affair. The picture drew from every class, for they came in limousines from the exclusive Back Bay section, from the tenement sections and from the adjacent rural towns. It was a premiere audience that was representative of the various masses that contribute to the general makeup of movie folks.

The popularity of the book, which ranks, according to its publishers, as one of the best sellers, contributed notably to the cause of the wholesale turnout. "Brass," as produced by Harry Rapf and directed by Sydney Franklin, was hailed by the critics of the Boston Post, Boston Evening-Morning Globe, The Traveller, Boston Herald, Boston Telegram, Boston Advertiser and Boston American as one of the greatest picture entertainments ever offered the theatre-going public. Of this there can be no doubt, for "Brass" is a marvelous production—the best Warner Brothers have ever released. It is the best thing Sydney Franklin has ever done, and it must be remembered that as director for Norma and Constance Talmadge he directed such artistic and box office successes as "Smilin' Thru" and "East Is West," admittedly two of the greatest pictures of 1922. In "Brass" Mr. Franklyn has given the movie world a production that is the last word in the art of picture manufacture. He has treated each character with the touch of the master—the every movement of the players holding the audience undividedly. The settings are lavishly luxurious and consistent, with the photography out of the ordinary.

"Brass" opened here Monday night with plenty of advance publicity. The advance brigade promised much—it promised one of the best pictures ever offered. But the picture made good every promise, for the Tuesday performances were just as packed as the opening one, with the rest of the week sold out in advance. Just how long it will remain at the Park Theatre remains to be seen, but if the enthusiastically commending reviews of the hard-boiled Boston reviewers and the remarkable response of a public that is clamoring the box office for advance reservations constitute any criterion, it is safe to say that "Brass" will hold the boards for at least three weeks—if not more—and at $1, for the production is worth every penny of that dollar.

"Brass" will do more toward establishing the Warner Brothers as producers of high class pictures than any other picture they have released to date. It was a daring venture that they undertook when they decided to adopt such a delicate theme to the screen. But in doing so they proved themselves keen showmen, for "Brass" is inoffensive and censorproof. It dwells on the theme of "Brass" in interestingly clever fashion, for there is nothing that even hints at suggestiveness and every character is a finished type that is an artistic treat in itself.

If the Warner adaptations of the David Belasco specials and the other 1923-24 pictures are as good as "Brass," it is not an outburst of enthusiasm over this feature that prompts the statement to be made that exhibitors who will book 1923-24 Classics will be acquiring gold mines. Certainly "Brass" is that. It's proving that here—at one dollar top, and getting it. And will continue to get it.

Al Feinman, of New York, was here co-operating with the staff of Franklyn Film exchange putting over the advance publicity on "Brass." There was nothing sensational about the campaign. It was straight common-sense—and this fact helped the draw from the society crowd, which is taking an unusual interest in "Brass," judging from the limousines that called for patrons after the opening, Tuesday afternoon and night shows.

H. Leiber Buys "The Curse"

INDIANAPOLIS—(Special)—H. Leiber Company, local State rights exchange firm, is not overlooking a bet and apparently intends redoubling its effort in the local independent distribution field, for this week that concern closed with L. Lawrence Weber and Bobby North for the local rights to "The Curse."

Anti-Drug Films Deluge Exchanges In Gotham District

A merry war among exchangemen handling anti-drug pictures is predicted within the next two or three weeks in New York. While there has been considerable said pro aud con about these productions, exhibitors are seemingly grabbing these pictures, for exchanges handling them appear well satisfied with busiuess in general. There are four such pictures now in New York. One is owned by Irving Cummings and is entitled "The Drug Traffic." This picture was completed on the Coast two weeks ago and prints arrived in New York last week. The others include "The Greatest Menace" and another one that Nathan Hirsh is handling through his Aywon exchange and also distributing on the State rights plan. Renown Exchange in New York is handling "The Drug Traffic," which, accordiug to iuformation in Film Row, may be tied up with the anti-drug campaign William Randolph Hearst is conducting through his newspapers.

"Othello," the Ben Blumenthal-David P. Powells Shakespearian production, started on its secoud week at the Criterion Theatre in New York, and bids fair to go through to a business that will equal that of last week. The prediction is made because of the publicity campaign that has been inaugurated. The picture opened virtually cold insofar as advance notice was concerned, for the newspapers gave it little or no space. But once the picture got under way and the critics viewed the special, the newspapers started giving it space. The management redoubled its efforts and proceeded to "sell" the public. The effort is making rapid headway and the run is bound to be a huge money-maker, particularly in view of the quality of the production and the Shakespearian revival epidemic in the big town.

Sam Zierler of Commonwealth Pictures Corporation is expecting to better the gross business he recorded on Johnny Hines' "Sure-Fire Flint" once he gets the other C. C. Barr special, "Luck," also starring Hines, under way. Sam is holding off until the proper time and it is a safe bet that "Luck," which is said to be one of the best pictures of the season, and admittedly Johnny Hines' best feature, will get into a Broadway house.

This is going to be quite a month for the Warner Brothers on Broadway for they take over the Strand Theatre beginning next Monday, when the Harry Rapf production, production, "Brass," goes into that house. This picture should mop up on Broadway mainly because of the popularity of the book and secondly because it is one of the best produced pictures of the business. "Brass" will be followed with "The Little Church Around The Corner," which the Warners have adapted from the stage.

Al Feinman, exploitation man for Warner Brothers was taken ill while exploitiug "Brass" at its premiere showing at the Park Theatre, Boston, this week. He is confiued to bed with influenza and will be away from 1600 Broadway for some time.

Influenza has literally put many attaches of New York independent exchanges out of business during the past three weeks.

Animal pictures, now that Snow's "Hunting Wild Game With Gun and Camera" has gone over, are coming out in big numbers. Three of them were offered State rights exchangemen this week.

"Are You A Failure?" is being announced as the next Al Lichtman release in New York. Sam Zierler is handling the Lichtman product in New York.

Charley Goetz, manager of W-B Exchauges, Inc., made a flying trip to Boston last week.

Scott's South Pole Expedition Filmed

The first complete print of the official motion picture record of the late Capt. Scott's ill-fated South Pole Expedition has been received in this country by Robert W. Priest, president of The Film Market, Inc., 1482 Broadway, New York City.

Immense historical interest attaches to these films as Capt. Scott was the first explorer to make photography an important feature of a great Polar expedition. The photographic department, which was under the personal direction of Mr. Herbert G. Ponting, achieved remarkable success and the motion pictures showing the daily grind of the heroes in the Great White South and illustrating the animal and bird life of the region have been acclaimed by press and public, in this country and abroad, to be the finest ever obtained in polar regions, or possibly anywhere else for that matter.

Edited and arranged with interesting data and pertinent scientific facts for the benefit of science, education and posterity, by a member of the expedition, Mr. Herbert G. Ponting, F.R.G.S., F.R.P.S., F.Z.S., world-wide traveler and explorer-cinematographer, the actual pictorial record of this tremendous tale of human adventure and courage has finally been finished, after ten years of studious and conscientious labor and a splendid reproduction sent to this country. The print is in the possession of Robert W. Priest, who introduced "The Undying Story of Capt. Scott" and "Animal Life in the Antarctic" to the world (at the Lyric Theatre, New York) shortly after the discovery of the fate of Capt. Scott and his comrades.

"Luck," Johnny Hines Appearing, Takes Wilkes-Barre, Pa., by Storm

(Exclusive Despatch to Moving Picture World)

WILKES-BARRE, Pa.—Daniel L. Hart, mayor of this city and author of "The Parish Priest," acted as host to Johnny Hines, the C. C. Burr star, last week while he was making personal appearances at the Capitol Theatre during a trial show of "Luck," the latest Hines special. While "Luck" was given an initial tryout in a Long Island town several weeks ago, its run at the local theatre was really the first big house tryout the production has been subjected to, for, according to those who are sponsoring it, it was only finally edited and cut two weeks ago.

"Luck" is due to gross more money than even its predecessor, "Sure Fire Flint," for the former, while of the comedy drama type and decidedly Hinesque, is far more convincingly entertaining in every way. Johnny Hines stands out as the logical successor to the late Wallace Reid, for the type he personifies in "Luck" is a knockout and will satisfy the customers.

The showing was staged in the presence of a specially invited audience of local luminaries, with Mayor Hart leading the procession. It was indeed a gala occasion, socially, but to the industry the principal question is: How did the audience take the picture?

Frankly, "Luck" literally swept Wilkes-Barreans who were on hand off their feet. It is a masterly production—masterly in its class. It is brimful of hearty laughs that are broken up with heart-throbs that are injected into the piece at the opportune moment. In fact, "Luck" starts off in bang-off fashion. The "bit" in which circus elephants play an important role—a role that forces the star to win a marathon, although he had absolutely no desire of even competing in the affair, having set out to conquer the world minus his outer clothing—constitutes one of the most hilarious and most cleverly staged laugh provokers that this writer has seen inserted into any production.

"Luck" is sure-fire because it has unusual production value and an entertainment status that lives up to the liberal promises made by its producers. The acting is particularly good with Johnny Hines, who is really the "big gun," carrying off the honors unchallenged and in a praiseworthy fashion. Charley Murray, the old-time star, is at all times conspicuous in a character that "takes" pleasingly, his bits with Flora Finch, the comedienne, being particularly funny and brought prolonged rounds of laughter from the capacity audience. Violet Mersereau, Polly Moran, Edmund Breese, Robert Edeson and Warner Richmond also are deserving of praise.

An outstanding thrill in "Luck" dwells on the collapse of a coal mine that is melodramatically and realistically presented with Johnny Hines doing some splendid dramatic work. Watch Johnny Hines, for he looks like the biggest single male bet in the business today. His latest production, "Luck" as projected here on the screen of the Capitol is high class entertainment that will go over as big in exclusive Broadway houses as it will in the small town. Ralph Spence's titles are consistent with the production itself. Jack Gregory wrote the story. Johnny Hines directed. The photography is good.

In the course of his talk to the audience, Hines, who was royally received, told about having taken the mine thriller at Buttonwood and praised the miners there, they having taken part in the scene.

Coast Producers Demand Showdown

LOS ANGELES—(Special)—Independent producers not already affiliated with national independent releasing organizations are going to demand a showdown next season before closing any agreements. It seems that many of them have justified complaints against a number of distributors. One distributing organization, which has been falling behind during the past year, has been charged by several of those who have produced for it with misrepresentation and failure to report on sales, etc., regularly. This company is virtually on the taboo insofar as independent producers on the West Coast are concerned.

Independent productions have made rapid progress and, in fact, independent production has made considerably more advance than the distribution end of the business. Because of this fact independent producers are taking every precaution against the practices of a number of State righters. They will make pictures for a particular release and not produce aimlessly as has been the case during the past few years.

Local bankers, realizing the progress and popularity of independent productions, are willing to advance money to reliable and established producters. But they insist on some definite releasing arrangement, demanding an accounting from the independent producer. There is some talk out here concerning an arrangement whereby independent national distributer and exchangeman will be asked to furnish a bond for sums he obligates himself to pay. This arrangement is being given considerable attention and is supported by the financial interests.

It has been made known here that Al Lichtman Corporation will not release "April Showers," which was announced as the April Preferred Picture. Instead Ben Schulberg is working on "A Daughter of the Rich," which, those who have read the script, say will be an even better picture than "Rich Men's Wives," the first Preferred Picture Corporation release.

"The Man From Ten Strike," based on a James Oliver Curwood story, will be the first picture that Principal Pictures Corporation will release independently starring Guy Bates Post. Edward Newman is in charge of the casting and general affairs of the firm making the Post pictures. Bob Thornby will direct the production.

Harry Rapf and Sam Warner are back at the Warner studios, brimful of enthusiasm and confident that next season would be the greatest in the history of that organization. Rapf is busy completing his plans for next summer when he starts production on the 1923-24 output.

Fred Myton is adapting Harriet Beecher Stowe's famous story, "Uncle Tom's Cabin," which Sol Lesser will produce this spring for Principal Pictures Corporation release.

Irving Cummings and a number of his players went to New York to take exteriors for "East Side, West Side," his next independent production, based on the legitimate play of the same name.

Bert Lytell, Bryant Washburn, Blanche Sweet and Maryon Aye are busy these days working on the screen version of "The Meanest Man in the World," the George M. Cohan story. Eddie Cline is directing. This picture is expected to be completed late this month.

"The Silent Accuser," which was destroyed by fire at the Bert Willa studios recently, has been completely remade. The cast includes Carmel Myers, Carol Halloway, Melbourne MacDowell, Katheryne McGuire, Clyde Fillmore, Spottiswoode Aiken and Edward Borman.

The film colony here is patiently awaiting reports from the East concerning the reception accorded the Warner production, "Brass," which was tried out in a neighboring town early in the winter before Harry Rapf started for New York with a print of the picture.

The Preferred Pictures Corporation here is reported making plans for the production of 12 pictures for release through Al Lichtman co-operative exchanges next season. Tom Forman and Louis Gasnier will continue making Preferred Pictures. There is some talk of another director bein gadded to the Preferred directorial force.

Eastern Studios to Be Busy This Year; King to Make Four

With the advent of the warmer season independent production in the East is slated for a boost, according to observation made by this department. By the first of June something like 14 productions will be in the course of making at the various studios in New York, New Jersey and on Long Island.

Burton King, who has produced a number of pictures for the independent market this past season, is busily engaged formulating plans for an extensive production schedule for this spring and summer. If plans now under way are completed to the extent that they are expected to be, Burton King will produce at the Ideal studio in New Jersey all year round.

King will produce a series of four big specials for next season and all these will be made at the Ideal studios. He has already purchased the first story for this series. This week State Pictures Corporation, to which firm King is under contract, purchased the screen rights to "Complications."

Production on William Nigh's next production, "Marriage and Morals" for distribution through L. Lawrence Weber & Bobby North, is well under way and will be ready for release some time next month, according to the present plan. Nigh is expected to make another picture later in the Spring, immediately after "Marriage and Morals" has been started on its exhibition career.

Daniel Carson Goodman, whose second Equity special, "Has The World Gone Mad?" was shown for the first time out of town this week, will not start his next independent picture also until late in the Spring. He is now contemplating a story that will be altogether different from either "What's Wrong With The Women?" or "Has The World Gone Mad?"

Dick Thorpe, supervisor of production for C. C. Burr led a troupe of ten players to Jacksonville, Fla., last week to film several scenes for the new All-Star comedy. Upon their return they plan to leave again for Bermuda to secure local color.

Johnny Hines is sitting back these days and waiting until his latest effort "Luck" receives the world's applause. Johnny is a hard worker and it won't be surprising if he takes off his best clothes soon and starts in on his next big laugh maker for C. C. Burr. In the meantime "Luck" is being groomed for its world premiere in New York.

Gregory La Cava is putting the last touches to the eighth and ninth All-Star comedies which Mastodon Films, Inc., produces and distributes through Hodkinson. On Mr. LaCava's return from Florida, work on the tenth All-Star will begin at the Long Island studios of the company.

Charlie Murray still takes the lead. Nothing downs this veteran of the screen. As the featured players on C. C. Burr's All-Star comedies, he does some of the best work of his career. At any rate, Charlie gets the laughs, many of them, which is the thing, as all will agree.

Johnny Hines and Charlie Murray are great friends. So much so that Charlie consented to play a part in Johnny's picture "Luck." Only in "Luck" Charlie's famous chin whiskers have given place to a mustachio, just as eccentric, albeit of a darker hue.

Flora Finch who hurt herself while taking part in Johnny Hines' picture "Luck" just before Christmas, is still in the Jamaica Hospital. Constant visitors are at her bedside, among whom are men and women high in the theatre and screen.

Nigh's Weber-North Special Sets New Mark for Settings

The first independent production reported to be staged and furnished on the same scale as the "million-dollar" brand of costume specials, will be Will Nigh's forthcoming feature to be distributed by L. Lawrence Weber and Bobby North. Heights of artistic splendor and spectacular staging never before known in the state-right field have been reached. Under the skillful hand of John D. Schulze, art director of many of the most beautifully mounted films of recent times, a new mark in screen embellishment has been attained.

Six different schools of architecture and decorative design are represented in Will Nigh's second feature. A Gothic mansion built on the proportions of a cathedral and outfitted with stained-glass windows, marble porticos and towering arches, forms the largest set. It took four weeks to construct, and its equipment was more costly than the structure itself. Mediaeval furniture, hangings and utensils were used. The costumes of the characters appearing in the scene were also faithful to the period. French art and decoration is in evidence in the Parisian salon and modiste shop, where part of the action is staged.

Its contents and construction rival the luxurious Continental emporiums in finesse and richness. A Spanish library of the Moor period forms a third section of the properties constructed. The trappings and furniture suites used here were built from art prints of the age. An Italian dining room suite of the Medici period is the fourth set. It is also a faithful reproduction of the brilliant school of sculpture and mural decoration then in vogue. An Egyptian set, forming part of a cabaret scene, constitutes one of the most unique art achievements of screen staging. Weird, angular figures, representing ancient Egyptian architecture and reproducing a number of the historic statues of Oriental civilization, appear here. Finally there is a modern studio setting in the futuristic style, brilliantly colored and grotesquely shaped. The effect is bizarre in the extreme. Schulze spent the past two months in research, and toured the libraries and homes of the most famous art collectors of the country for the properties he needed. Museums were searched, and a good number of imported paraphernalia was bought.

Mississippi Valley Hard Hit—Rathner

Upon his return to New York this week following a seven-week tour of exchange centres east of the Rocky Mountains, Harry Rathner, sales representative of Principal Pictures Corporation, brought back the information that conditions in the Mississippi Valley are paralytic and independent exchangemen there in an almost destitute state. That territory always has been hard put, but industrial reverses have made the situation there even more critical than usual.

Mr. Rathner said: "Conditions in general throughout the country are particularly encouraging insofar as independent productions are concerned. The independent exchange field has come down to a question where one can count not more than three first class releasing offices in each territory. This is, indeed, helpful, for it is stabilizing the market—and that is what it has needed or a long time.

"Good productions are wanted, but they must be good—good in the sense of productions and story value—and, of course, if the picture possesses these values it can not help entertain, and if it is entertainment it is a box office proposition. And that's what exchangemen want, for that, in turn, is what exhibitors are seeking from independent exchanges.

"The Eastern territory, however, is considerably more prosperous than the Middlewest. By Middlewest I mean the Minneapolis, Missouri and such territory. It seems the further west one goes from New York the worse conditions are, although on the Coast independents are experiencing their banner season. But that territory bounded by the Mississippi River on the east and the Rockies on the west is having a hard time of it.

"Why, out in North Dakota, which is quite a large State, more than 50 per cent of the theatres are closed. Down in Denver and in Montana, Wyoming and other neighboring States, conditions are bad. The exchangemen there are having a hard time getting back their original investments. There are a lot of theatres that are closed and this makes conditions worse than in normal times, for the reason that in normal times, it takes anywhere from two to ten days for prints out of a Denver or Salt Lake City exchange to make its destination. There are times when a print is in transit about a week, not earning a cent, before it gets to its destination. The Denver exchanges cover more territory than exchanges in other centres, but the playing points are far apart and railroad conditions are not the best in the world."

Canada Gets Anti-Narcotic Films Galore

Reports from Canadian exchange centres this week indicated that the Dominion is being deluged with anti-drug traffic, pictures of all sorts. Most of them are not worth the cost of the film on which they are printed. A number of British producers with anti-dope films have rushed, seemingly, prints of those pictures to Canada, while several American distributors, too, have sought a market there.

"Loyalties," which is running in play form in New York, is due for production for screen entertainment. The producers of "Paddy-the-Next-Best Thing" will make "Loyalties."

"The Pipes of Pan" is a Hepworth special that is scoring big on the other side and for which American distributors are negotiating.

"Southward on the Quest," Shackelton's last Arctic expedition production, is a special feature that is due to make money in England and that will come to this country shortly, for an American distributor has practically closed a distribution deal for the picture.

A cablegram from London last week brought news of the arrival there of Al Lichtman, head of Al Lichtman Corporation, distributors of Preferred Pictures. Renters, Ltd., are releasing the pictures in England at present.

A special expedition for the purpose of filming unexplored Africa, conducted by Ratcliffe Holmes, and others, has resulted in the release of a special known as "Wildest Africa." This picture is being enthusiastically praised abroad.

Reports from abroad on the Danish version of Charles Dickens' "David Copperfield" are very good.

Matty Reubert will be starred in a series of two-reel comedies that Kilmer Exclusive Films, Ltd., of London will make. The first picture is due to be ready late this month.

W. & F. Films, Ltd., of London, which is releasing C. C. Burr's "Secrets of Paris" in England sent out a report last week expressing great satisfaction over the reception the picture got at the hands of exhibitors there.

Exploitation is making great headway on the other side. The value of exploitation impressed a number of European film distributors who have come to this country. There are a number of American exploiteers working in England now.

Strauss' "Salome" Opens in Philly Poorly Handled

PHILADELPHIA—(Special.)—Malcomb Strauss' version of "Salome" opened Monday at the Orpheum Theatre in the Germantown section. Whether or not this picture will get over is yet too early to predict, for many liberties have been taken with the story of Salome as the general public knows it. There is a happy ending with Salome eloping with her sweetheart after having been influenced by her mother to insist on the head of John the Baptist from Herod as reward for her dancing. The Salome of this picture does not die, neither was she in love with John the Baptist. Her lover is the chap who in the story, as the theatregoers understand it, committed suicide.

Malcolm Strauss' "Salome" will in no way hurt business for Nazimova's version, for it is ridiculous to even compare the two. The Nazimova production is an artistic achievement, while the other, shown here, is pure hoakum with the picture ranking only pass. It is no doubt a foreign-made picture with Diana Allen starred. However, in the sticks it probably will score. Or it may go over on a double feature bill, but alone at a house where the best is demanded by patrons, this picture would probably be unable to hold its own.

At the Germantown house it was put over with a "kootch" dancer advertised as Princess Ziralda. She did the "dance of death."

The advertisements Bill Haggerty is mapping out for De Luxe Film Company are attracting considerable attention among exhibitors. Bill seems to have the knack of putting over ads that draw the most attention—and certainly Tony Luchese and Oscar Neufeld will profit by it.

Walter Greene has resigned as exploitation manager for Ben Amsterdam's Masterpiece Film Attractions Exchange. It is understood he will go to the Coast to take a correspondents' position for a trade paper.

Bob Lynch, manager of the Metro Exchange, is back from a well deserved vacation in Miami, Fla., and Havana, Cuba.

Al Fisher, Jr., has quit his job as exploitation man at the local F. B. O. Exchange, to take up similar duties to the Metro exchange.

Lou Burman of Independent Film Corporation, local distributors of Warner Brothers pictures, was so pleased with the singing of Francis Weaver, a 12-year-old lad, at the New York showing of "Heroes of The Street," that he has signed the boy to sing at all houses showing that feature, starring Wesley Barry.

Graphic Film Exchange here is advertising another Ivan Abramson production entitled, "Thou Shalt Not Love."

Four Sales on "Greatest Menace"

Resolute Film Sales report the following territories sold on Mayer & Quinn's new production, "The Greatest Menace": New England, to Sam Moscow, of Moscow Film Exchange, Boston; Eastern Pennsylvania and Northern New Jersey, to DeLuxe Film Exchange of Philadelphia, and Canada, to Elly Marks of Toronto.

"The Greatest Menace" was taken from an original story by Angele C. Kaufman. The production is the work of J. G. Mayer. The adaptation and direction was the work of Albert Rogell.

The cast includes Ann Little, Wilfred Lucas, Robert Gordon, Harry Northrup, Rhea Mitchell, Mildred June and a host of others.

Luchese Buys "Great Expectations"

PHILADELPHIA—(Special)—Tony Luchese and Oscar Neufeld of De Luxe Pictures Corporation have acquired two new pictures, "Great Expectations" from Hopp Hadley and "The Greatest Menace" from Mayer & Quinn, both for Southern New Jersey and Eastern Pennsylvania.

Joe Brandt Out on a Long Sales Tour

Joe Brandt, president of C. B. C. Film Sales Corporation, left this week on an extended trip to start the ball moving on a preliminary whirlwind campaign on "Temptation" and "Her Accidental Husband."

It is Mr. Brandt's opinion that these two features, "Temptation," the third of the C. B. C. series of Six Box Office Winners, and "Her Accidental Husband," the first of the Belasco Productions, which that company is distributing, are the biggest his organization has ever handled—and, accordingly, it is his intention to cover the major part of the territory himself, heralding the coming of these productions, and outlining plans for putting them over in the biggest way possible.

It is his intention to swing the entire circuit, covering the key cities and seeing the big territorial holders in each.

A large part of the success of the C. B. C. organization has been due to the fact that Mr. Brandt himself, a recognized authority on exploitation campaigns of a big kind, gives so much of his own time to launching the campaigns on the C. B. C. distribution—buyers thus being confident that when they buy a production from that company they will have the entire benefit of a big and original campaign to back it up.

Mr. Brandt will also study the independent situation while he is away, with a view to applying his observations to future C. B. C. productions and distribution.

In his opinion the handwriting on the wall points to the biggest independent year ever recorded in the industry.

Primrose Will Have Five Melodramas in 1923

Plans are now being completed at the offices of the Primrose Pictures Corporation, of which Charles H. Rosenfeld is general manager, to offer for distribution a five-reel melodrama entitled "Men Women Hate."

Primrose Pictures Corporation also announce that they have for distribution six two-reel Perry Comedies, and that work has already been started on a series of 26 Beatrice Bare Facts Animated Cartoons, which will contain advice to the love-sick. These pictures are being made by a well known cartoonist. The first of the Bare Facts series, which is now ready, was screened for Harry Charnas of Cleveland and Ben Amsterdam of Philadelphia. These two expert showmen were very enthusiastic in their praise, declaring that the new series would prove an instant box office winner.

Jesse J. Goldburg is back from a trip to the Coast where he made arrangements to distribute three features through Independent Pictures Corporation, of which he is the head.

Truart Film Corporation has acquired the screen rights to the title, "Broadway and Forty-second Street."

Eugene Roth of Los Angeles is in New York and called on some of his state rights friends.

Some confusion seems prevalent over the titles of two pictures. Warner Brothers have included in their list of 1923-24 pictures one entitled "Wolf Fangs," starring Rintintin, the dog, while Producers Security Corporation give notice they are releasing a feature entitled "Wolf's Fangs," starring Wilfred Lytell and Nancy Deaver. Oscar Apfel made the latter.

The Apollo Exchange, owned by Bobby North, has purchased the New York rights to the first David Belasco picture, "Her Accidental Husband," which C. B. C. Film Sales Corporation is handling. Dallas M. Fitzgerald directed the picture, in which Miriam Cooper, Forrest Stanley, Mitchell Lewis and others appear.

News On Theatre Showings

BOSTON—(Special)—Wesley Barry's "Heroes of the Street" is enjoying good patronage in local theatres, this week playing the Bowdoin Square Theatre.

BOSTON—(Special)—Gordon's Scollay Square is playing C. B. C. Film Sales Corporation's second "Big Six" release, "Only a Shop Girl." This picture is expected to draw big crowds at this house, as this type of photoplay takes to patrons of theatres in this section.

BALTIMORE—(Special)—This is an unusually big week for independent pictures in this territory for the reason that three of them are showing at downtown houses. At the Broadway Theatre two Warner specials are on the same bill, "Beautiful and Damned" and "Heroes of the Street," while at the Rialto Theatre Principal Pictures Corporation's "The World's a Stage" and "Beautiful and Damned" hold the boards.

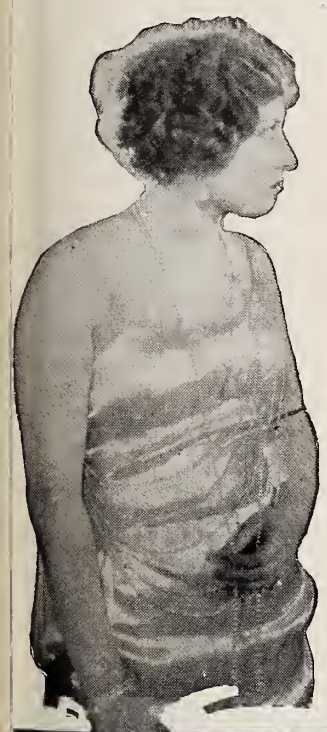
PITTSBURGH — (Special) — "Enlighten Thy Daughter" is being revived in this territory and is this week showing at the Minerva Theatre.

FARGO, N. D.—Business in this territory is far from normal, with no indication of any immediate improvement. Bad local conditions are what is hurting patronage at all theatres in this section.

DENVER, COL.—Reports heard at local independent exchanges are far from encouraging insofar as this territory is concerned. It appears, from reports exchangemen have given out, that the country bounded by the Mississippi River in the East and the Rocky Mountains in the West, is hard hit and is now experiencing one of its worse theatrical seasons.

INDIANAPOLIS — (Special)—"East Vs. West" is the title of a Pete Morrison western that is heading the bill this week at the Regent, which plays to a class of audience that enjoys thrilling outdoor stuff.

INDIANAPOLIS — (Special)—"The Broken Silence," starring Zena Keefe, is the attraction at the Isis. This Arrow picture did a good opening day's business, the house preferring the featuring of James Oliver Curwood in all advertisement rather than picture, which was cleverly produced.



A Story of Restless Wives and Discontented Husbands That Will Tempt Your Patrons' Dollars into Your Box Office.

With a Distinguished Cast, Featuring

BRYANT WASHBURN **EVA NOVAK**

June Elvidge **Phillips Smalley** **Vernon Steele**

Story by Lenore Coffee. *Directed by Edward J. Le Saint.*

YOU CAN'T RESIST

TEMPTATION

C.B.C.'s SEASON'S SMASH

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

MARJORIE DAW

Who will appear in James Young's First National release, "Wandering Daughters"

Hodkinson Picture Making Big Success

Owing to the success achieved by Elmer Clifton's production, "Down to the Sea in Ships," released by Hodkinson and now running its third successful week at the Cameo Theatre, New York, N. Y., announcement has been made that Rowland and Clark of the State Theatre, Fifth avenue, Pittsburgh, Pa., have signed for this production for an indefinite run.

According to reports from the various branch offices, exhibitors are discovering the box office possibilities of this feature attraction dealing with the romantic daring of old whaling days. It is also stated that Nathan Gordon of the Gordon Circuit has signed contracts for the appearance of "Down to the Sea in Ships" at the Brockton Theatre, Brockton, Mass.

It is stated that "Down to the Sea in Ships" has been meeting with much success wherever shown.

"Daddy" Applauded at Big Tryout

Sol Lesser believes he has another big picture in "Daddy," the next First National release, in which Jackie Coogan is the star; and, to test his belief with that of an audience, he put "Daddy" on cold at the Strand Theatre, Los Angeles, one of the West Coast Theatres, Inc., chain. A capacity house greeted the first flash of the Coogan picture with applause, which was renewed with great vigor at the last fade out.

"If that audience was a typical audience it agreed with me about every point of the picture," declared Mr. Lesser. "I feel that 'Daddy' will be a fine successor to 'Oliver Twist.'"

"Daddy" is said to be a typical Jackie Coogan screen offering. It is said to be full of the kid stuff that has made this youngter so famous. It was written by Jackie's father and mother, and is believed to contain phases of Jackie's life as daddy and mother recall them. Of course there are many more incidents, drawn from the imagination of the proud parents.

It will be released by First National the latter part of next month. After "Daddy" Mr. Lesser has one more Jackie Coogan picture to present through First National before the lad passes from his management. This is a big circus story, called "Toby Tyler," which will come to the screen some time in June.

In the cast with Jackie in "Daddy" are Arthur Carewe, Anna Townsend, Bert Woodruff, Josie Sedgwick, Ceasare Gravini, William Lewis and George Kuwa. "Daddy" is said to be in six reels.

VIOLA DANA IN METRO'S JAPANESE GARDENS

The charming Metro star takes keen delight in the Japanese Gardens of the Metro Studios in Hollywood, and she can usually be found there during a lull in production

Fights Blizzard to Get to Theatre

Nell Shipman, star of American Releasing's "The Grub-Stake," has been making personal appearances in conjunction with her picture at the Blue Mouse Theatre, Portland, Oregon, where it played the week of March 3.

Many stars have done this, but few, if any, have gone to the lengths demanded by circumstances in order to make Nell Shipman's appearance possible. With her director, Bert Van Tuyle, four woodsmen and her malumute dogs, "Tex" and "Lady," she battled for 75 hours through six feet of snow, a terrific blizzard and temperature 28 below zero to cover the thirty miles lying between the Nell Shipman camp in the wilderness of Northern Idaho and the nearest railroad station in order to get to the theatre.

Universal Finishes "Town Scandal"

A new flapper romance starring Gladys Walton has just been completed at Universal City. It is "The Town Scandal."

The original title was "The Chicken that Came Home to Roost," and it was a story in the Cosmopolitan Magazine of a recent issue, written by Frederick Arnold Kummer. King Baggot, director of "Human Hearts" and "The Kentucky Derby," guided the filming of this story from a continuity by Hugh Hoffman.

Two Paramounts for Release on March 11

On March 11 Paramount will release the Cosmopolitan production, "Adam and Eva," starring Marion Davies, and Agnes Ayres in "Racing Hearts," both comedy-dramas, though widely different in theme and treatment, it is stated.

Guy Bolton and George Middleton's stage play, "Adam and Eva," adapted for the screen by Luther Reed, and directed by Robert G. Vignola, proves a splendid vehicle for Marion Davies, and the beautiful Cosmopolitan star scores quite as completely as she did in "When Knighthood Was in Flower," according to Paramount. T. Roy Barnes has the leading male role.

"Racing Hearts" is another automobile race story by Byron Morgan, author of the series which proved so popular with Wallace Reid as star. Will M. Ritchey wrote the scenario and Paul Powell directed. The race scene, staged at the famous Santa Monica course near Los Angeles, is said to be by far the most thrilling yet portrayed on the screen.

Playing opposite Miss Ayres, who is the heroine throughout, even in the big road race, is Richard Dix, who recently signed a five-year contract to play leads for Paramount.

Tully Marshall in Universal Film

Tully Marshall, one of the best known character men of the screen, who was signed recently by Universal for an important characterization in the production of "The Hunchback of Notre Dame," will also play in the next Hobart Henley production, "Up the Ladder."

"Up the Ladder" is the play by Owen Davis which William A. Brady produced with such success in New York City. Virginia Vallie, the newest of the Universal stars, is starring in an elaborate filming of this dramatic vehicle. Hobart Henley is directing.

Paramount Company Goes to Florida

With a company of ten principals, headed by Bebe Daniels and Antonio Moreno, seven extras and a technical staff of nine, Richard Ordynski left Sunday for Miami, Florida, to film exterior scenes for "The Exciters," a Paramount picture adapted from Martin Brown's stage play by John Colton and Sonya Levien.

Vernon Steel Signed

Vernon Steel, who played with Gladys Walton in "The Girl Who Ran Wild," has been signed for one of the leading roles in the all-star Universal production to be directed by Jack Conway, "What Wives Want." The story is an original one by Perry Vekroff.

Going to Florida

Bebe Daniels has sufficiently recovered from her recent operation for appendicitis to be able to play in "The Exciters," and Agnes Ayres, who came from the coast to play the part when it was feared Miss Daniels would not be well in time, will go into "Arms and the Girl," a story by Harry Durant.

The exteriors for both pictures will be made in Florida. Richard Ordynski will direct "The Exciters." Antonio Moreno will play opposite Miss Daniels. Wesley Ruggles will direct "Arms and the Girl."

Pathe to Release Soon Feature Showing Life in Pacific Islands

The forthcoming release of something wholly new and distinctive in the way of feature pictures is Pathe's latest new product announcement. Authorized by General Manager Elmer Pearson, this is the fifth of a series of weekly announcements holding lively interest for all exhibitors, especially those, Pathe says, who shared in the profits and public estimation assured by bookings of "Nanook of the North."

Like that classic of the frozen regions, the new feature now first announced deals intimately with human life at once mysterious and the subject of universal curiosity, yet differs in the circumstance that its characters are wholly savage and live their precarious existence in conditions remaining the most primitive on earth.

The picture is in five reels and is called "Black Shadows." Its most important locations are in the Soloman Islands—that region in the South Pacific inhabited by the dread "Head Hunters"; several rival tribes of warlike, tattooed and grotesquely self-mutilated cannibals, heretofore inadequately pictured, and their savage ceremonies vaguely described in rare volumes and in sensational Sunday newspaper features.

"Black Shadows" is produced by World Tours, Inc., whose schooner, "The Wisdom II," voyaged with its filming staff and outfit from Los Angeles to the southwestern antipodes, touching at all the important island groups en route and thus making "a journey backward along the worn trail of time," with intimate camera revelations in the "Head Hunters'" country its successful main object.

On the return of the expedition a few months ago the many thousand feet of negative were edited and titled at the Hal Roach Studios, and the finished picture promptly accepted by Pathe as measuring up to the standard of its policy to release only features of distinctive character and quality.

The human drama depicted in "Black Shadows" is said to be dramatic and thrilling in the extreme, the film itself demonstrating the actual presence of the director and camera staff in the thick of battles between tribes of these cannibal savages and guests at their strange, often gruesome, ceremonies.

Will Make Dramas in Unexplored Locale

Organized to make South Sea Island dramas for the screen in a locale hitherto unexplored by white men, the Wide World Photoplays, Inc., has opened offices at 220 West Forty-second street. The officers of the company are Tom Swinton, president; Alvin V. Knechtel, vice-president; Arthur Wilson, secretary-treasurer; and the board of directors is composed of Tom Swinton, Alvin V. Knechtel, Arthur Wilson, Pat Dolan and John Frost.

While Mr. Swinton has declined to divulge the exact location for his first production, it is known that the venture will mark a complete innovation in picture-making. The first company, headed by Mr. Swinton and Mr. Knechtel, cameraman, will sail from San Francisco for Hawaii early in May. In Honolulu the party will be augmented by a physician, said to be the only white man who has ever set foot on the island where the picture is to be taken. The party will cover the distance from Hawaii to this island—a matter of several hundred miles—in a sailing vessel that has already been chartered.

The most important point that the producers wish to emphasize is that their product will not be a scenic. It will be genuine drama, for which a script and continuity have already been prepared, the former having been approved by the board of directors.

With a strong story the party will locate in its South Sea Island "studio." Any sets that are necessary for exteriors or interiors will be built by native carpenters. It is expected that the party will be away about six months, during which time ample opportunity will be had to incorporate in a dramatic picture scenes never before shown on the screen.

The company has already been assured of the co-operation of the U. S. Aviation Service at Hawaii in procuring unusual shots and facilities for strong action sequences.

"Salome" Draws Big Crowds to Theatre

Under the headlines "Nazimova's 'Salome' Startles Aldine, Philly, by Big Gross," "Variety," in its issue of March 1, tells of this Allied Producers and Distributors Corporation picture having been held over for a second week in its engagement at the Aldine Theatre, Philadelphia, and adds "Expected to do $5,000; did $12,000."

"The surprise feature last week in films here was the good business turned in by Nazimova's 'Salome' at the Aldine," says "Variety's" dispatch from Philadelphia.

"It was booked for a week, and generally figured to gross around $5,000 in this medium capacity house. Instead, after a weak opening, 'Salome' commenced to drag them in. The dailies were enthusiastic, and one critic devoted most of his Sunday column to it. None of the reviews were of the cut-and-dried nature, and all commented on the fact that 'Salome' was a little bit different from any other feature ever made," continued "Variety."

"Jazzmania" Given Hearty Reception

Boston has given a royal welcome to Mae Murray in her new photoplay, "Jazzmania."

After the showing of "Jazzmania" at Loew's State Theatre George C. MacKinnon wrote in the Boston Advertiser: "'Jazzmania,' now rejoicing State Theatre patrons, is the most shining example of the peculiar Mae Murray type of cinema exhibit loosed upon a fortunate world within our recollection. Mae's irresistible dance-tapestry weaving seems just a bit more gratifying than ever."

The Boston Globe calls the screen play "amusing as well as thrilling." The Boston Post praises Miss Murray's ability as a dancer, and draws attention to the good supporting cast.

The Boston Transcript points out the lavish manner in which the production is done. "She stints not in wardrobe," it says of Miss Murray.

"Jazzmania," presented and directed by Robert Z. Leonard, is released by Metro. It was produced by Tiffany Productions.

More Praise for "The "Hero"

"The Hero," B. P. Schulberg's recent release through the Al Lichtman Corporation, which was chosen by the National Board of Review as an exceptional picture, has received an additional honor by Photoplay Magazine, which has ranked it as first in its "Six Best Pictures of the Month."

This recommendation is carried through Photoplay's circulation of 450,000 to some two million readers of the publication.

In addition this Gasnier production takes two places in Photoplay's "Six Best Performances of the Month," John Sainpolis in "The Hero" ranking first and Barbara La Marr in "The Hero" ranking third.

Irvine Appointed

Clark Irvine has been selected to do the publicity for Frank Borzage productions that Arthur Jacobs will present through Associated First National. Irvine is well known on the coast. He will make his headquarters at the United Studios.

She gave up everything to go with the Abysmal Brute—Why?

Lichtman Lists Big Film

Tom Forman's second production for Preferred Pictures, "Are You a Failure?" is this month's release on the schedule of the Al Lichtman Corporation. Prints are now in the Lichtman exchanges ready for exhibition March 15.

"Are You a Failure?" is a comedy-drama, written by Larry Evans and presented by B. P. Schulberg.

It features an all-star cast, including Madge Bellamy, Lloyd Hughes, Tom Santschi and Hal Cooley. Early first runs for the feature will be given at the Republic, Jacksonville, Fla.; the Strand, Altoona, Pa.; the Arc, Lafayette, Ind.; the Alcazar, Birmingham, Ala.; the Grenada, San Francisco, Cal.; Broadway-Strand, Detroit, Mich.; the Capitol, McKeesport, Pa.; the Rialto, San Antonio, Texas; the Melba, Dallas, Texas, and the Temple, Union Hill, N. J.

Four Funmakers in Paramount Film

At least four noted slapstick artists will appear in "Hollywood," James Cruze's new Paramount production. Scenes were recently made at the Christie studio, and among the notable figures will be Ben Turpin, Ford Sterling, James Finlayson and Kalla Pasha. Joe Martin, the celebrated monkey, was an actor also in scenes made at the Lasky studio representing a studio waiting-room.

Lewis Dayton in Metro Picture

Lewis Dayton, who has a leading role in "Cordelia the Magnificent," Harry Garson's forthcoming production for Metro, starring Clara Kimball Young, has appeared in pictures made in practically every European country, including England, France, Italy, Holland, Switzerland and also Egypt.

"Cordelia the Magnificent" was written by Leroy Scott, and the film version will be directed by George Archainbaud.

Says Norma Shearer Is a "Find"

Exhibitors and fans have united in acclaiming Norma Shearer, who is featured with Gladden James and Yvonne Logan in the recently released "A Clouded Name," as a genuine find, says Playgoers Pictures. This is the consensus of opinion of reviewers who have passed upon the qualities of "A Clouded Name," it is stated.

Austin O. Huhn directed the feature.

Fidelity to Novel Marks Vidor Film

Fidelity to the locale in which the scenes are set, it is said, as well as the novel from which it is adapted, mark the Associated Exhibitors' feature, Florence Vidor in "Alice Adams," after Booth Tarkington's great prize-winning novel. The "certain small city of the Middle West," where "the social position depended largely upon how large a bank balance the head of the family possessed," is a picture of the life of thousands of communities scattered not only about the Middle West, but also the Far West, the South and the East.

Persons who have been privileged to have previews have, it is said, described this offering as "the great American photoplay," the adjectives which also have applied to Mr. Tarkington's novel, as reflecting life in a typical American town. Florence Vidor has the title role.

Rowland V. Lee directed this seven-part feature, which Associated Exhibitors has set for release April 8.

Strong Cast Is in Leah Baird Picture

In "Is Divorce a Failure?" the first of the Leah Baird 1923 specials, which Associated Exhibitors is releasing March 18, Miss Baird, who is featured, is supported by a strong cast, it is reported. Arthur F. Beck, producer of his wife's big features, believes that he has assembled an ideal aggregation of players for the various parts.

Tom Santschi has an important role. Walter McGrail had just finished his work in "Susanna," with Mabel Normand, when Mr. Beck procured him for Leah Baird's latest and biggest picture, and Richard Tucker was completing "Hearts Aflame," with Reginald Barker, when he was signed for one of the leads.

Associated Exhibitors announced this week that among the early booking contracts was one calling for runs of "Is Divorce a Failure?" throughout the entire Wilmer & Vincent Circuit in Pennsylvania.

Mae Murray Begins "The French Doll"

Mae Murray has begun work on "The French Doll," a Tiffany production, presented by Robert Z. Leonard, to be released by Metro. This is her second picture to be made in California this season. It will be an elaborate version of the stage success of the same name by A. E. Thomas, adapted by him from a famous French play. As a stage play it had a long run in New York and on tour.

Robert Z. Leonard, director of Mae Murray's Tiffany productions, has surrounded the star with a cast, including Rod La Rocque, Willard Louis, Orville Caldwell, Madame Rose Dione, Bernard Randall, Paul Cazeneuve, and others. The production will be, it is stated, in the same uniquely lavish style which has always characterized Miss Murray's pictures. The adaptation for the screen was made by Frances Marion.

Miss Murray's recently completed picture, "Jazzmania," has been booked by some of the most prominent theatres in the country, it is reported.

Mary Pickford to Begin New Picture

Mary Pickford oiled the wheels of progress at the Pickford-Fairbanks studio last week when she announced that she was ready to start work on a new photoplay production.

"My first new play is to be an original story," said Miss Pickford, "under the working title of 'Rosita,' but before that is complete I expect to have started work on 'Dorothy Vernon of Haddon Hall,' the script for which already has been prepared."

Miss Pickford will postpone making "Faust," which, it had been reported, would be her next picture.

Miss Pickford's new story, the final title for which will be decided upon later, is from the pen of an European dramatic editor, and was brought to this country by Ernest Lubitsch, director. The scenario was prepared by Edward Knoblock, noted dramatist, who also wrote the script, in colloboration with Mr. Lubitsch, for "Faust."

Makes Replica of Mayflower

A precise replica, save in a single respect, of the doughty Mayflower, which bore the Pilgrim argonauts of 1620 to America, has been constructed at the Charles Ray studios in Hollywood, and is now being used in that star's production of "The Courtship of Myles Standish."

The one respect in which the 1923 craft differs from its forebear is in the fact that its framework is of metal.

This steel framework, a trussed hull 102 feet long, with a width of 24 feet and depth of 14 feet from deck to keel, has been so equipped with mechanical contrivances as to make possible a re-enactment of the terrific storms which buffeted the original frail craft in its epoch-making voyage across the Atlantic.

Hiers Production Nearly Finished

Walter Hiers is on the home stretch with his Paramount comedy-drama, "Sixty Cents an Hour," directed by Joseph Henabery, with Jacqueline Logan featured in support. This original by Frank Condon was adapted by Grant Carpenter.

Hiers' next picture will be an original by Walter Woods and will be directed by Rob Wagner, this being Mr. Wagner's first effort with the megaphone. It will be started in about three weeks. Ralph Block is production editor of Hiers' present picture, but Walter Woods will assume that office for "Fair Week," as the next one has been tentatively titled. It is being adapted by Thomas Geraghty.

Rex Ingram Is Back at Metro Studio

Rex Ingram is back in Hollywood after an absence of seven months, during which time he filmed John Russell's story, "Where the Pavement Ends," in Florida and Cuba. Immediately upon arrival Mr. Ingram went to the Metro studios, where a large staff has been working for the past month upon the initial preparations for the filming of "Scaramouche," Rafael Sabatini's popular historical romance, by arrangement with Charles L. Wagner.

Ramon Novarro is to have the title role, and Alice Terry will enact the leading feminine role.

In Metro Pictures

Ralph Lewis is one of the four screen character actors appearing in "Desire," Louis Burston's forthcoming photoplay, which Rowland V. Lee is directing at the Metro studios in Hollywood. The others are Edward Connelly, Frank Currier and Nick Cogley, all familiar names to followers of stage and screen.

SYLVIA BREAMER
Who is appearing in "The Girl of the Golden West," the Edwin Carewe production for First National release

Lois Wilson Here

Lois Wilson, who will be seen in one of the featured roles in James Cruze's Paramount production, "The Covered Wagon," and who recently portrayed an important character in Pola Negri's first American starring picture, "Bella Donna," is in New York for a brief vacation. While in New York Miss Wilson is stopping at the Hotel Pasadena.

In "Exciters" Cast

Cyril Ring, who played an important part with Thomas Meighan in "Back Home and Broke," has been added to the cast of "The Exciters," the Paramount picture Richard Ordynski has just begun at the company's Long Island studio with Agnes Ayres and Antonio Moreno in the principal roles.

Christie at Truckee

Al Christie left town today for Truckee with twenty people, three wind machines, a wooden horse and the funny plot of a farmyard comedy, titled "Winter Has Came." Dorothy Devore will be starred, supported by Babe London, Earl Rodney and Ward Caulfield.

Another comedy is being finished at the studio, "Green As Grass" featuring Jimmie Adams, and directed by Scott Sidney; while a third picture featuring Bobby Vernon and directed by Harold Beaudine, has just been started.

Levine with Associated

Max M. Levine this week joined the publicity and advertising staff of Associated Exhibitors. Mr. Levine is a native New Yorker and a product of the city's schools. The addition to this department is another evidence of the rapid expansion of Associated Exhibitors' activities.

Exhibitors Say Harold Lloyd's "Safety Last" Is in Class by Itself

As a result of exhibitor previews of Harold Lloyd's "Safety Last" achievement, Pathe reports the blazing of a new trail uniting distributors and exhibitors in a mutually profitable and frank get-together spirit.

In a word, it is declared that the new Lloyd feature comedy flashes upon all who see it, qualities which make the flat rental contract illogical, out of date and ill-adapted to foster the best interests of either party. This—according to the statement of E. A. Eschmann, Pathe general sales manager—is not only frankly admitted but urged by the biggest theatre and circuit owners on their first view of "Safety Last."

"Without stopping to consider the possible effect of such a verdict upon their own booking arrangements," says Mr. Eschmann, "these big leaders in the exhibition field declare with emphasis that 'Safety Last' is in a class by itself and should bring the distributor and exhibitors together in contracts based on frank discussion and consideration of their respective problems.

"To us this point is so obvious that the spirit of it pervades our instructions to all Pathe branch managers and salesmen concerning their 'Safety Last' negotiations. Every exhibitor is given the opportunity which frank discussion of exhibitor problems creates to book this Lloyd masterpiece on terms calculated to enable him to continue his run with profit and service to his community for a reasonable period after the 'capacity houses' stage of the engagement has run its course."

It is understood that every "Safety Last" booking is based on the principle of enabling exhibitors, when conditions are favorable, to reap the benefit of extended runs. Contracts are individual and variable in their terms, taking into consideration each exhibitor's special problems of investment of rental, up-keep, running expenses, local conditions, and so forth.

The results so far of the exercise of this spirit in booking "Safety Last" are said by Pathe to be actually beyond expectations, and represent the highest possible appreciation of Harold Lloyd's seven reels of mingled thrills and laughs which follow each other so swiftly that—in the language of one pre-viewer: "It was hard to believe that I had sat through more than four or five reels."

Eight Productions Scheduled by Paramount for Release in March

During the month of March Paramount will release eight productions, included among the high lights being Cecil B. DeMille's production, "Adam's Rib"; two Cosmopolitan productions, "Adam and Eva" and "The Nth Commandment"; Allan Dwan's "The Glimpses of the Moon," his first under his new contract with Paramount, and the initial starring picture of Walter Hiers, "Mr. Billings Spends His Dime."

First on the schedule is Betty Compson in "The White Flower," which is listed for release the 4th. Julia Crawford Ivers wrote the story and scenario and directed the picture. The story is laid in Hawaii, and it was there that Mrs. Ivers took the company for the filming of the exterior scenes. Edmund Lowe is Miss Compson's leading man.

Cosmopolitan's "Adam and Eva," starring Marion Davies, is scheduled for the 11th. Robert G. Vignola, who produced "Knighthood," also directed this picture, which is an adaptation by Luther Reed of the stage comedy-drama success by Guy Bolton and George Middleton. The settings were designed by Joseph Urban, who was the art director of "Knighthood."

Agnes Ayres in "Racing Hearts" is also scheduled for the 11th. This is an automobile race picture from the pen of Byron Morgan, who wrote "The Roaring Road," "Too Much Speed," "Across the Continent" and other automobile stories in which Wallace Reid starred. Will M. Ritchey adapted "Racing Hearts" and Paul Powell directed. Miss Ayres' leading man is Richard Dix.

On March 18 Walter Hiers, long a popular leading player under the Paramount banner, is formally introduced as a star in "Mr. Billings Spends His Dime," a comedy by Dana Burnet. Wesley Ruggles directed from a scenario by Albert Shelby LeVino. Featured as Hiers' leading woman is Jacqueline Logan.

On the same date comes "The Nth Commandment," from the Cosmopolitan studios. This drama was written by Fannie Hurst, scenarized by Frances Marion and directed by Frank Borzage—the same trio that was responsible for "Humoresque." Coleen Moore, James Morrison and Eddie Phillips are featured, with other prominent roles in the hands of Charlotte Merrian and George Cooper.

Allan Dwan's production, "The Glimpses of the Moon," with Bebe Daniels and Nita Naldi, is announced for release March 25. This is a picturization of Edith Wharton's novel, treating the subject of trial marriage. E. Lloyd Sheldon wrote the scenario for the production.

Alice Brady in "The Leopardess" is the other release for the 25th. This is an adaptation by J. Clarkson Miller of the novel by Katharine Newlin Burt. Edward Langford and Montagu Love have the two chief supporting roles.

"Robin Hood" Breaks Record

"Records may come and records may go, but I believe this one will stand forever," said Sid Grauman in a telegram to Hiram Abrams, president of United Artists Corporation, about the run of "Douglas Fairbanks in Robin Hood," at his Hollywood Egyptian Theatre. "On February 11 'Douglas Fairbanks in Robin Hood' had shown at 'Grauman's Hollywood Egyptian Theatre' for nineteen consecutive weeks to 274,643 paid admissions at $1.50 top, amounting to $273,341.90. The picture is now in its twentieth week and still going strong."

They called him woman-shy! Yet he carried off the woman he wanted!
Why?

CARL LAEMMLE presents
JACK LONDON'S
FAMOUS DRAMATIC STORY
"The ABYSMAL BRUTE"
WITH
REGINALD DENNY
A HOBART HENLEY PRODUCTION
UNIVERSAL-JEWEL

Allied to Release Two Marsh Films

Announcement is made of the signing of contracts by Hiram Abrams, president of Allied Producers' and Distributors' Corporation, and Lec Arms, American representative of Graham Wilcox Productions, Ltd., of London, by which two Mae Marsh pictures made in England will be distributed by Allied Producers and Distributors. The two pictures are "Paddy-the-Next-Best-Thing" and "A Woman's Secret."

Mae Marsh in "Paddy-the-Next-Best-Thing," a screen story that has found much favor in England and on the continent, will be released by Allied Producers and Distributors in the course of the next sixty days. It is now playing a season's run in the Scala Theatre, London. Mae Marsh is at present engaged by D. W. Griffith in the production of his forthcoming photoplay, "The White Rose."

Charles Wilcox, managing director of the British company, will return to England aboard the steamship "Majestic" on March 10. Graham Wilcox Productions have in the course of production the screen version of "Chu Chin Chow," upon which work will begin in the very near future. "Chu Chin Chow" will be released in this country this fall.

Our Films Popular in Far East—Vignola

Writing to Arthur M. Brilant, his personal representative, from Manila, P. I., Robert G. Vignola, director of "When Knighthood Was in Flower" and other Cosmopolitan screen successes, who is now on the last lap of his around the world tour which will bring him back to New York about May first, says that American made motion pictures are in great favor in the Far East particularly comedies. He says in part: "the really good comedies just double them over with laughter. As for the features they sit through them very quietly and unresponsively which would be all right if it weren't for the incidental music they try to play to them. It's really very funny to see an emotional scene played to squeaky strings, cymbals and tom toms."

The Japanese theatre made a keen impression on Mr. Vignola for he says: "In Kioto the performance I saw was really very interesting and intelligent. The sets were almost as good as Urban's, the actors had poise and remarkable expression. A circular stage changes the sets before your eyes in a jiffy. One leading lady had a strong emotional scene and believe me she played it. Her tones rang so true that she about had us all going."

Mr. Vignola's fame preceded him for in every port where he touched he was wined and dined and feted by the officials. The local newspapers carried interviews with him and everything possible was done to make his short visit a memorable one, and to give him an insight into native life which an occidental could not get in the usual way. Mr. Vignola writes further: "In Yokohama Ellis Hotaling with the American Consul took charge of me during my entire stay. In Hongkong a police sergeant was assigned to to be with me constantly and he showed me the intimate side fo Chinese life. He took me to places I would never have dared to enter without the law on my side for he personally knew more hop heads than I ever dreamed existed in this day. The trip so far has proved a great success. I wouldn't have missed it for the world, and in spite of having only a short time in each port it has been long enough for me to gather plenty of good material, and my camera has been quite busy 'shooting" characters and scenes that will be of use to me in my future productions."

Christmas was spent at sea and Mr. Vignola arranged a special concert choosing his talent from among the passengers. He not only acted as chairman of the entertainment committee, rehearsed the entire program, and supervised the presentation but he took part himself in two numbers. Mr. Vignola left New York on November 19 and by the time he returns he will have been gone about five and half months.

Marjorie Daw to Play Lead.

Director James Young, now making a series of independent productions for First National release, has selected Marjorie Daw to be one of the feminine leads in his first production, "Wandering Daughters," to be made at the United Studios in Los Angeles. The other wandering daughter, as already announced, is Marquerite de la Motte.

Miss Daw and Miss de la Motte were selected after weeks of "looking them over" by Director Young and Sam E. Rork, who is presenting the Young productions. The story is based on a tale by Dana Burnett, and which appeared in a national magazine.

Others to be in the cast are William V. Mong, Noah Beery, Pat O'Malley, Allan Forrest, Mabel Van Buren and Alice Howell. George Benoit will be cameraman, and James Ewens, assistant director.

Griffith Finishing "The White Rose"

D. W. Griffith and his company of players are now at Miami, Fla., finishing his forthcoming photoplay feature, "The White Rose," in which will be featured such well-known players as Mae Marsh, Carol Dempster, Ivor Novello, Neal Hamilton, Lucille La Verne, Porter Strong, and many others. In "The White Rose" the noted producer and director has dipped into the old South for his background, and promises an offering which should prove of great popular appeal.

"The White Rose" will show Mr. Griffith in a mood in which he has no equal. He will be found reveling in the pastoral and painting camera scenes with a touch similar to Corot and Millet.

Quite simple in its fabrication is the story of "The White Rose." It will be lack the so-called big, spectacular punch. To introduce such into this picture would only mar the continuity of the romance and the sweetness of its fulfillment. The story deals with the true and pure love of a hapless waif and a scion of wealth, who turns to the ministry, only to forsake it and all honors of the world when he finds his position untenable with the wrong that he has done.

There is a triangle, but it extends into a quadrangle, involving a girl of wealth and position and a lowly tradesman's son, who makes a way and a name for himself. Intermingled will be the humor of the South in darkey characterization. The denouement proceeds with natural course to a happy conclusion, and a moral is worked out for all to take as they may see fit. It might be said that the foundation for the principle of the tale may best be found in the Biblical example, "Let he who thinketh he stand take heed lest he fall."

Mr. Griffith began work on this new screen offering at his studios at Mamaroneck, N. Y. Then he set forth in quest of genuine and untrammeled southern countryside. He found it in the old Teche country in southwestern Louisiana. Here he labored for some weeks and photographed the very idealistic background he sought. Giant live oaks, moss-strewn and nestling close to river and bayou banks; sweeps of cane-brake; cypress boughs overspreading mirror-like pools and current-choked beds of floating water hyacinths, afford an avenue for the Griffith art which hardly could be equalled.

The story of "The White Rose" is a modern one, but of a significance which stands out cameo-like against a background of the older régimé. An impression abroad that this new story has to do with Longfellow's "Evangeline" is erroneous. True it is that Mr. Griffith wandered in the Bayou Teche country, where Longfellow placed the most pathetically tragic part of his exposition of the outrage of 1755, but he did so only for the "atmosphere."

Gasnier Starts on Next Preferred Film

Word comes from B. P. Schulberg that Gasnier has started work on his next Preferred picture, Edgar Saltus' famous novel, "Daughters of the Rich." Players who will have prominent roles are Gaston Glass, Ruth Clifford, Ethel Shannon, Stuart Holmes and Marjorie Daw.

It is somewhat of a coincidence that, just as Schulberg was negotiating for the screen rights to this successful book, his neighbor, Louis B. Mayer, was considering a title change for his forthcoming screen production of the stage play "Climbing." Almost simultaneous with Schulberg's announcement of the acquisition of the Saltus story came word from Mayer that he had decided on "Daughters of the Rich" as the new name of "Climbing." It is likely, however, that, in view of Schulberg's purchase of the novel known by this title, Mayer will rechristen his contemplated production once more.

This is the second time within a comparatively short while that these two neighbor producers were almost engaged in making pictures of the same title. Last fall Louis B. Mayer bought the rights to a magazine story by Albert Payson Terhune, "A Hero," while concurrently Schulberg was in the act of purchasing Gilbert Emery's play, "The Hero." The last picture has already been produced and circulated, while the Mayer "A Hero" has not yet reached the screen.

"Daughters of the Rich," it was learned from the Al Lichtman Corporation, will be released as one of their first eight Preferred pictures.

Order to Show Big Fox Picture

El Jebel Shrine of Denver, Colo., has leased the Isis Theatre of that city and will run the William Fox feature picture "The Town That Forgot God" for one week.

According to a statement made by the Illustrious Potentate of the Shrine: "Before this picture was selected by the committee, it was screened at a special showing, after which each and every member of the committee pronounced it to be the most remarkable motion picture made. A goal of 50,000 admissions is what El Jebel will strive to sell."

"Adam's Rib" Smashing Records in Many Cities

Following its premiere at Grauman's Rialto, in Los Angeles, where all previous house records have been broken over a period of five weeks. Cecil B. DeMille's production, "Adam's Rib," is now setting new figures for attendance and receipts in several of the large cities.

A wire received at the Paramount home office from Louis Marcus, district manager at Salt Lake City, says: "'Adam's Rib' opened at the Paramount-Empress March 1 and the first four days broke all records for attendance at that theatre, having shown to over eighteen thousand paid admissions. House seats fourteen hundred."

R. D. Thompson, branch manager at Omaha, wired Monday as follows: "'Adam's Rib' opened here at Strand yesterday to a gross business that was approximately twenty per cent better than 'Manslaughter.' Capacity business prevailed from three in the afternoon to the last show. Well received by public and newspaper critics."

In Los Angeles the picture during its first four weeks at the Rialto exceeded the previous record for the same period, held by "Manslaughter," by $751, while in New York at the Rivoli there has been practically no let-down of the business of the opening week.

Pep Club to Hold Ball at Commodore

A million dollars' worth of theatrical talent and the most marvelous array of feminine beauty ever gathered together under one roof is what the general committee in charge of the Paramount ball is promising those who attend this third annual event under the auspices of the Paramount Pep Club at the Hotel Commodore Friday evening, March 9.

Practically all the motion picture stars now working in the East will be there, including Thomas Meighan, Agnes Ayres, Nita Naldi, Alice Brady, Lila Lee, Laurette Taylor, Johnny Hines and others.

The entertainment, which will start at about midnight and will be staged under the direction of Ned Wayburn, is being arranged by Nils T. Granlund. Through his efforts the appearance of several entire musical comedy companies now playing in New York is assured. These include the Ziegfeld Follies, "Lady Butterfly," "The Gingham Girl" and "Sunshowers" companies, Lew Leslie's Midnight Frolic from the Boardwalk and the entire choruses from the Greenwich Village Follies and the Music Box Revue.

Among those who will appear in individual acts in the entertainment are Will Rogers, Johnny Dooley, Evan Burrows Fontaine, the Lorraine Sisters, Beth Beri, Charles King, the Fairbanks Twins, Johnny Hines, Bob Nelson, Harry Delf, Berta Donn, Cortez and Peggy, Alice Maison and Wes Totten, Evelyn Law, Will Morrissey, Savoy and Brennan, Muriel Stryker, Janet Stone, Peggy Hope, George Hale, Lovey Lee, Lou Lockett, Edythe Baker and Eddie Dowling.

John Emerson, president of the Actors' Equity Association, and Hon. Murray Hulbert, representing Mayor Hylan, will act as chairmen of the reception committee for the professional talent.

The dance music will be furnished by Jay Cox's orchestra of twenty-four pieces. Tickets, including refreshments, are on sale at all of the local theatrical ticket agencies.

Elaborate Publicity for Fox Production

Fox expects "If Winter Comes" will prove to be one of the most widely exploited pictures in the history of the industry, even without the campaign which, it is said, the Fox organization is planning.

The M. Witmark & Sons' song number commemorating the pictorial version of A. S. M. Hutchinson's famous novel, soon will appear in music stores throughout the country as one of the mediums of exploitation which exhibitors will have an opportunity to take advantage of.

There already is one record of another song number of the same title on sale in phonograph and music stores, and in all probability there will be another issued before the picture is released.

The book which even today, it is said, ranks among the "best sellers" despite the fact it has been on the market more than two years, is another medium which exhibitors will have an opportunity to take advantage of.

"Othello" Playing to Big Business

The question as to whether the public wants Shakespeare on the screen seems to have been definite settled by the two weeks' run of the much talked of "Othello" at the Criterion Theatre. So unusual has been the demand for seats and so glowing the reviews of the critics on the Continental production that Hugo Riesenfeld has booked it to go into the Rivoli Theatre immediately following the Criterion run. It will open at the Rivoli on Sunday, March 11th.

When Ben Blumenthal and David B. Howells placed "Othello" on Broadway the showing was primarily for the purpose of determining whether or not the public really wanted Shakespeare on the screen. Film men were skeptical as to the box-office qualities of such a production despite the fact that its excellence from the technical, dramatic and artistic angles was conceded. Blumenthal and Howells asserted that a fine motion picture production would draw patronage no matter what its theme or where it was produced. In addition, "Othello," being the first great picturization of a Shakespearian drama, they claimed, would draw a great army of lovers of the immortal bard's work to the theatre showing it.

The Criterion box-office, it seems, has proved their assertions correct. "Othello" has drawn unusual crowds to this theatre daily and the popularity of the film is said to be heightening greatly as the second week of its showing wears on.

When "Othello" opens at the Rivoli on March 11 there will, no doubt, be many patrons present who saw Emil Jannings at this same theatre when he scored his great success in "Deception." Jannings has earned a big following of American picture fans and as the critics have credited him with one of the greatest Shakespearian portrayals as "Othello," the reception of this new picture at Riesenfeld's theatre is expected to be very pleasing. Werner Kraus, favorably known for his unusual work as "Dr. Caligari," gives a remarkable performance as Iago, while the beautiful Ica Lenkeffy plays the part of Desdemona.

The distribution in this country will be handled by the Howells Sales Co.

Baseball Players in Role of Movie Stars

America's baseball idols are soon to be seen in the role of movie stars. What is reported to be one of the most unusual feature pictures of the year is a melodramatic baseball story filmed in the Orient by Harry Owens of the United Pictures Company during the recent tour of the All American Baseball team. Herb Hunter, who conducted the tour, co-operated with Owens in obtaining Judge Landis' sanction to make the film. Art Nehf, Leslie Bush, George Kelly and Emil Meusel are a few of the stars who play important parts.

The story is based on an international plot to corrupt baseball and opens with a scene at the Polo Grounds. From there the story jumps to Japan, China and Korea. Some of the thrilling scenes were filmed on the diamond of the Imperial Hotel at Tokio. George Kelly the Giants famous first sacker plays the leading male role. In addition to the ball players many of Nippon's noted Diamond stars are to be seen.

A large supporting cast of well known American film celebrities enhance the production. The picture will be titled upon its arrival here sometimes next week at which time distribution details will also be negotiated. The producers are planning a big exploitation campaign and a tie-up with the spring training camps of the teams represented by their stars in the film.

In addition to the sure fire melodramatic punches that come with baseball pictures the pictures have the Oriental background and its cast of popular ball players.

Her head said "No";
Her heart said "Yes."
What happened?

Jesse Weil With Resolute

Jesse Weil has been engaged by Resolute Film Sales, Inc., as head of their publicity and exploitation department and is at present working on their new production, "The Greatest Menace."

Weil is laying out an extensive campaign on this feature that includes endorsements from Federal, State and city officials.

1st National to Film "Penrod and Sam"

Encouraged by the splendid reception of "Penrod," which was made by Marshall Neilan, Associated First National has decided to produce an even more lavish American boy story, "Penrod and Sam," from the pen of Booth Tarkington.

This announcement follows an agreement with Warner Brothers for the "loan" of the services of William Beaudine to direct the picture. The production will be presented by J. K. McDonald.

Working on New Play

Jess Robbins, whose production, "A Front Page Story," with Edward Horton, has proved to be one of the box office winners released under the Vitagraph banner, is at work upon another story with Horton as star. Director Robbins has turned author and the picture is one of his own writing.

Semon's New Picture in Exchanges

Prints on Larry Semon's new laugh-thriller, "The Barnyard," have been shipped to Vitagraph branches. This comedy is one of the best ever made by the comedy king. It includes not only thrills that end in laughs, but the Vitagraph comedian created some of the most laughable gags with barnyard inhabitants that have ever been screened. A new leading lady, Kathlyn Meyers, is seen with Semon in "The Barnyard."

Duncan Starts Next

William Duncan is working on his new feature for Vitagraph in which he and Edith Johnson are co-starring. The story has not been named finally but the cast is a strong one and the story a lively western drama with a generous sprinkling of comedy in it. Among those in the cast are Frank Beal, Francis Powers, Dick LaReno, Edmund Cobb and Bob Reis.

Work Started on Fox Picture

Charles Jones has begun work on a new picture at the Fox West Coast Studios, "Snowdrift," from the story by James B. Hendryx, and under the direction of Scott Dunlap. Irene Rich is the lead opposite Jones.

Carewe Starts Work on Big Belasco Story

Within the shadow of Mark Twain's picturesque cabin, at Sonora, Calif., Edwin Carewe, First National director, has started filming exterior scenes of the great California classic, "The Girl of the Golden West." Miners came and miners went, covered wagons passed in review, Mexicans, Indians, Chinese and gay cabelleros strolled about, while huge hauls were staked on a single bet at the faro tables, and the whole town of Sonora took a general '49 atmosphere. Even the medicine vendor with his high silk hat was there.

Gray-haired prospectors, men who slaved for "paydirt" in the mad rush of '49 came out to see the beginning of the revival of the famous David Belasco stage success.

At the very foot of one of the greatest paying gold mines in the section, and on the same spot where stood the original village of Sonora, Carewe has built a replica of the town, with everything from the Polka saloon to the school-ma'am's hut. Six wind machines are on hand and Carewe will make a terrific blizzard. Enough lighting equipment was brought from Hollywood to illuminate six city blocks.

Interior scenes for the picture will be filmed at the United Studios.

Crowds Jam Capitol to See "Mad Love"

Pola Negri's picture, "Mad Love," showed at the Capitol Theatre, New York, for a week and did an enormous business, Goldwyn reports. Sunday, the opening day, broke all records for the theatre—even those of "Passion" and "Robin Hood," it is stated.

The New York critics gave laudatory reviews. James O. Spearing in the Times wrote: "'Mad Love' is one of those Sappho stories. And the chances are you don't like that kind any more. But the odds are that you will like this one. Because whenever an actor or actress makes any character really come to life on the screen, you are bound to like his or her story.

Quinn L. Martin in the World: "Not since Rodolph Valentino's 'Blood and Sand' has a picture star effected so frenzied a first night as Miss Negri in 'Mad Love.' 'Mad Love' is a play far superior to 'Passion.' We approve of this picture."

The Telegram: "In 'Mad Love' there may be found warm-blooded action, vibrant beauty and throbbing reality of character, the like of which the silver-sheet has rarely seen. Pola Negri is unmatched in her field."

Beauvais Fox in the Tribune: "The perfect vehicle for Pola Negri. * * * The greatest non-stop vamping record ever filmed."

P. W. Gallico in the News: "We do not hesitate to commend the talents of Mme. Pola Negri to motion picture fans who like acting with their movies. She moves vividly."

Gordon Trent in the Morning Telegraph: "Miss Negri is a consumate artist and with her personality, her beauty and her manner of getting the most out of every scene, no picture with her in the leading role could fail to interest motion picture patrons."

The Mail: "Movie goers cannot afford to overlook 'Mad Love.'"

The Sun: "She (Pola Negri) indulged in some thrilling emotional acrobatics and did some striking ground and lofty vamping."

Globe: "Elemental, untamed, intrepid yet tender—such is the heroine of 'Mad Love.' Pola Negri looks her part to perfection."

More Players Added to Goldwyn Roster

So well satisfied has Goldwyn been with its stock company of screen players, after several years' successful trial, that it is adding new names to its roster.

Among these stock players are several stars of world-wide reputation and with big followings; character actors who have made a reputation for their mastery of that difficult phase of screen acting; juvenile players of both sexes and other all-round players who can be called upon for almost any sort of role in a new production.

Those who have signed contracts with Goldwyn are Ted Edwards, Aileen Pringle, Frank Mayo, Hobart Bosworth, Conrad Nagel, Raymond Griffith, Eleanor Boardman, Mae Busch, William Orlamond, and Jean Haskell.

Shirley's Next

George Scarborough is the author of "Balance Due," a new story for Shirley Mason which is being produced by William Fox, under the direction of Henry Otto. Albert Roscoe, who has been identified with several Fox successes, is the leading man in the Mason cast.

Songs for "If Winter Comes"

An excellent indication of the popularity of A. S. M. Hutchinson story "If Winter Comes" is the number of songs using that title now being put out by the different music publishers in New York. The screen version of the English novelist's work that Fox Film Corporation has completed with Percy Marmont and Ann Forrest as Mark Sabre and Lady Tybar will soon be released.

Al St. John's Next

"St. John and the Flagon" is the title of a moving picture travesty on "St. George and the Dragon" that Al St. John, the William Fox comedian, has received from a would-be humorist with an inclination to play on words. Al says he doesn't hanker after the costume drama, although he isn't afraid of the proposed theme being too dry.

Goldwyn Engages Claude King

Claude King, the English actor who came to this country several years ago to act opposite Ethel Barrymore in "Declasse," has been engaged by Goldwyn Pictures Corporation to appear with Corinne Griffith in Eleanor Glyn's "Six Days" upon which Director Charles Brabin will soon begin work.

Scenes of Puritan Times on Screen

In order to give "The Scarecrow," by Percy MacKaye, the next Glenn Hunter production produced by the Film Guild, Inc., release through the W. W. Hodkinson Corp., a perfect ground and artistic dressing, the entire Film Guild company will spend a week in Deerfield, Mass., reproducing a town square of Puritan times, with a group of the oldest houses in America as a background for the picture.

Doris May Engaged by Fox

Doris May has been engaged to play opposite William Farnum in his new William Fox production, "The Gun Fighter," which has just been started at the Fox West Coast Studio under the direction of Lynn Reynolds.

Read Genuine Exhibitor Comments on Pictures on pages 336 to 342.

News Reel Now Recognized as Important Part of Show

By EMANUEL COHEN
Editor of Pathe News

The news film has become a permanent institution in the motion picture field and is now a part of every program in every important theatre of the country. Whereas only a few years ago it was considered a filler thrown in to occupy 10 or 15 minutes, it is now a feature on its own merit and in many instances is presented as the most important part of a program.

One of the reasons for the development of the news film has been the enlargement of its scope and the extension of its activities, so that at the present time it is a world-wide institution comparable with the Associated Press, the United Press, etc.

In projecting a modern feature the cost of production is very apparent. On the other hand, the cost of production of the news reel is not apparent from the results. However, it must be clearly realized that behind the news reel stands a tremendous organization, untiring efforts, a tremendous investment, and enormous expenditures. We cannot tell when events are going to happen nor where, but if something does happen in any part of the world the public expect to see the pictorial record of it and it is our business to get it for them. Accordingly, we have to maintain a staff of hundreds of cameramen stationed throughout the world to wait and watch.

Time and tide and "news" wait for no man and it is therefore frequently necessary to engage special airplanes, trains, etc., to enable a cameraman to get to the scene of the events while the event is still in progress. Moreover, the interest and value of the news subject depend upon its timeliness, so that on very important stories special arrangements must be made to bring the film to the factory while it is still "hot." The recent exclusive pictures of the Burning of Smyrna is a concrete example of how news is covered and presented. A close study of reports indicated trouble brewing. Accordingly we kept three cameramen on the job in the event that something should suddenly break, and one of them was immediately rushed to the scene of the conflagration when it occurred. When the pictures were obtained they were shipped by special boat to Italy and then by airplane to Paris and Havre, where they were placed on the steamer for the shipment across the Atlantic. Fourteen days after the fire occurred 8,000 miles away the films were shown here at a cost of $7,000. The flight of the Sampeio-Correia from New York to Brazil is another instance of the unusual expenditures. On this occasion, although large expenses were incurred, very few pictures of news value were obtained, so that the expense was practically a total loss.

Still another example is the recent exclusive pictures of the earthquake in Chile. It occurred in a very remote section of northern Chile, about 400 miles from our nearest cameramen. It required the hiring of a special mountain pack train to reach the scene of the event in the quickest possible time. When I state that only five per cent of the stories which we try to cover are actually used in the Pathe News, you will realize the percentage of waste that necessarily enters into the production of a news reel.

Classical Jazz Is Hit at Fox Academy

"Classical Jazz" is now the slogan at the Academy of Music, the William Fox downtown theatre in New York City. In keeping with the policy that nothing is too good for his patrons, General Manager F. N. Schwab of the Academy inaugurated on Sunday, March 4, the policy of syncopating the brain children of the classical composers, and the results have shown that motion picture audiences are quick to respond to an innovation that adds zest to their entertainment.

In order that this latest form of musical melange might be served up to his patrons in the most effective way, Manager Schwab augmented his orchestra to thirty-five, making it in effect a combination of symphonic proportions capable of doing full justice to the most difficult and intricate musical composition.

Under the able leadership of Musical Director Joseph Klein, the orchestra offered up a delectable and snappy musical program Sunday in connection with the showing of William Farnum in "Brass Commandments," that elicited nothing but words of commendation from the packed house.

"Classical music is all right for those who understand it," said Manager Schwab in discussing this innovation at the Academy, "but the majority of motion picture fans like their classics 'pepped up' with syncopation. If variety is the spice of life, syncopation is the seasoning that makes classical music palatable, and the Academy patrons have taken to 'Classical Jazz' like a small boy to an ice cream cone.

"Those who used to think that Rachmaninoff and Liszt were musical crepe hangers, now acknowledge that these old boys had some real melody in them when we jazz up the Prelude in C Minor and the Hungarian Rhapsody. When Director Joseph Klein puts the tabasco of syncopation into the mellifluous creations of the old masters, you can see the reaction immediately in the faces of our audience, and they have a hard time making their feet behave.

"Our box office shows we have struck a responsive chord in the jazz-hearts of our patrons, and that chord is a syncopated one. They certainly like 'Classical Jazz,' and we are going to see that they don't go hungry."

Engage Schertzinger to Direct Special

Albert E. Smith, president of Vitagraph, upon his return to New York City last week from Hollywood, announced that he had engaged Victor L. Schertzinger to direct the forthcoming special, "The Man Next Door," by Emerson Hough, the author of "The Covered Wagon."

The engagement of Director Schertzinger is another step forward in the determination of Mr. Smith to produce box office winners for exhibitor and public. Director Schertzinger is credited with being the man who made a star of Charles Ray under the old Ince banner and in his career he has directed such stars as Mabel Normand, Pauline Frederick, Dorothy Dalton, Madge Kennedy and Tom Moore.

Among the noted pictures in which these stars appeared are "Mr. Barnes of New York," "The Blooming Angel," "The Slim Princess," "Head Over Heels" and "The Peace of Roaring River."

"The Man Next Door" is one of the strongest human interest stories ever written and it is because it has these essentials of heart appeal mingled with big drama that Schertzinger has been placed in charge of production. He knows how to screen heart interest.

Like "Masters of Men," the special production which Vitagraph has just finished and which is now being edited, "The Man Next Door" will have an all-star cast, players who have assured box office drawing power behind them.

President Smith is elated over "Masters of Men." It is a strong "he-man" story of the sea, acceptably the best sea story written by Morgan Robertson, master of all writers of life before the mast. The principals, Earle Williams, Alice Calhoun, Cullen Landis and Wanda Hawley, never have been seen to better advantage, it is said.

"Vamped" Ready in Early April

The second Al Herman all-star Century comedy, "Vamped," will be ready for early April release.

While Jack Cooper takes the principal male part, honors go to Marjorie Meadows (formerly Marjorie Marcel) as the vamp. Miss Meadows has had considerable stage experience. Others in the cast are Billy Engle, Jack Earle, Jimmy Adams and Lois Boyd. The scenario is the joint work of Al Herman and Sig Neufeld, head of the Century scenario department.

"Shadows" a Winner

"Shadows," the Tom Forman production for Preferred Pictures, featuring Lon Chaney, has proved a sensation at the Coliseum in Seattle, where it recently completed a week's engagement, according to word received by the Al Lichtman Corporation. Not only did the picture play to record business during its entire run, but it received the same whole-hearted recommendations from the critics of Seattle that have been accorded it in every key center where it has opened.

Film Made to Fight Narcotic Evil

Production behind closed doors has begun on "The Living Dead," the dramatic screen lesson against narcotics being made by Mrs. Wallace Reid. Besides Mrs. Reid, the cast includes Bessie Love, George Hackathorne, Claire McDowell, Victory Bateman and Eric Mayne. The male lead has not yet been selected.

The story is by C. Gardner Sullivan, and the production itself is under the direction of John Griffith Wray.

Every man feared him!
Every woman idolized him!
Why?

Broadway Said to Be a 100 Per Cent. Universal Thoroughfare

That Broadway has gone Universal by a large majority, and now is on the books of the Big "U" Exchange, Universal's New York distributing office, as a 100 per cent. Universal street, is the claim made by Universal sales executives after a survey of the New York territory which showed, it is stated, that every motion picture theatre on Broadway from 34th street to 181st street, is a user of Universal product.

The last theatre to inaugurate the showing of Universal pictures was the Criterion Theatre, which recently presented "Driven," the Universal-Jewel produced by Charles J. Brabin. Shortly before that "The Flirt" was shown for a week at the Rialto, which also shows "The Leather Pushers" and has just signed up for the new Buddy Messinger Century comedies.

The Strand Theatre presents Universal-Jewel productions. "Under Two Flags" had an unusually successful run in that house, it is reported. The Capitol also presents Universal-Jewel productions, one of the most successful pictures ever shown in that house having been "The Storm," it is stated.

The Rivoli Theatre is a regular user of Baby Peggy Comedies. Of the other Times Square theatres, Loew's State and Moss's Broadway Theatres are constant users of Universal-Jewel product, and Loew's New plays Jewels and Universal attractions regularly. All the five-reel features in the Laemmle Nine, the Capitol Series and similar groups of pictures play the New York. All of the theatres use the International News reel.

Loew's Circle, the Lincoln and the Comedy Theatres also feature these pictures regularly.

The 77th Street Theatre, with a long list of Universal-Jewel attractions among its box office successes; Keith's 81st Street, with a similar list of Jewels, and the 83rd Street Theatre, with another such list of played or booked Universals, assures Universal fans in that section of Broadway of 100 per cent product.

The Schuyler and the Adelphi also have regular Universal showings, the latter theatre taking practically the entire Universal output. Among other Broadway houses which are regular exhibitors of Universal photoplays are the Standard, the Symphony, Fox's Jap Garden, the Keystone, the 103rd Street, the Olympia, Fox's Nemo, the Grange, the Gotham, Moss's Hamilton, the Bunny, the Costello, Loew's Reo, Fox's Audubon and Moss's Coliseum in Washington Heights.

Universal executives point to this record as one which clearly indicates the extent to which Universal pictures are improving. A year ago no such claim could have been made. The rapid strides in picture quality which have actuated every move at Universal City and throughout the entire Universal organization is getting results, officials of that company assert. The results show on the books of the Universal exchanges, it is asserted, and on the box-office reports of Universal's exhibitor patrons.

Bombing Squadrons at Fox's Disposal

So enthusiastic became Minister Ginesty of Beaux Arts of France during the private showing of "Over the Hill," which was tendered him and members of the French Government, that the services of the National Bombing Squadron were placed at the disposal of the Paris office of Fox Film Corporation for whatever publicity purposes it designed.

As a result of this courtesy, an unusual exploitation campaign was devised by J. Viguier, the Fox representative in charge. It is in his report that an accurate description of the stunts is given. In part, the report follows:

"The results of Minister Ginesty's enthusiasm made it possible for us to obtatin the services of the army bombing flying machines from the military field of Villacoublay, and to secure, free of charge for the exploitation of our specials the services of such well-known aviators as Sadi Lecointe, lieutenant aviator, Knight of the Legion of Honor—war cross, 18 citations—wounded four times—record of speed; Haegelen —lieutenant aviator—Knight of the Legion of Honor—27 citations —wounded three times. With full squadrons, each in turn, flew over the city (Paris) dropping thousands of vari-colored circulars.

"The skies over Paris for a few hours looked as if they were strewn with myriads of birds. Great masses of people were congregated at the Concorde, on the Champs Elysses, and on the boulevards, watching these circulars come down, and picking them up as they landed. We merely mentioned the names of the various theatres that were running the picture, and coupled up with a campaign of publicity in the daily papers, partly paid by the exhibitors, we succeeded in filling every one of these theatres that were running 'Over the Hill' the first, second, third and fourth weeks."

Every theatre of importance in the French capital has been exhibiting the Fox specials, or are booked for future engagements, the report states further. Ever since its release, not a week has passed that "Over the Hill" has not played some second and third-run houses with Mary Carr.

Two weeks after the release of "Over the Hill," "A Connecticut Yankee in King Arthur's Court" was shown in eight theatres simultaneously. "Thunderclap" followed with a booking in ten theatres for the same week, and "Nero" followed this in the same number of houses.

"Baby Peggy" a Genius

Baby Peggy, four-year-old Century Comedy star, was given her second psychological test by the University of California. According to Professor Lapham, the Century Comedy starlet will receive a 150 per cent. average. This equals her last effort and places her in the category of geniuses. She passed perfectly the tests for four, five, six and seven-year children.

Elinor Fair Goes to Universal City

Elinor Fair, a star overnight by reason of her excellent work in "Driven," the current Universal-Jewel box office success, has been called to Universal City by Carl Laemmle, president of the Universal Pictures Corporation. Miss Fair left New York for the Coast eearly this week, on short notice.

No definite information as to Universal's plans for her have been announced, but it is certain that Homer Boushey, production manager for Universal, must have an important role for her, or she would not have received telegraphic instructions to take the next train west. Those who have seen her in "Driven" say she has developed into an emotional actress of great ability and appeal.

Bookings on "The Hero"

"The Hero," Gasnier's production of Gilbert Emery's play, presented by B. P. Schulberg and distributed by the Al Lichtman Corporation, will be shown in the near future in first-run houses that include the Alamo, Louisville, Kentucky; the James, Columbus, O.; the Republic, Jacksonville, Fla.; the Eagle, Manchester, N. H.; the Olympic, Altoona, Pa., and the Arc, Lafayette, Ind.

New Comedy Gag

Clyde Cook's latest two-reel comedy, "The Artist," contains a novel "shell" game, according to Fox. It is played with snail shells, the snails themselves taking the parts of the agile and elusive peas. The comedian and his director are said to have worked out a lot of clever and amusing business from the incident.

130 Houses to Show Chaplin in "The Pilgrim" in One Week

Associated First National reports a record demand for Charlie Chaplin in "The Pilgrim." Already the bookings at the New York exchange of this company show that one hundred and thirty houses will show "The Pilgrim" during the week of March 12. The list up to date is as follows: Six Keith houses, six Moss houses, eight Fox houes, four Proctor houses, three Consolidated houses, four Sydney Cohen houses, one Yost house, five M. &. S. houses, twenty-one Loew houses, seventy-two independent houses.

During the week of March 19 ninety-nine Brooklyn houses will show the Chaplin picture.

During the first week of showing "The Pilgrim" at the Strand Theatre, New York, 88,273 persons saw the picture. The big crowds caused Manager Joseph Plunkett of the Strand to hold the picture for a second week.

Fox Picture to Be Released March 10

Fox Film Corporation announces a William Russell production, an Al St. John Comedy and a Sunshine fun-maker as its list of releases for the week of March 10.

"Good-By, Girls," from the story by George Foxall, will be the vehicle offered with William Russell in the starring role. It is directed by Jerome Storm and Carmel Myers has the feminine lead. March 11 is release day.

"The Salesman," the two-reel special comedy featuring Al St. John is, Fox says, far above the average short mirth-provoker. The comedy star, it is stated, again breaks his way into the heart of all who see him.

The Sunshine Comedy release is entitled "The Fourflusher," and is scheduled for March 18.

Fox News is issued bi-weekly, and offers a number of foreign and domestic sequences of great importance, it is reported.

MADGE BELLAMY
Who has just renewed contract with Thomas H. Ince.

Musical Score for Charles Ray Film

Charles Ray's second United Artists' release, "The Girl I Loved," in eight reels, is going out to exhibitors this month with an elaborate musical score, made to intensify its highly dramatic nature, it is reported.

For this work Mr. Ray chose Louis Gottschalk, who has assembled for "The Girl I Loved" a fine symphonic accompaniment.

Baker to Film Story

George D. Baker, author of the scenario, "What Shall It Profit?" which Goldwyn has arranged with Frank B. Mills to produce at its studios for Goldwyn release, has arrived at the studios. Mr. Baker will direct the filming of his story. Mr. Mills has been in Culver City for some time arranging for his first production on the Pacific Coast. Casting of the players will soon be started.

To Begin on "Greed"

Erich von Stroheim will leave the Goldwyn studios in Culver City, Calif., for San Francisco in a few days to begin filming "Greed," based upon Frank Norris' realistic novel, "McTeague," the continuity for which he has prepared himself. Gibson Gowland, the English actor engaged for the lead, arrived at the studios last week.

Campaign Book for "Tents of Allah"

Copies of a handsome campaign book on "The Tents of Allah," the melodrama of desert romance and adventure, which is the current Associated Exhibitors' release, are being sent to the branch sales offices of that organization throughout the country.

This publication is of twenty-four pages, and is the work of Miss Gertrude K. Smith, of Associated's publicity and exploitation department.

March a Busy Month at Paramount Studio

With five companies at work and three stories in preparation for early production, March will be the busiest month at the Paramount Long Island studio since it was reopened several months ago.

Thomas Meighan is completing scenes for "The Ne'er-Do-Well," under the direction of Alfred E. Green, and Dorothy Dalton will return soon from Florida to finish her latest picture, "Fog Bound," adapted by Paul Dickey and being directed by Irvin Willat.

Last Sunday Bebe Daniels and Antonio Moreno with a company of players left for Florida to make exterior scenes for "The Exciters," adapted for the screen by John Colton and Sonya Levien from Martin Brown's stage play of the same name. Richard Ordynski will direct this picture. Agnes Ayres also left for the South to be ready for the beginning of her new picture, "Arms and the Girl," which Wesley Ruggles will direct from a scenario by Jack Cunningham.

"Lawful Larceny," Allan Dwan's second production for Paramount under his new contract, will be started early this month, with Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody in the cast.

The stories in preparation for production, which will be begun as soon as the players are available after completion of their current pictures, include "Bluff," a story by Rita Weiman and Josephine Quirk, which Albert Shelby LeVino is adapting and in which Bebe Daniels will have the stellar role; "White Heat," a story of the steel mills written especially for Thomas Meighan by R. G. Kirk, and a story from a play by C. M. S. McLellan being adapted by J. Clarkson Miller for Dorothy Dalton.

Distinctive Starts "Backbone" Campaign

To inaugurate the first of its twelve big 1923 features the Distinctive Pictures Corporation on March 1 began a national advertising campaign of "Backbone," the photoplay which marks the screen debut of Alfred Lunt.

The campaign will comprise twenty-eight sheet stands in more than a score of the leading cities of the United States and Canada —some regular showing, some special illuminated signs and some more elaborate painted spaces. Posting of these began in New York City on March 1 and March 15 will see the commencement of posting in other first key cities.

These twenty-eight sheet stands comprise a twenty-four sheet lithograph, featuring the standardized nameplate for "Backbone" which will be used in all advertising matter from a one column teaser up, and a four sheet date.

"The Brass Bottle" Next Tourneur Film

Maurice Tourneur has selected "The Brass Bottle," by F. Anstey, for his second Associated First National release. Those familiar with this story declare it has marvelous possibilities for Tourneur's genius at securing stupendous effects. Anstey is an English author. A dramatic version of "The Brass Bottle" had a long run in one of London's leading theatres.

Tourneur's contract with Associated First National calls for four big features during the year. "The Isle of Lost Ships" is the first of these. This picture has just been finished, and the sea effects of the island of floating wreckage is said to be something novel in screen thrills and picturesque.

Tourneur's contract was arranged by M. C. Levee, of the United Studios, and Levee will present the Tourneur productions through First National release.

Noted Actor Formerly Miner on Small Pay

The Board of Trade of Forest City, Pa., has offered to get up a first class, rousing "Old Home Week" next summer if S. L. Rothafel and Pat O'Malley will return to the prosperous Pennsylvania coal town for a few days.

As is generally known, Rothafel of the Capitol Theatre began his career at Forest City, but it is not so generally known that Pat O'Malley, who is now playing one of the principal parts in Hugh Dierker's production for American Releasing Corporation, "The Other Side," was, not so long ago, employed as a miner of Forest City at a wage of a dollar and a half a day. Now that his income is said to equal that of a railroad president, he has assumed a new and important standing.

Sign Marshall for Supporting Role

Tully Marshall, one of the best known character men of the screen, who was signed recently by Universal executives for an important characterization in the spectacular production of "The Hunchback of Notre Dame," will also play in the next Hobart Henley production, "Up the Ladder," it has just been announced.

Play by Davis

"Up the Ladder" is the play by Owen Davis which William A. Brady produced with such success in New York City. Virginia Valli, the newest of the Universal stars, is starring in an elaborate filming of this dramatic vehicle. Willard Louis, veteran character man, and Bert Roach, who plays comedy or character roles with equal facility, also are in the cast.

Reginald Denny was to have co-starred with Miss Valli in this production, but has just been withdrawn from the cast to make a third series of "The Leather Pushers." His successor will be named in a day or two.

Henley Making "Up the Ladder"

Hobart Henley, the director who recently was promoted to a high featured rank by Carl Laemmle, president of Universal, is making the picture. "Up the Ladder" follows Jack London's "The Abysmal Brute" and Booth Tarkington's "The Flirt" in his endeavor to naturalize his screen art and raise his pictures above sentimental and melodramatic standards.

Keatons for Brazil

First National has contracted with the Companhia Brazil Cinematographica, of Rio De Janeiro, for the following five Buster Keaton comedies: "Frozen North," "Electric House," "Day Dreams," "Balloonatic" and "The Love Nest."

Women will love him!
Men will envy him!

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

White Completing Third Year Making Mermaid-Educationals

Jack White is working on the final group of the 1922-23 series of Mermaid Comedies for Educational, and nearing the close of his third year in supervising Mermaids.

That White is fulfilling his promise to make every comedy a special is said to be shown by the latest pictures which have arrived in New York. White is alternating Louise Fazenda and Lige Conley in his productions. Fazenda is being featured in a series of burlesques, the first of which is "Pest of the Storm Country." Conley's work is snappy, action comedy.

"Cold Chills" will be Fazenda's next comedy. It is a burlesque on the mystery plays of the present day. The producer has stepped out of the usual comedy field with a big production in which magnificent sets are utilized. A ballroom, for instance, occupying an entire stage, was constructed for one scene and the reproduction of the trans-Atlantic liner represented the largest set of its kind ever constructed at the United studio.

White gave his entire time to the supervision of "Cold Chills," which was directed by Del Lord and Hobart Kerr. Supporting Miss Fazenda are Harry Gribbon, Otto Fries, Jack Lloyd and Sunshine Hart.

Lige Conley's recent comedies have been of the fast action type. "Casey Jones, Jr.," was a railroad comedy. "Hold Tight," his current comedy, is another action picture, in which is an automobile race between five cars through crowded streets.

Conley has just completed "Kick Out," a comedy built around a motion picture studio. More than fifteen lions were used in this picture.

Supporting Conley is Lillian Hackett, Otto Fries, Cliff Bowes and Spencer Bell, the humorous colored comedian. The production was directed by Del Lord.

Conley's next production is written around a motion picture theatre. Mack Swain will be seen in a prominent part in the cast.

LOEW'S PALACE THEATER
BIG DOUBLE BILL!
AGNES AYRES
"A DAUGHTER OF LUXURY"
"MUD AND SAND"
WITH STAN LAUREL
PATHE NEWS - TOPICS OF THE DAY - SYMPHONIC OVERTURE

Loew's Palace thought so much of its Metro two-reel comedy "Mud and Sand" that it was given the same amount of type space as the feature in this ad in the Washington Post.

Universal Starts Work on New Serial "The Eagle's Talons"

A new high-powered serial has just been put into production at Universal City. It is being directed by Duke Worne, and will be called "The Eagle's Talons." It is a drama of Wall Street manipulation of the world's wheat supply, which leads the characters into adventures and danger in various corners of the globe, including a series of aerial raids and stunts.

Fred Thomson, a champion athlete, and Ann Little, are co-starred. The chief supporting player is Al Wilson, who holds records for stunt aero flying, and it is said he will introduce some of the greatest thrills ever conceived for pictures.

Prominent among the other players will be Joseph Bonomo, who has won many prizes and established records for feats of prodigious strength. He also is an air stuntster, not only in aeroplanes but on steeples, skyscrapers and other heart quaking places; Edward Cecil, Herbert Fortier, Edith Blossom, Joseph Girard, Roy Tompkins, Al J. Smith and George Magrill.

Fred J. McConnell, serial manager for Universal, sends word that "The Eagle's Talons" will be the last word in screen thrillers. Miss Little's screen history includes achievements in every type of role, but for years she has been known primarily as one of the most courageous of outdoor women. She has appeared with Universal, American, Lasky, Arrow and others. Thomson has held the world's amateur athletic championship for some time and is rapidly gaining fame in pictures. He is of the clean-cut outdoor type.

"The Eagle's Talons" was written by Theodore Wharton, "the father of the serial," who has prepared some of the greatest chapter play succcsses which the screen has known.

"The Eagle's Talons" will be in fifteen chapters. The serial is scheduled for release beginning April 30th.

Lighthouses Filmed

"Sentinels of the Sea," a Fox Educational Entertainment for March is said to show lighthouses and light-ships never before filmed. Included in this reel is the valiant old Boston light which has stood for 206 years, and "Martin's Industry" a lightship built in 1853. Then there is the romantic "Waving Girl" warning on the Florida coast, the Eddystone Light in the English Channel and the Cordonan Light in France, and the Tillamock Rook Lighthouse on the Pacific Coast of this country.

Montana Working on "An Eskimo Spy"

Bull Montana and producer Hunt Stromberg are now in Truckee, where there is reported to be fifteen feet of snow, filming Montana's latest comedy for Metro, "An Eskimo Spy." They will remain three weeks. Appearing opposite the comedian is Florence Gilbert formerly with Christie and Monty Banks comedies.

The cast also includes Helen Walton, Chuck Reisner, May Foster, Richard Gordon, Ernest Woods and Roland Reed. Floyd Jackman is cameraman.

Our Gang and Leo Maloney on Pathe List for March 18

Pathe's program of nine releases for March 18 includes another two-reel comedy in the popular Our Gang series. It is called "A Pleasant Journey." Practically the entire action takes place aboard a train with the "Gang" substituting itself for a party of waifs and turning the trip into a nightmare for everybody else aboard.

"Partners Three" is the title of the two-reeler in The Range Rider Series, in which the hero saves a neighbor rancher from being victimized by the hero's partner in a land deal.

"Plunder," Pearl White reaches the villian manoeuvres a situation in a way to get the heroine into a quicksand peril.

The one-reel Hal Roach comedy release featuring Paul Parrott is called "For Safe Keeping." The timid hero, has $50,000 on his hands for the night. Panic stricken, he gets himself and the money locked up in jail—only to find his fate joined with that of a bunch of toughs.

The Aesop's Film Fable is called "The Sheik." Pathe Review No. 11 shows details of the making of a book from manuscript to binding. "Woods in Winter" shows a series of pictures interpreting Longfellow's poem. There is an American Indian section. The Pathe-color section deals with the beauties of Venice.

Exhibitors Using Unique Stunts for Coue Picture

Many unique explotation stunts are being employed by exhibitors in connection with Educational's two-reel special "The Message of Emile Coue." Manager Steffey of Jensen and Von Herberg's Liberty in Seattle Post-Intelligencer and Dr. Loope of the Sunshine Club who has been bed-ridden for ten years during which he organized the club, all of whom are bed-ridden. Dr. Loope was shown the picture and invitations issued to the other members who witnessed the showing, ambulances being provided by the theatre and the newspaper. In addition, Mayor Brown set aside an "Optimistic Week" advising the adoption of the slogan "Day by day etc."

Another stunt was put on in Marion, Ind., by the Luna-Lite theatre of which Billy Conners is manager. Connors made a tie-up with the Marion Daily Chronicle which carried a four-page section devoted to the program and advertising from local merchants hooking up with the Coue principle. The first page carried publicity cuts and illustrations, the second and third, a double truck with advertising, and the fourth the Luna-Lite program.

Einstein Film Gets Heavy Bookings

To the success of the presentation of Einstein's Theory of Relativity which Hugo Riesenfeld held over for a third week at the Rialto after one week at the Rivoli, Premier Productions distributing this film attribute the big bookings that are being received on this fascinating scientific subject.

Harold Rodner, handling the metropolitan district, reports bookings over the Loew circuit for over one hundred days, and reports from California tell of big bookings in Prominent Los Angeles and San Francisco houses. Many inquiries are being received for territory and an attractive line of accessories is being prepared.

Gets Big Space

As an instance of the attention the newspapers throughout the country are giving to the short subjects on the programs of the representative theatres the Seattle-Post Intelligencer devotes its entire review of the programme of the Strand Theatre, Seattle, to the review of the Educational-Cameo Comedy, "Tea N. Tea." This picture is cited by the newspaper as "one of the best of its kind that has been shown here this season."

Denny to Also Star in Third Series of "Leather Pushers"

Carl Laemmle, president of the Universal, announces that Reginald Denny will be the star in the third set of six reelers of "The Leather Pushers" series, and that he will be supported by Hayden Stevenson, and directed by Harry Pollard. This is the trio who were responsible for the success of the first and second.

"This has been arranged by Mr. Laemmle, by withdrawing Denny from the cast of "Up the Ladder" and remaking the scenes in which Denny has appeared.

With Denny ready to begin work early completion of the new "Leather Pushers" is assured. They will be released one every other week, beginning May 12th.

The third set is being adapted from six new "Leather Pusher" stories recently written by H. C. Witwer, and which will be published on Colliers beginning May 12th. This will mean that the picture and the stories will be released on the same date. Universal and Colliers are working on joint exploitation plans to take full advantage of this tie-up and the day and date release.

"I am going to supervise every detail of their production," announces Mr. Laemmle, "and will go the limit in making them top class. I will stake my reputation that the next series will fulfill every expectation, and far surpass the wonderful standard set by previous Rounds.

Denny has just completed work in the title role of "The Abysmal Brute," a strong screen adaptation of Jack London's famous prize ring romance. It is a Hobart Henley production, to be released as a Universal-Jewel.

Book Kaiser Film

Hodkinson reports the two-reel special "The Ex-Kaiser in Exile" is being widely booked by prominent houses throughout the country including Tom Moore's Rialto Theatre in Washington, Kunsky's Capitol in Detroit, the Liberty in Kansas City, Empress in Syracuse, Schade's in Sandusky and the Regent in Washington, Pa. Hodkinson officials feel that the character of these bookings place the stamp of exhibitor approval on this picture as a box-office attraction.

Century Offers Attractive Comedy Schedule for April

Julius and Abe Stern announce their April releases for Century Comedies as follows: April 4th, "Vamped" with cast composed of Jack Cooper, Jack Earle and Marjorie Meadows. Direction of Al Herman. The story of a millinery saleswoman who works havoc with the elite of the corner grocery store.

April 11—"Sunny Gym," starring Brownie with the support of Joe Bonner and Billy Engle. Adventures in the gymnasium of a training school.

April 18—"Dad's Boy" starring Buddy Messinger supported by "Tiny" Ward, Merta Sterling and Eddie Barry, in which Buddy foils attempts to give him a stepfather.

April 25—"Sweetie," starring Baby Peggy, supported by Louise Lorraine and Max Asher.

Schedule Changed

Stern Brothers announce changes in schedule of Buddy Messinger releases. The second Buddy picture will be "Dad's Boy" listed for April, to be followed in May by "All Over Twist" originally titled "The Bus Boy." The cast for this picture includes Eddie Barry, Merta Stirling, "Tiny" Ward and Dick Smith. Harry Edwards is directing this series.

"Pop Tuttle's Polecat Plot"

F. B. O. Comedy—2 Reels

Competition between two bus owners supplies the amusement in this latest of the Pop Tuttle comedies. The idea is good for many laughs and Dan Mason has an opportunity for the style of comedy in which he excels. Pop Tuttle and the rival bus line juggle the passengers back and forth, each one trying to outwit the other until Pop wins out by having a polecat thrown into the other's bus. Tillie of course comes onto the scene to supply the masterstroke.—M. K.

REVIEWED IN THIS ISSUE

For Safe Keeping (Pathe)
Hot Water (Educational)
One of Three (Universal)
Partners Three (Pathe)
Pleasant Journey, A (Pathe)
Pathe Review No. 11 (Pathe)
Pop Tuttle's Pole Cat Plot (F. B. O.)
Sheik, The (Pathe)
Whiskers (Universal)

"Whiskers"

(Universal—Comedy—One Reel)

A rather amusing burlesque on the miracles of a hair restorer gives this Lewis Sargent comedy an appeal to those who like obvious humor. Jimmy falls for a pretty manicurist in a barber shop where he gets his hair cut. Wanting an excuse to come back, he goes to a hair restorer and from then on his beard grows so fast he is practically forced to live in the shop. It is not a hilarious success, but runs along rather breezily. M. K.

"The Sheik"

(Pathe—Cartoon—One Reel)

Sheik methods in winning fair ladies prove more potent than any other in this Aesop Film Fable. Little Jack goes to the movies, after a rival has carried off his Jill. He sees a conquering sheik and determines to follow his example. All he gets out of his efforts, though, is the moral that "it is better to have loved and lost than never to have loved at all." The number is not unusual but fairly amusing. M. K.

"One of Three"

(Universal—Drama—Two Reels)

More thrills concerning the adventures of the secret agent, Yorke Norroy, are offered in this. It belongs to the series by George Bronson Howard, titled "The Further Exploits of Yorke Norroy." A good cast is used, including Roy Stewart in the featured role. Carmen Phillips plays an adventuress who traps Norroy into her apartment, then, with the aid of several men, gets the new secret code from him. He turns the laugh on all of them by staging their capture and proving that he had only a fake code with him. The picture is well done and successfully keeps up the suspense. M. K.

"For Safe Keeping"

(Pathe—Comedy—One Reel)

There is comedy, an unusual amount of action and good suspense in this Hal Roach product. The continuity is excellent and heaps one thrill on another. Paul Parrott plays a timid clerk who is entrusted with the banking of $50,000, which he fails to deposit before the bank closes. His frantic efforts to escape robberies have startling results. Finally he begs to be locked up in jail for safety. Even this, however, entails danger. M. K.

"Partners Three"

(Pathe—Western—Two Reels)

A good example of the Range Rider Series, this number features Leo Maloney in one of his much-admired heroic parts. The dramatic interest lies in the sale of the ranch belonging to his sweetheart's father. Shrewd neighbors attempt to buy it cheap, knowing that the government plans to build a railroad there. After a thrilling escape, a desperate ride and a hard fight, the hero saves the day for his friends. M. K.

Pathe Review No. 11

(Pathe—Magazine—One Reel)

Unusually interesting to booklovers is a part of this review which shows the various stages of the book from manuscript to printed volume. Aside from this attraction there is a novel illustration of Longfellow's poem, "Woods in Winter." The winter scenes merge into summer with picturesque photographic effect. Indian masks and color scenes of Venice complete the collection. M. K.

"A Pleasant Journey"

(Pathe—Comedy—Two Reels)

This is packed with first-rate amusement. "Our Gang," despite their many previous successes, have never offered anything more lively or entertaining than this. Under false pretenses they board a train and manage to provide excitement a-plenty for everyone in the Pullman. The first part shows a clever gag in connection with boosting the shoe shining trade. At many times the comedy is screamingly funny, and all of it is interesting. M. K.

"Hot Water"

(Educational—Comedy—Two Reels)

This Christie comedy featuring Neal Burns and Duana Thompson is filled with bright and amusing situations. It tells an amusing story of a young married man who loves children but has none of his own. A friend who is going away promises to let him take care of his kid. Neal's bosses play a trick on him by sending their four kids along also with instructions to the children to be as naughty as they like. The trouble they cause in Neal's household can easily be imagined. While the idea is not new, considerable ingenuity has been used in its development, and it should keep the average audience in smiles with occasional hearty laughter. The manner in which Neal turns the tables on his bosses furnishes a pleasing and snappy ending.—C. S. S.

PROJECTION

EDITED BY F. H. RICHARDSON

New Theatre

B. F. Liddon, Owner Gem Theatre, incloses check for new handbook—the "Blue Book of Projection," and asks advice as follows:

Am going to build a new theatre this spring. Before having plans made I wish to know maximum distance projector may be placed from screen and get good results. At present am projecting 100 feet to a Minusa 12x16 screen. A Martin Five K. W. Rotary Converter supplies current to the arcs of two Simplex projectors.

The lot on which I will build is fifty by 200 feet. I desire to use entire width, and as much of the length as is possible with booth at top of balcony nad yet not too distant to get a brilliant picture with present converter. Do you know of any better location than top of balcony?

That Depends

That depends, friend Liddon. To answer you intelligently it would be necessary to know what angle the top-of-balcony location would give—angle of projection, I mean, and to know that I would have to know both height of top of balcony above center of screen and distance it would be from screen.

There are several distinct and very different problems involved in the top-of-balcony and distance propositions. The distance means little, viewed merely as distance. A ray of light travels some millions of miles from the sun, quite a few of them through air, and arrives O. K., so do you really think an added fifty or hundred feet is going to make much difference, unless the air in your theatre be very dirty or smoky?

Even then it won't make enough difference to be serious. Distance does make a BIG difference, however, but it is entirely due to loss of light in the projector optical train. I think if you STUDY the matter under "Practical Projection Optics," pages 160 to 212 of your new handbook, you will come to a pretty good understanding of what is involved in added distance beyond normal. It is wholly a matter of getting a sufficient distance between condenser and aperture to get the entire beam of light into a projection lens of not too great diameter, see figures 38 and 39 of your new book, keeping the spot of normal size (see the importance of this illustrated in figure 41 of handbook) and at the same time not being compelled to locate the crater too far from the condenser, see figure 36H.

Inevitable Loss

But with a very long distance and 16 foot picture, together with a minimum of sixty amperes D. C., all this is impossible. There will be inevitable loss somewhere, though it is possible it can be minimized by a new aperture lens I expect to come on the market soon, or you may minimize it by using a three-combination projection lens.

The other problem is distortion of picture, and on this account I would not advise any location which will produce an angle of projection sufficient to increase the height of the picture by more than five (5) per cent. You will find all this amply explained and illustrated on pages 253 to 258 of your new book, hence it will be unnecessary to consume valuable space, explaining further here.

And now to your last query. Yes, I know a better location for your projection room. It is shown in figure 81 of your new Blue Book. It is in the front of the balcony; also many Pacific coast exhibitors have the projection room at the rear of the main floor. Some of the very finest theatres out there use that location, and if you are to have stores at front of building it is THE place for the projection room. Either the front of balcony or rear of main floor location room may easily be thoroughly sound proofed and made entirely safe. True it costs a bit more in the first place, but forever after it is cheaper and better.

If you do decide to project 200 feet I would advise the use of high intensity arcs. You can get quite sufficient screen brilliancy with them, though the loss of light in the optical train will, of course, be considerable. In the end, however, it will, I believe, prove a good investment from the box office point of view.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave. New York City, or 28 East Jackson Boulevard, Chicago, Ill.

He Has Trouble

A projectionist out in the middle west arises from his seat to make the following remarks:

As projectionist, I am experiencing some trouble. Have the new handbook (Blue Book of Projection) as well as the Lens charts. Have been following your instructions as closely as possible, but perhaps I don't quite understand them, hence I send description of my optical train as it is. The trouble is that I am unable to get a clear spot at the aperture, regardless of where I place the lamp. Kindly give me the correct dope, by mail, and send bill for your trouble.

The Line Up

Instead of sending a bill I am suppressing name and location and sending the good brother a carbon copy of this article.

His line-up is as follows: Motiograph DeLuxe projectors. Fifty ampere Rotary Converter. Projection distance 83 feet. Projection angle 90 degrees. Width of picture 14 feet. Use 40 amperes at arc. Use 5/8 cored upper and 9-16 lower carbon. Projection lens 5¼ E. F., 1⅝ diameter and 3 11-16 working distance. Two 6½ plano convex are spaced 1-16 inch apart. 18½ inches center of condenser combination to film. 3¼ inches from crater to face of collector lens. Revolving shutter is placed 12 3-16 inches away from film. Auditorium is 55 feet wide. Use Gold Fibre screen. Use 2-wing shutters, with wings trimmed down to fit local condition.

The optical train seems to be O. K., but you must remember that the lens chart distance center of condenser to film is approximate only. It cannot be made accurate in a lens chart, because of the fact that plano convex condenser lenses are cheap lenses and vary considerably in focal length.

You may buy two 6½ inch lenses, but accurate measurements might show one to be 6¼ and the other perhaps 6¾, which would be equivalent to two 6½ and the net result would not be altered. Suppose, however, both are 6¼ or 6¾. The condition is then quite different and the distance necessary to get the right size spot, or the distance crater to lens would be quite different.

It is not essential that you have a "sharp" spot. In fact, with two such short focal length lenses the spherical aberration would be so heavy that I don't think you could get a very sharp spot. Maybe I am wrong in this, but I don't think so. How about it brother Griffith?

Try altering your distance condenser to film slightly, very carefully observing the result on the screen as you make the change. I am assuming that your condenser lenses are in good condition.

Clever Stuff

Recently the editor, at the request of J. E. Woodland, projectionist, of New York City, examined two devices which merit notice, and may merit a lot of it when they are ready for the market. They are the combined invention of Brother Woodland and George Sheridan, chief examininer, Moving Picture Projectionists' Examining Board, New York City.

One is a decidedly unique rewinder. It is of the enclosed type and is driven by the projector motor, thus economizing in first cost. It sets immediately to the left on the right hand projector, near the floor, and is not at all in the way. I told Brother Woodland that if he would reduce rewinder speed to not less than six minutes to the thousand foot of film, then I would look with favor on the device. Later: He has done this. The device merits very serious consideration. It is well made.

The other device is what amounts to lens which parallels the right beam beyond the aperture. Under some conditions the gain through its use would be great indeed, not only in light, but also in improved depth of perspective and definition of the picture.

It is a practical working out of exactly the idea which was discussed and re-discussed in this department years ago.

I will have more to say in this matter

when the thing is finally in the practical manufacturing stage. They both look good, with the proviso that I would not approve the rewinder unless the speed be reduced as before set forth. Inspection would, of course, have to be done with a bench hand rewinder.

What He Needs

Thomas Heltne, DeKalb, Illinois, says:

Received my lens chart a few days ago, but am unable to follow it. The distance directed for the ampereage I use seems too great, and I cannot understand Chart No. 2 at all.

I use 50 amperes A. C. and have an 82 foot projection distance. Use a 6½ plano convex collector and a 7½ bi-convex converging lens, its surface located 14½ inches from the projector aperture. Projection lens is a 6 inch E. F. Use one 1920 and one 1921 Simplex projector.

The trouble with you, brother Heltne, is that you are placing what "seems" to you to be right ahead of concrete knowledge. You say the distance directed by the lens chart "seems" too great. May I ask why?

Do you really know anything at all about the principles involved? Have you a "Blue Book of Projection" and have you studied the things involved in distance condenser to aperture? If not I would advise you to get one and get busy. If you have one, then study all that matter under "Practical Projection Optics," pages 160 to 212 and I think your eyes will be opened very widely concerning many things; also you will see the reasons why guessing at things is NOT good practice.

Wrong Combination

Your condenser combination is wrong because it locates your light source too far from the collector lens—a very serious fault indeed. Your distance condenser to aperture is too short because it sets up a condition in which it is impossible for your projection lens to pick up the entire light beam.

You have not given me your lens diameter, so I am unable to tell exactly what the condenser to aperture distance ought to be, but certainly it must be more than 14 inches to insure the lens picking up the entire beam. As you have things now you are wasting half of your light.

Follow the Chart

The thing for you to do is follow the chart. You need two 6½ plano convex lenses, spaced with the tip of their curved surfaces not to exceed 1-16 inch apart, with about 18½ inches from a point midway of the condenser to the film. In practice you will put in the two lenses, as directed, and move the lamphouse until you get the best possible spot, which should be at about the point named, though that is not accurate, because condenser lens focal lengths are not accurate. Chart No. 2 is designed to show you where to place your revolving shutter. It shows that the shutter should be a trifle less than 13 inches from the aperture.

It really says 14, but there is an error of one inch which must be subtracted. I would, however, advise you to disregard chart No. 2 and proceed as follows: Get your condenser right, as per Chart No. 1, and then project the white light to the screen. Hold a bit of dark colored cardboard in the light beam in front of the projection lens and move it slowly out, away from the lens, until the face of the converging condensing lens appears in sharp focus.

If you cannot tell when it is in focus, write a word on the face of the converging lens with ordinary black ink, first cleaning the glass thoroughly so the ink will take. Then you can move the cardboard until the writing is in focus and that is the point your revolving shutter should be, if you can get it there. Sometimes you can reach it by reversing the shutter, as the blade can be gotten about an inch further out with the shutter on its shaft backwards.

Remove Blade

Having located your shutter you should remove its metal blade and cut an exact pattern of it from stiff cardboard, such as business cards are printed on. It need have no "rim" to bind the blades together. Place this paper blade in the hub. If you have not cracked the paper it will run for a month or two.

Now slowly trim down the master or cutting blade, taking exactly as much off each of the other blades as you do off the master. Trim a little at a time and keep it up until very faint travel ghost (white streamers up or down, or both, from white objects in the picture or white letters in titles) appears.

Now remove the paper shutter and lay it on the metal blade, marking its outlines thereon, but leaving the master blade just a trifle wider than the paper blade, because you have trimmed it so much that there is travel ghost. Now trim the metal blade down to the marks, install it, and the job is done.

I Cannot Agree

It will be remembered that I was recently consulted by the Department of Safety of the City of Denver as to what I consider a safe speed of projection. Other engineers were also consulted, from the reply of whom I quote the following paragraph:

A picture filmed at a speed of 75 feet per minute must be projected at the same speed in order to exactly duplicate the original action.

This is not done in practice, however, due to the fact that the audience having their attention concentrated upon what is taking place upon the screen are able to assimilate the action much more rapidly than would be possible if they were watching the same action off the screen.

Due to this fact an increase in projection speed over the speed at which the picture was taken is not noticed by the audience and is in fact in many cases desirable. This increase in projection speed should, however, not be more than twenty per cent in excess of the speed at which the picture was taken.

It would be interesting to know exactly upon what this engineer bases his idea that sceen action is more rapidly assimilated than would the real action be. He says it is because the audience has its attention concentrated upon the screen. Umph, well would not their attention also be concentrated upon the scene, if it were real and the audience were watching it?

What Increased Speed Means

I cannot at all agree, because of the fact that an increase in speed means that he who increases speed changes action and sets himself up as a better judge of what the particular scene needs than the actor and director who played and directed the making of the scene and rehearsed it many times to get the best possible effect.

Then, too, this engineer defeats his own argument when he limits the permissible increase to twenty per cent. Why twenty per cent? Upon what is it based? If his argument that some scenes are the better for an increase in speed, then is it not logically true that they should be speeded up until the best result is obtained; also is it not probable that different theatre managers or projectionists, who thus set themselves in judgment over the work of the artist and the director, which they propose to improve, will themselves have widely different ideas as to just what the increase ought to be for any given scene?

I have repeatedly said, and now repeat: There is but one correct projection speed, and that is the speed of taking, except in a few cases, such as boat or automobile races for instance, where the action itself was too slow for the best effect. I make the point blank statement that all acted scenes should be projected at the taking speed, and any other speed is incorrect and not good.

ELECTRICITY

FOR THE

PROJECTIONST.

YOU WILL FIND IT IN

RICHARDSON'S HANDBOOK,

FOURTH EDITION

No Need of Clipping and Pasting

from Other Publications.

Spurious Parts

Once again, for the steenth time, let me warn you NOT to buy parts which you do not know are made by the manufacturer of your projector—that is, unless you like trouble so well that you are willing to go out of your way to shake hands with it.

I can imagine nothing more foolish than the buying of "cheap" (?????) projector parts. The projector manufacturer makes parts which will do justice to his projector, because he has a vital interest in having his projector give good results. He only charges a fair price for them.

The chap who has parts to sell "cheap" (?????) has them to sell cheap because they are neither well made or made of high class material. They are cheap IN FIRST COST, yes, BUT they are the most expensive thing you can possibly buy.

Should Not Be Necessary

Why? Heavens, man! It should not be necessary for you to ask that question. You have just one thing to sell, and that is the picture on your screen. You will, if you have good sense, agree that the more steady, sharp, evenly illuminated your picture is and the greater its depth of perspective, the better pleased your people will be with it, and therefore the greater will be the patronage of your theatre. That is just a "one and one makes two" proposition, so do not question it.

The commonest kind of common sense should tell you that anything which injures the performance of your projectors will inevitably injure what you have to sell—the picture upon your screen.

The commonest kind of common sense should tell you that imperfect projector parts, especially if they have to do with the heart of the projector—the intermittent—must and will injure its performance.

IT IS QUITE POSSIBLE FOR YOU, MR. EXHIBITOR, TO "SAVE" (?????) ONE DOLLAR BY BUYING A "CHEAP" PROJECTOR PART, AND TO LOSE FIFTY DOLLARS AT THE BOX OFFICE IN THE PROCESS.

MORAL: Don't buy any projector part not stamped with the imprint of the manufacturer of your projectors, or sealed in his original wrapping.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get?Theres.	Max Linder	Sept. 9		3,800
A Woman's Woman	Mary Alden	Oct. 14		7,900
Garrison's Finish	Jack Pickford	Jan. 27		8,000
Salome	Nazimova	Jan. 13		6,000
Suzanna	Mabel Normand	Mar 3		8,000
The Shriek of Araby	Sennett Prod.-Turpin			

AMERICAN RELEASING

Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		3,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30	Dec. 30	5,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,300
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
Timothy's Quest	S. Olcott Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
The Sign of the Rose	George Beban	Aug. 5	Aug. 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9	Mar. 3	5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087
As a Man Lives	Featured Cast	Dec. 23		6,000
That Woman	Catherine Calvert	Dec. 23		6,000
Voice of the Land	Biblical-series	Dec. 23		
Solomon in Society	Strauss Prod.	Jan. 6		6,000
Milady	Featured Cast	Feb. 3		7,622
One Million in Jewels	Helen Holmes	Feb. 10		5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17		6,462

ARROW

Impulse	Neva Gerber	Oct 21		4,505
One-Eighth Apache	Roy Stewart	Feb. 24		5,634
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4,564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20		8,000

ASSOCIATED EXHIBITORS

		Review	Consensus	Footage
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself.	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2	Mar. 3	5,622
Conquering the Woman	Florence Vidor	Dec. 30		5,887
A Bill of Divorcement	Constance Binney	Jan. 20		5,819
Head Hunters of the South Seas	Martin Johnson	Jan. 27		

EDUCATIONAL FILMS CORP.

The Chased Bride	Christie	Nov. 25		2,000
High Power	Mermaid Comedy	Dec. 2		2,000
Railroading	Hurd Cartoon	Dec. 2		1,000
In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip.	Sherlock Holmes	Dec. 16		2,000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout.	Mermaid Comedy			2,000
Via Radio	Special-scientific	Dec. 23		1,000
The Educator	Lloyd Hamilton	Dec. 23		2,000
Hazel From Hollywood	Christie Comedy	Jan. 6		2,000
The Terrible Tree	Tony Sarg	Jan. 6		1,000
Ouch!	Cameo Comedy	Jan. 6		1,000
No Luck	Lloyd Hamilton	Jan. 13		2,000
The Prickly Conscience	Bruce-Scenic	Jan. 13		1,000
Tea N Tea	Jimmy Adams	Jan. 13		1,000
Be Yourself	Neal Burns	Jan. 20		2,000
Hot Shots	Howe Hodge-Podge	Jan. 20		1,000
Casey Jones, Jr.	Mermaid Comedy			2,000
Second Childhood	Christie	Jan. 27		2,000
Bumps	Cameo	Jan. 27		1,000
Casey Jones, Jr.	Mermaid Comedy	Feb. 3		2,000
Wilderness Tales	Bruce Series	Feb. 3		1,000
Dog Sense	Cameo Comedy	Feb. 10		1,000
Pest of Storm Country	Louise Fazenda	Feb. 10		2,000
Extra! Extra!	Lloyd Hamilton	Feb. 10		2,000
Broke	Jimmy Adams	Feb. 24		1,000
Chicken Dressing	Hurd Cartoon	Feb. 24		1,000
Hold Tight	Lige Conley	Feb. 24		2,000
A Hula Honeymoon	Christie comedy	Feb. 24		2,000
Message of Emile Coue	Special			
Babies Welcome	Dorothy Devore	Mar. 10		2,000
Oh, Sister!	Jimmie Adams	Mar. 10		1,000
Fishing for Tarpon	Howe "Hodge-Podge"	Mar. 10		1,000
A Jungle Romeo	"Snooky"	Mar. 10		2,000

FAMOUS PLAYERS-LASKY

		Review	Concensus	Footage
Manslaughter	DeMille	Sept. 30	Dec. 30	9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095

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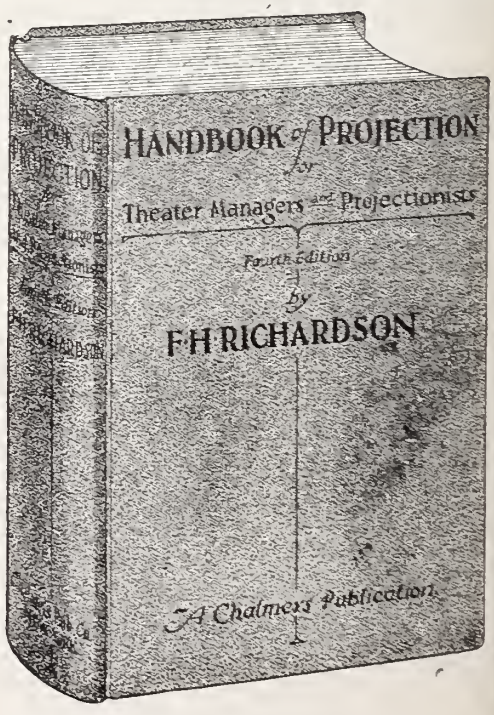


(Continued from preceding page)

The Cowboy and the Lady	Mary M. Minter	Nov. 11	Jan. 6		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9		7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16		11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18		5,050
Clarence	Wallace Reid	Oct. 28	Nov. 25		6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9		7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2		6,993
The Young Rajah	Rodolph Valentino	Nov. 18			7,705
Anna Ascends	Alice Brady	Nov. 25	Mar. 3		5,959
Ebb Tide	Melford Prod.	Dec. 2	Jan. 6		7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2			7,494
Singed Wings	Daniels-Nagel	Dec. 9	Mar. 3		7,788
Outcast	Elsie Ferguson	Dec. 16			7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16			4,538
Back Home and Broke	Thomas Meighan	Jan 6			
Thirty Days	Wallace Reid	Dec. 23			7,788
Kick In	Fitzmaurice Prod.	Dec. 30			7.074
Making a Man	Jack Holt	Dec. 30			6,000
My American Wife	Gloria Swanson	Jan. 13			6.061
Drums of Fate	Mary Miles Minter	Jan. 27			5,000
The World's Applause	Wm. DeMille Prod.	Feb. 3			6,326
Dark Secrets	Dorothy Dalton	Feb. 3			4.337
Nobody's Money	Jack Holt	Feb. 10			5,584
Java Head	George Melford Prod.	Feb. 17			7,865
The Covered Wagon	James Cruze Prod.				
Bella Donna	Pola Negri				
Adam and Eva	Marion Davies	Feb. 24			7,153
Racing Hearts	Agnes Ayres	Feb. 24			5,600
The White Flower	Betty ompson	Mar. 10			5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10			9,526

FILM BOOKING OFFICE OF AMERICA

The Blond Vampire	Physioc Prod.	Dec. 2			6,000
Thelma	Jane Novak	Dec. 2			6,000
When Love Comes	Helen Jerome Eddy	Dec. 16			4,800
Ben-Her	Novelty	Dec. 16			1,000
Pop Tuttle's Grass Widow	Dan Mason	Dec. 23			2,000
Captain Fly-by-Night	Johnny Walker	Dec. 30	Mar. 3		4,940
The Third Alarm	Ralph Lewis	Jan. 20			6,700
Keep 'Em Home	The De Havens	Jan. 20			2,000
Fighting Blood (Series)	George O'Hara	Jan. 27			2,000
Canyon of the Fools	Harry Carey	Feb. 3			5,180
Pop Tuttle, Detekative	"Tuttle" Series	Feb. 3			2,000
The Long Shot	Dan Mason	Feb. 10			2,000
A Waggin' Tale	Carter DeHaven	Feb. 24			2,000
Stormswept	Noah & Wallace Beery	Mar. 3			5,000
Can a Woman Love Twice?	Ethel Clayton	Mar. 10			6,100
The Bishop of Ozark	Milford W. Howard	Mar. 10			4,852

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2			6,131
Lorna Doone	Maurice Tourneur	Oct. 21	Dec. 9		6,083
Rose of the Sea	Anita Stewart	Aug. 19	Jan. 6		6,037
East Is West	Constance Talmadge	Sept. 9	Nov. 18		6,500
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18		6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21		7,453
The Electric House	Buster Keaton	Oct. 28			2,231
The Blacksmith	Buster Keaton				1,746
Oliver Twist	Jackie Coogan	Nov. 11			7,600
Day Dreams	Buster Keaton				2,000
White Shoulders	Katherine MacDonald	Nov. 25			5,966
Brawn of the North	"Strongheart"	Nov. 25	Jan. 6		7,050
The Dangerous Age	Stahl Prod.	Dec. 2			7,204
Minnie	Marshall Neilan Prod.	Dec. 9			6,690
Omar, The Tent Maker	Guy Bates Post	Dec. 9			8,090
Bow-Wow	Sennett Comedy	Dec. 9			1,856
The Blacksmith	Buster Keaton	Dec. 16			2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23			5,935
The Woman Conquers	Kath. MacDonald	Jan. 13			5,102
The Pilgrim	Charles Chaplin	Jan. 27			4,000
Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3			8,000
Fury	Richard Barthelmess	Feb. 3			8,700
Money, Money, Money	Katherine MacDonald	Feb. 10			5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10			6,228
Voice From the Minaret	N. Talmadge-O'Brien	Feb. 17			6,685
Bell Boy 13	Douglas MacLean	Feb. 17			3,940
The Balloonatic	Buster Keaton	Feb. 17			2,152
Day Dreams	Buster Keaton	Feb. 24			
Scars of Jealousy	Thos. Ince Prod.				
The Isle of Lost Ships	Maurice Tourneur	Prod.			

FOX FILM CORP.

Without Compromise	William Farnum	Nov. 4	Dec. 9		5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25		4,587
Bumps and Thumps	Mutt and Jeff	Nov. 4			1,000
Town That Forgot God	Special	Nov. 11			10,461
Arabia	Tom Mix	Nov. 11	Dec. 9		4,418
The Haunted House	Sunshine Comedy	Nov. 11			2,000
Camphor	Educational	Nov. 25			500
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9		8,000
The Love Gambler	John Gilbert	Nov. 18	Dec. 16		4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30		4,603
Ranch Romeos	Comedy	Nov. 25			2,000
Boss of Camp Four	Chas. Jones	Dec. 2			4,235
Old Spain	Educational	Dec. 2			830
Pekin Ducks	Educational	Dec. 2			500
Out of Place	Al. St. John	Dec. 2			2,000
While Justice Waits	Dustin Farnum	Dec. 9	Mar. 3		4,762
The Great Night	William Russell	Dec. 16			4,346
A California Romance	John Gilbert	Dec. 23	Mar. 3		3,892
My Hero	Lupino Lane	Dec. 23			2,000
Town Terrors	Lee Kids	Dec. 23			2,000
Man's Size	William Russell	Dec. 30			4,316
Catch My Smoke	Tom Mix	Jan. 6			4,070
Three Who Paid	Dustin Farnum	Jan. 6			4,850
The Runaway Dog	Dogs Acting	Jan. 6			1,000
Watch Your Wife	Paul Parrott	Jan. 6			1,000
Face on Barroom Floor	H. B. Walthall	Jan. 13			5,787
The Fresh Heir	Chester Conklin	Jan. 13			2,000
The Alarm	Al St. John	Jan. 13			2,000
A Friendly Husband	Lupino Lane Feature	Jan. 20			4,527
Pawn Ticket 210	Shirley Mason	Jan. 20			4,871
Bits of Europe	Educational	Jan. 20			1,000
The Custard Cup	Mary Carr	Jan. 27			6,166
The Footlight Ranger	Chas. "Buck" Jones	Feb. 3			4,729

		Review	Concensus	Footage
Brass Commandments	Wm. Farnum-Hawley	Feb. 10		4,829
Young and Dumb	Al St. John	Feb. 10		2,000
Nearing the End	Cartoon	Feb. 10		1,000
Truxton King	John Gilbert	Feb. 17		5,613
The Five-Fifteen	Sunshine Comedy	Feb. 17		2,000
Romance Land	Tom Mix	Feb. 24		3,975
Does It Pay?	Hope Hampton			
The Net	J. G. Edwards Prod.			
The Wise Cracker	Comedy	Feb. 24		2,000
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3	10,461
The Buster	Dustin Farnum	Mar. 3		4,587
The Artist	Clyde Cook	Mar. 3		2,000

GOLDWYN

The Sin Flood	Lloyd, director	Jan. 21	Oct. 22		6,500
Brothers Under the Skin	Featured Cast	Nov. 25			4,983
Hungry Hearts	Bryant Washburn	Dec. 9			6,540
Broken Chains	Featured Cast	Dec. 23			6,190
The Blind Bargain	Lon Chaney	Dec. 16	Mar. 3		4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13			8,531
Gimme	Rupert Hughes Prod.	Jan. 27			5,769
The Christian	Tourneur Prod.				8,000
Mad Love	Pola Negri				

HODKINSON

Bulldog Drummond	Carlisle Blackwell	Nov. 25	Mar. 3		5,000
Fun from the Press	Issued Weekly				1,000
The Kingdom Within	Shertzinger Prod.	Jan. 6			6,036
Second Fiddle	Glenn Hunter	Jan. 20			5,810
While Paris Sleeps	Tourneur Prod.	Jan. 27			4,850
Dollar Devils	Cullen Landis	Feb. 3			5,000
Colonel Heeza Liar	Cartoon Series	Feb. 10			1,000
The Fatal Photo	All-Star Comedy	Feb. 10			2,000
The Nuisance	All-Star Comedy	Feb. 10			2,000
Gambling With Gulf Stream	Instructive	Feb. 10			1,000
Down to the Sea in Ships	Elmer Clifton Prod.	Mar. 3			12,000
Days Afield With Rod & Gun	Outdoor series	Nov. 25			1,000
The Four Orphans	All-star comedy	Mar. 10			2,000
Col. Heeza Liar, Detective	Bray comedy	Mar. 10			1,000
The Man From Glengarry					
The Good for Nothin'					
The Rapids					

METRO

Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25		9,000
Enter Madam	Clara K. Young	Nov. 11	Dec. 2		6,500
Mud and Sand	Laurel Comedy	Nov. 11			2,000
Love in the Dark	Viola Dana	Nov. 26			6,000
Quincy Adams Sawyer	Star Cast	Dec. 9	Mar. 3		7,500
Toll of the Sea	Anna May Wong	Dec. 9			4,600
Peg o' My Heart	Laurette Taylor	Dec. 23			7,900
The Pest	Stan Laurel	Dec. 23			2,000
Glad Rags	Bull Montana	Dec. 23			2,000
Hearts Aflame	Reginald Barker Prod.	Dec. 30			8,110
The Forgotten Law	Milton Sills	Dec. 30	Mar. 3		
Allthe Brothers Were Valiant	Chaney—Billie Dove	Jan. 27			6,265
Crinoline and Romance	Viola Dana	Feb. 3			6,000
Jazzmania	Mae Murray	Feb. 24			8,000
When Knights Were Cold	Stan Laurel	Feb. 24			2,000
Success	Murray Garsson Prod.	Mar. 3			7,000
Rob 'Em Good	Bull Montana				

PATHE

The Ropin' Fool	Will Rogers	Oct. 28			1,000
Our Gang	Hal Roach	Nov. 4			2,000
Hale and Hearty	Snub Pollard	Nov. 4			1,000
Hook, Line and Sinker	Leo Maloney	Nov. 11			2,000
Washed Ashore	Snub Pollard	Nov. 11			2,000
The Price of Progress	Paul Parrott	Nov. 18			1,000
The Drifter	Special	Nov. 18			2,000
Harvest Hands	Comedy	Nov. 18			1,000
The Rolling Stone	Cartoon-Fable	Nov. 18			1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18			1,000
His Enemy's Friend	Leo Maloney	Nov. 25			2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25			2,000
The Big Scoop	Johnny Jones	Nov. 25			2,000
Saturday Morning	"Our Gang" Comedy	Dec. 2			2,000
Dr. Jack	Harold Lloyd	Dec. 9			4,700
One Jump Ahead	Leo Maloney	Dec. 9			2,000
Plunder	Pearl White Serial	Dec. 16			
Wanted, A Story	Johnny Jones	Dec. 16			2,000
Fleeced for Gold	Educational	Dec. 16			1,000
Henry's Busted Romance	Fable Cartoon	Dec. 23			1,000
Fruits of Faith	Will Rogers	Dec. 23			3,000
Here's Your Men	Leo Maloney	Dec. 23			2,000
Fair Week	Paul Parrott	Dec. 23			1,000
Under Suspicion	Leo Maloney	Jan. 6			2,000
Dig Up	Snub Pollard	Jan. 6			2,000
Dog's Paradise	Cartoon	Jan. 13			750
Stung!	Johnny Jones	Jan. 13			2,000
The Frog and the Catfish	Cartoon	Jan. 13			750
Royal Chinook	Instructive	Jan. 13			1,000
Paste and Paper	Paul Parrott	Jan. 13			1,000
Mr. Hyppo	Paul Parrott	Jan. 20			2,000
Border Law	Leo Maloney	Jan. 20			1,000
Cheating the Cheaters	Cartoon	Jan. 20			1,000
A Fisherman's Jinx	Cartoon	Jan. 27			1,000
The Champeen	"Our Gang" Comedy	Jan. 27			2,000
Smoked Out	Leo Maloney	Feb. 3			2,000
Don't Say Die	Paul Parrott	Feb. 3			1,000
A Rough Winter	Snub Pollard	Feb. 3			2,000
Raisin Cake and Yeast	Cartoon Comedy	Feb. 3			1,000
The Gliders	Cartoon	Feb. 10			1,000
Once Over	Paul Parrott	Feb. 10			1,000
Jailed and Bailed	Paul Parrott	Feb. 17			1,000
Lost, Strayed or Stolen	Western	Feb. 17			2,000
A Loose Tight-Wad	Paul Parrott	Feb. 17			1,000
The Cobbler	"Our Gang"	Feb. 17			2,000
Trouble On the Ark	Terry cartoon	Feb. 24			500
The Mysterious Hat	Terry cartoon	Feb. 24			1,000

(Continued from preceding page)

Tight Shoes	Paul Parrott	Feb. 24		1,000
Double Cinched	Leo Maloney	Mar. 3		2,000
The Big Show	"Our Gang" comedy	Mar. 3		2,000
Shoot Straight	Paul Parrott	Mar. 10		1,000
The Traveling Salesman	Terry cartoon	Mar. 10		750
Do Your Stuff	Paul Parrott	Mar. 10		1,000
Spider and the Fly	Terry cartoon	Mar. 10		1,000

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470
The Inner Man	Wyndham Standing	Dec. 30		4,914
A Panper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483
A Clouded Name	Norma Shearer	Mar. 3		4,885

PREFERRED PICTURES

Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.	Jan. 13		6,800
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,963

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Packford	Oct. 1	Oct. 8	9,984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649
One Exciting Night	D. W. Griffith Prod.	Oct. 21		11,000

UNIVERSAL

The Storm	House Peters	July 1	July 8	7,400
Perils of the Yukon	Wm. Desmond Serial	July 8		
In the Days of Buffalo Bill	Art Acord Serial	Sept. 2		
The Radio King	Serial	Sept. 30		Serial
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
Broad Daylight	Lois Wilson	Nov. 11	Dec. 16	4,691
The Altar Sairs	Frank Mayo	Dec. 9		4,641
Forsaking All Others	Cullen Landis	Dec. 16		4,462
"New Leather Pushers"	Every Two Weeks			2,000
A Dangerous Game	Gladys Walton	Dec. 30		5,000
All Night	Valentino-Myers			5,000
One Wonderful Night	Herbert Rawlinson	Dec. 23		4,475
The Flirt	Jewel Prod.	Dec. 30		8,000
The Flaming Hour	Frank Mayo	Dec. 30		4,568
The Power of a Lie	Mabel Julienne Scott	Jan. 6		4,910
Around the World in 18 Days	Serial	Jan. 6		
Sting 'Em Sweet	Brownie-Century	Jan. 20		2,000
Social Buccaneer	Mullhall, Serial	Jan. 13	10 2-reel chapters	
The Flame of Life	Priscilla Dean	Jan. 20		5,780
Scarlet Car	Herbert Rawlinson	Jan. 20		4,417
Doomed Sentinels	Roy Stewart	Jan. 20		2,000
The Ghost Patrol	Ralph Graves-Bessie Love	Jan. 27		4,228
Hair Trigger Burke	Harry Carey	Jan. 27		2,000
A Fool for Luck	Lewis Sargent	Jan. 27		1,000
The First Degree	Frank Mayo	Feb. 3		4,385
Hoboes De Luxe	Neely Edwards	Feb. 3		1,000
Yellow Handkerchief	Jack Mulhall	Feb. 3		2,000
Farm Follies	Comedy	Feb. 3		2,000
The Love Letter	Gladys Walton	Feb. 10		4,426
Kindled Conrage	Hoot Gibson	Feb. 10		4,418
The Oregon Trail	Art Acord	Feb. 10		Serial
Hearts of Oak	Roy Stewart	Feb. 10		2,000
Peg of the Movies	Baby Peggy	Feb. 10		2,000
Boyhood Days	Buddy Messinger	Feb. 10		2,000
Gentleman From America	Hoot Gibson	Feb. 17		4,058
Six Shooter Justice	Harry Carey	Feb. 17		2,000
Driven	C. J. Brabin Prod.	Dec. 9		5,400
The Merry-Go-Round	Super-Jewel			
Phantom Fortune	Wm. Desmond			
The Prisoner	Herbert Rawlinson	Feb. 24		4,795
Spuds	Lewis Sargent	Feb. 24		1,000
Pleasure Before Business	Comedy	Feb. 24		2,000
Out of Order	Neely Edwards	Feb. 24		1,000
Sweetie	Baby Peggy	Feb. 24		2,000
Hunchback of Notre Dame	Lon Chaney			
The Bolted Door	Frank Mayo	Mar. 3		4,126
A Spooky Romance	Century Comedy	Mar. 3		2,000
The Phantom Fortune	Wm. Desmond serial	Mar. 3		
The Best Man	Lewis Sargent	Mar. 3		
Gossip	Gladys Walton	Mar. 10		4,488
A Howling Success	"Brownie"	Mar. 10		2,000
Sweet and Pretty	"Brownie"	Mar. 10		2,000
Wolves of the Waterfront	Jack Mulhall	Mar. 10		2,000
The Abysmal Brute	Reginald Denny			

VITAGRAPH

Fortune's Mask	Earle Williams	Oct. 14		4,975
You Never Know	Earle Williams	Dec. 2		4,807
The Counter Jumper	Larry Semon	Dec. 9		2,000
Urban Popular Classics	Educational	Dec. 9		1,000
The Ninety and Nine	Featured Cast	Dec. 23		6,800
A Front Page Story	Star Cast	Dec. 23		6,000
One Stolen Night	Alice Calhoun	Feb. 10		4,900
No Wedding Bells	Larry Semon	Feb. 10		1,000
Hiawath's Hunting Ground	Scenic	Feb. 10		2,000
Dwellers of the Deep	Instructive	Feb. 10		1,000
Masters of Men	Earle Williams			

WARNER BROTHERS

		Review	Consensus	Footage
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
The Beautiful and Damned	Marie Prevost	Dec. 23		7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000
Little Church Around the Corner	Featured cast	Feb. 24		6,300

MISCELLANEOUS

ASSOCIATED PHOTOPLAYS

Why Women Re-marry	Milton Sills			

AYWON FILM CORP.

Crow's Nest	Jack Hoxie	Nov. 25		4,900
Dawn of Revenge	Richard C. Travers	Dec. 2		4,800
The Drug Monster				

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20		5,000

BLAIR COAN PROD.

Little Girl Next Door	Four stars			

BRAY PRODUCTIONS, INC.

Unblazed Trails	Scenic	Dec. 23		2,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13		6,000
Luck	Johnny Hines			

C. B. C.

Hallroom Boys	Twice a Month			2,000
Temptation	Featured cast			
High Flyers	Hall Room Boys	Mar. 10		2,000
The Passionate Friends				

DISTINCTIVE PICTURES CORP.

Backbone	Edward Sloman Prod.			

EQUITY PICTURES

What's Wrong With the Women?	Goodman Prod.	Aug. 12		6,000
Has the World Gone Mad?	Goodman Prod.			

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3		6,200

PHIL GOLDSTONE

Deserted at the Altar	Special		Jan. 6	
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5,000

JOE ROCK PRODUCTIONS

The Pill	Joe Rock	Feb. 24		2,000
Little Red Robin Hood	Joe Rock	Feb. 24		2,000

LEE-BRADFORD

Squirrel Comedies				2,000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4,611
Is Money Everything?	Miriam Cooper			

PRINCIPAL PICTURES CORP.

Environment	Alice Lake	Dec. 23		6,000
The World's a Stage	Dorothy Phillips	Dec. 2		6,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

TRUART FILM CORP.

The Empty Cradle	Alden-Morey			
Women Men Marry	E. K. Lincoln			

STOREY PHOTOPLAYS, INC.

Shadowland Screen Review	Series			
Boys' Life Review	Series			
Girls' Life Review	Series			
Federated Screen Review	Series			
Shadowlafs	Series			
Kid Playlets	Series			
Al Haynes Comedies	Series			
Burlesque Photoplays	Series			

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Here Is Where Over $30,000,000 Goes Into New Picture Theatres

THE prediction which we made in our issue of February 10, that 1923 would be a big year in picture theatre construction, has been more than justified.

In our February 10 issue, we showed where the erection of ninety-six new picture theatres was either contemplated or already under way, and that the amounts estimated necessary for the construction of less than fifty per cent. of them totalled $19,733,000.

In this issue, we list fifty-five additional new picture houses now being planned or built.

While those responsible for twenty-four of these houses have been reticent in regard to the contemplated cost of same, the estimates accompanying thirty-one of the reports total $11,-180,000, which, added to the $19,-733,000 already reported by us since the beginning of 1923, amounts to the comfortable figure of $30,913,000.

Five Millionaire Houses

Five of the houses reported in this issue are in the millionaire class, two costing $2,000,000 each, one to cost $1,500,000 and two at $1,000,000 each.

It will be noted that between $1,-000,000 and $500,000 there is a hiatus. At $500,000 each two houses will be built.

One house will cost $350,000, another $300,000, while at $250,000 each two houses will be built.

Two houses will cost $200,000 each and one house will cost $150,000.

The most popular price appears to be $100,000, at this price five houses will be built.

One house will cost $60,000 and at $50,000 there will be four new theatres.

Two houses will cost $40,000 each, another pair will cost $35,000 each, while one house will be built at a cost of $30,000, $25,000 and $15,000, respectively.

The following table gives a graphic idea of the geographical distribution of these building operations:

Alabama	2
Arkansas	2
California	13
Georgia	1
Illinois	4
Iowa	2
Indiana	1
Kansas	2
Massachusetts	1
Michigan	3
Minnesota	1
Missouri	4
Nebraska	1
New York	7
Ohio	2
Oregon	2
North Carolina	1
Pennsylvania	2
Virginia	1
Washington	1
Wisconsin	2

Theatres Projected

JASPER, ALA.—Joseph Johnson, of Dora, has plans by B. Price, of Birmingham, for two-story theatre to be erected on Third avenue, to cost $35,000.

MONTGOMERY, ALA.—Theatre Owners Booking Association is considering the erection of theatre for negroes, to cost $350,000. Address Clarence J. Bennett, president.

EL DORADO, ARK.—J. Dennie will erect theatre on Northwest avenue.

WALNUT RIDGE, ARK.—S. C. Dowell, James G. Richardson, S. E. Spikes and others, will erect theatre to cost $25,000.

FULLERTON, CALIF.—Stanley Chapman plans to erect new theatre at Whiting avenue and Spadra road, to cost $100,000.

HERMOSA, CALIF.—First Bank of Hermosa Beach will erect theatre and bank building on Hermosa avenue, between 13th Court and 13th street, to cost $200,000. Theatre will have seating capacity of 1200.

HUNTINGTON BEACH, CALIF.—Company is being organized to erect theatre, with seating capacity of 700, at southwest corner Fifth and Olive streets, to cost $50,000. Address Secretary Chamber of Commerce.

LOS ANGELES, CALIF.—City Playground Commission is considering site for proposed children's theatre, with seating capacity of 800, to cost $50,000. Address C. D. Raitt, superintendent.

LOS ANGELES, CALIF.—R. D. List has purchased site at southwest corner 54th street and Western avenue for erection of two-story theatre and store building, to cost $60,000.

LOS ANGELES, CALIF.—New theatre will be erected on site of laboratory of Fine Arts Production Company at 4500 Sunset Boulevard, recently destroyed by fire. Address Nat Dederich, president.

OAKLAND, CALIF.—New theatre is being erected at 23rd avenue and East 15th street for Palace Amusement Company. Address Allan E. King, president.

ONTARIO, CALIF.—Byron Campbell is preparing plans for community theatre, with seating capacity of 500, to cost $15,000. Address Secretary Chamber of Commerce.

PASADENA, CALIF.—Ellis Bishop Company has plans by Pootle Company, 633 Van Nuys Building, Los Angeles, for ten-story theatre, bank and hotel building to be erected on Colorado street, between Los Robles and Mission streets, to cost $2,000,000.

*POMONA, CALIF.—Thomas T. Crawford, 110 Laurel street, has contract to erect theatre at Third and Thomas streets, to cost $200,000.

SAN FRANCISCO, CALIF.—Alex. E. Levin will shortly break ground for new theatre at Geary street and 18th avenue.

SAN GABRIEL, CALIF.—Work is under way on Mission Playhouse. Address secretary, Chamber of Commerce.

SANTA BARBARA, CALIF.—Edward A. Johnson and associates, have plans by A. B. Rosenthal, of Los Angeles, for seven-story theatre and office building to be erected in 1200 block on State street.

WAYCROSS, GA.—A. R. Hood and L. B. Harrell will erect theatre, including roof garden, 55 by 100 feet.

CHICAGO, ILL.—Fred Hoffman, 10857 Longwood drive, has plans by Burrett Stephenson, 37 West Van Buren street, for one-story brick and terra-cotta moving picture theatre, 75 by 133 feet, to be erected at 1926-29 Monterey avenue, to cost $100,000.

CHICAGO, ILL.—Jacob Horwitz, of Peters & Horwitz, will erect two-story moving picture theatre and store building at Lincoln avenue, Robey street and Belle Plaine avenue, to cost $1,500,000. Theatre will have seating capacity of 2,000.

DANVILLE, ILL.—New Court Theatre has opened.

JACKSONVILLE, ILL.—W. R. Tippert is considering site for erection of new theatre.

INDIANAPOLIS, IND.—Company is being organized, care Fred R. Bonifeld, 700 Fletcher Trust Building, to erect theatre and hotel building at Washington and Capitol streets.

OTTUMWA, IA.—Dwight B. Baker, president Circle Amusement Company, which operates Empire, Circle and Princess Theatres, has purchased site adjoining Circle Theatre for erection of new theatre and office building.

RED OAK, IA.—Charles Callahan and Ted Samuelson are considering the erection of a moving picture theatre.

ARKANSAS CITY, KANS.—Burford Theatre Company plans to erect theatre, with seating capacity of 1200, to cost $100,000.

KANSAS CITY, KANS.—Wyandotte Lodge No. 440, B. P. O. E., will erect theatre and club house at Seventh street and Armstrong avenue, to cost $250,000.

ACUSHNET, MASS.—Acushnet Social Club, care Dr. J. P. Bradford, has plans by Oscar Crapo, 177 Shaw street, for one-story brick theatre, store and hall building, 50 x 140 feet, to be erected on Slocum street, to cost $35,000.

DETROIT, MICH.—C. R. Brandt, 1114 Kresge Building, is preparing plans for brick and terra-cotta moving picture and vaudeville theatre, 140 by 160 feet, to include six stores, northeast corner Gratiot avenue and May street, to cost $500,000.

FLINT, MICH.—Bijou Theatrical Enterprises Company, City Bank Building, has plans by John Eberson, 212 East Superior street, Chicago, for two-story brick moving picture and vaudeville theatre.

TRAVERSE CITY, MICH.—Fitzpatrick and McElroy, of Chicago, plan to erect new theatre here.

MORRISTOWN, MINN.—S. B. Holland plans to rebuild one-story moving picture theatre recently destroyed by fire.

*INDEPENDENCE, MO.—A. E. Elliott, manager Grand Theatre, Kansas City, has plans by C. B. Sloan, 321 East 11th street, Kansas City, for three-story brick and stone moving picture and office building, 34 by 148 feet, to cost $100,000.

KANSAS CITY, MO.—Frank P. McClure, 4203 Holmes street, will erect moving picture and vaudeville theatre at Broadway and Westport avenue, to cost $150,000.

ST. LOUIS, MO.—Marcus Loew, 1493 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for brick fireproof theatre and store building to be erected at Washington and Eighth streets, to cost $1,000,000. Theatre will have seating capacity of 3000.

ST. LOUIS, MO.—James A. Davis, 810 Chestnut street, has plans by Theodore Steinmeyer, Title Guarantee Building, for theatre to be erected at Compton and Laclede streets, to cost $50,000.

OMAHA, NEB.—A. H. Blank, of Des Moines, will erect theatre, with seating capacity of 3000, to cost $1,000,000.

ALBANY, N. Y.—Shubert-Albany Theatre Corporation will convert Second Presbyterian Church on Lodge street into theatre. Address William W. Farley, president.

BROOKLYN, N. Y.—Lythic Amusement Company, 103 Park avenue, New York, has plans by M. W. Del Gaudio, 158 West 45th street, New York, for three-story brick and stone-trim moving picture theatre and store building, 20 by 56 feet, to be erected on 86th street, east of Fourth avenue, to cost $250,000.

BROOKLYN, N. Y.—J. S. Jacobs, Inc., 1482 Broadway, New York, contemplates erecting two-story brick theatre and store building, 80 by 120 feet, at Surf avenue and Coney Island avenue.

LITTLE FALLS, N. Y.—M. Bernstein and J. Roberts, 310 Central avenue, Albany, have plans by J. C. Cummings, 34 Broad street, Norwich, for three-story brick and tile moving picture theatre, 56 by 100 feet, to be erected on East Main street, to cost $100,000.

NEW YORK, N. Y.—Morris Gest, 104 West 39th street, contemplates erecting theatre in section between 42nd and 57th streets.

NEW YORK, N. Y.—A. J. Schwarzler, 369 East 167th street, has plans by S. J. Kessler, 529 Courtland avenue, for two-story brick and terra-cotta moving picture theatre and store building, 150 by 217 feet, to be erected on west side Morris street, to cost $300,000.

NEW YORK, N. Y.—I. Benenson, 1938 Grand Concourse, has plans by H. J. Krapp, 116 East 16th street, for one-story brick moving picture theatre, 100 by 87 feet, to be erected at southeast corner Hughes avenue and 186th street, to cost $50,000.

DURHAM, N. C.—Reported that Academy of Music will be converted into moving picture house.

COLUMBUS, O.—A. K. Strand, 971 Carpenter street, has plans by Erwin Rossbach, Ferris Building, for two-story brick and tile moving picture theatre, store and apartment building, 55 by 68 feet, to be erected at 182-86 Whittier street, to cost $30,000.

STEUBENVILLE, O.—Tri-State Amusement Company contemplates erecting two-story brick theatre at Fourth and Adams streets, to cost $500,000. Address John Papulius, president.

OSWEGO, ORE.—Walter S. Wessling, Western Division Manager of Pathe, has option on property at First and Front streets as site for new theatre.

TILAMOOK, ORE.—A. G. Beals has plans by E. E. McClaran, 525 Exchange Building, Portland, for theatre, to cost $40,000.

BROWNSVILLE, PA.—J. C. Armstrong Realty Company has plans by Simons, Brittain & English, Magee Building, Pittsburgh, for rebuilding and remodeling burned moving picture theatre, to cost $40,000.

NORRISTOWN, PA.—Reported that Abraham and Lewis Sablosky will erect theatre, store and apartment building on West Main street.

WINCHESTER, VA.—Winchester Amusement Company, care Harry Congleton, Strand Theatre Building, Lexington, Ky., plans to erect new brick moving picture theatre.

ABERDEEN, WASH.—Harry Andrews will erect moving picture theatre at northwest corner Broadway and Wishkah street.

MILWAUKEE, WIS.—Wisconsin Real Estate Development Corporation, 425 East Water street, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, and Martin Tullegen & Sons, 425 East Water street, this city, for seven-story brick Wisconsin Theatre and commercial building, 165 by 220 feet, to be erected at northeast corner Sixth street and Grand avenue, to cost $2,000,000.

TOMAHAWK, WIS.—Foster and Kuehling will erect new theatre.

Grand Theatre of Madison, Wis., Once More a Pretentious House

LESS than a half year ago, the Grand Theatre of Madison, Wis., having served for sixteen years, was made ready for its final showing. On March 8, the skeleton of the Grand Theatre, transformed through the expenditure of $78,000, made its bow to the public as The Madison Theatre—a dream palace in its gorgeous settings. Remodeled from roof to cellar, with little thought of expense, the rejuvenated 900-seat showhouse stands as a monument to the progress of the entire motion picture industry and a testimonial to the men who have made it possible.

With the opening of its doors, Madison was treated to magnificence and splendor in a motion picture house seldom seen in cities of its size. The Madison, in fact, has been proclaimed one of the most pretentious show palaces outside of the real cities.

Was the Showplace

Opened during the infancy of the motion picture industry, the Grand was for a long time a showplace of the city. But as the industry expanded, the theatre gradually was relegated more and more to the background until its owner realized that it had outlived its day.

Accordingly, the new plans were drawn up. With their materialization, the dreams of two men long identified with motion pictures in Madison have been realized. Frank Fischer, of the Fischer chain, owner of the showhouse and F. J. McWilliams, manager, have touched one of the heights of their ambitions. Mr. McWilliams, president of the Motion Picture Theatre Owners of Wisconsin, has been at the helm of the Grand since its opening.

The touch of the master decorator is evident throughout the remodeled structure. Harmonizing with a general color scheme of blue and ivory, are the drapes of blue and burnt orange in the lobby, an item which alone represents a small fortune. Even the seats blend with the color scheme, the genuine leather being done in blue. The velvety carpets, representing an expenditure of $4,800, are taupe.

As one enters the auditorium proper, the magnifient lighting fixtures strike the eye. They are of gold, bronze and polychrome. The fixtures on the walls are of Gothic pattern, especially designed by Lewis St. Pierre, art director for the chain of Fischer houses. They are in the form of lanterns and give off a soft, subdued light.

Bringing out to the fullest extent the quiet, refined tones of the general color scheme are the contrasting colors of the stage decorations, accentuated by spot and flood lights. The stage decorations likewise are the work of St. Pierre.

The transformation of the showhouse, however, is not limited to the inside. A new canopy has been erected which is decorated in gold leaf with 182 special diffusing lamps. Above this, flashing its name for miles around, rises the huge sign, "The Madison."

Ceremonies Brilliant

In keeping with the magnificent surroundings was the ceremony on the opening night. Leading state officials, figures high in Wisconsin's film world and prominent members of Madison's society were guests by special invitation.

The feature picture was "My American Wife," starring Antonio Moreno and Gloria Swanson. However, the photoplay was almost lost sight of in view of the other features which included a prologue with a cast of fifteen. Music was rendered by an orchestra of twelve pieces.

Mr. Fischer intended originally to spend only $50,000 in remodeling, but had to add $28,000 to the figure before the work was completed.

Albany Incorporations

A dozen companies incorporated in the motion picture business in New York state during the week ending February 24, the aggregate capitalization reaching $1,163,500.

These companies, with the amount of capitalization and directors of each, follow: Pictured Records of the Past, Inc., $500,000, Raymond Wells, Charles Walton, New York; E. Jos. Egginton, Glen Head, N. Y.; Y. W. Realty Corporation, $10,000, I. M. Grossman, M. E. Kaplan, Ruth Lurie, New York; Caravan Studios Corporation, $140,000, H. Roher, Samuel Serebrin, William Skalnick, New York; Edward Small Plan, Inc., $1,000, Edward Small, Hugh Jeffry, New York; R. Belsky, Brooklyn; Onondaga Film Corporation, Syracuse, $150,000, A. M. Beach, J. L. Hood, E. C. Bates, Syracuse; Handy Andy Productions, Inc, $300,000, S. Schwartzman, W. G. Lovett, D. Schneer, New York; Forrest Films, Inc., $500, H. G. Kosch, A. Thompson, A. Friedman, New York; A. E. Lichtman Amusement Co., Inc., $25,000, Samuel Abrahams, L. E. Cooper, Anna Matzner, New York; Visit Hollywood, Inc., $5,000, F. Valle, C. Wetzler, New York; Robert Miller, Brooklyn; Fourwalls, Inc., $1,000, A. Mannheimer, Abraham Durst, M. B. Cohen, New York; Wide World Photoplays, Inc., $1,000, Samuel Heller, New York; H. O. Falk, Brooklyn; Thomas H. Swinton, Weehawken, N. J.; College Amusement Corporation, $30,000.

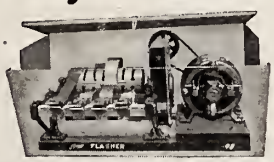
The week ending March 3 added nine new

motion picture companies in New York state, the records in the secretary of state's office showing that the following companies incorporated and received charters: New Try-It Theatre, Inc., Buffalo, $120,000, J. D. Parmelee, S. T. Lockwood, Buffalo; W. C. Dayton, Kent, N. Y.; Flower Garden Amusement Corporation, $5,000, Herman Chaityn, G. D. Shapiro, H. C. Bernheim, New York; Public Opinion Pictures, Incorporated, $5,000, H. W. Schall, Charlotte Wolff, Brooklyn; Marion Parsons, New York City; Luxor Pictures Corporation, $50,000, Richard Mendez, L. E. Schlechter, New York; S. J. Barron, Boston, Mass.; Ferdinand V. Luporini, Inc., $500, F. V. Luporini, B. A. Daly, L. W. Eggersman, New York; Delman Film Corporation, $5,000, Robert Adelman, Frank Levine, B. Goldblatt, New York; Lighthouse Films, Inc., $500, R. K. Blanchard, Kate Rowley, New York; E. K. Shipley, Brooklyn; The Man Who Met God, Inc., $500, Eugene Walter, C. J. Tevlin, New York; H. B. Day, Pittsburgh, Pa.; E. M. W. Pictures Corporation, Buffalo, $10,000, I. M. Mosher, R. W. Elmes, E. C. Winegar, Buffalo.

FAIRFIELD, CALIF.—Board of Education will install moving picture machine in Fairfield Grammar School.

MADISONVILLE, KY.—Parent-Teachers Club will raise funds to purchase 700 opera chairs for school auditorium.

Flashing Signs Are Eye Catchers



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USHERETTES LOEW'S SAN FRANCISCO WARFIELD THEATRE
All dolled up in Colonial costumes for the Washington's Birthday Show.

Warfield Usherettes Re-Costumed Weekly

The function of a theatre, according to Lionel H. Keene, Western manager for Marcus Loew, in active charge of Loew's Warfield Theatre, San Francisco, Cal., is to present something in the line of entertainment just a little different and a little better than patrons expect. The same scenery and the same atmosphere week after week pall on patrons and they begin seeking amusement elsewhere.

Presentation has been made a great feature of the offerings at this house and in order that the proper atmosphere might be carried out the usherettes are given different costumes each week. These are not always the same, but the same general idea is always carried out. The illustration shows how the girls appeared during the week in which Washington's Birthday was celebrated. All were in Colonial costume, but all the costumes were different and the effect evoked much favorable comment. A Colonial act was also presented on the stage throughout the week.

A very high type of usherettes is employed at this house and all receive special training, there being a regular course of instruction. They meet once a week, very much like a class, and are taught the fine art of handling the public. Each month a prize of $10 is given the one making the best showing in actual service.

Automatic Offers a Useful Booklet Free

A booklet on the care and maintenance of Automatic Ticket Selling Machines, prepared by its construction engineer, has just been issued by the Automatic Ticket Register Corporation.

It contains comprehensive instructions for correct operation, the making of necessary adjustments and minor repairs of the Automatic Ticket Selling machines. Every owner of a ticket selling machine is invited to send to Edgar S. Bowman care Automatic Ticket Corporation, 1780 Broadway, New York, for a free copy of the booklet.

Mr. Bowman reports the following recent Gold Seal installations: Gem, Jacksonville, Fla.; Rivoli, Chicago; Keystone, Chicago; H. & H. (2 machines) Chicago; Yale, Shelbyville, Ind.; Yale, Macon, Mo.; Yale, Anna, Ill.; New Pantages and Empress Theatres, Salt Lake City, Utah; Blue Mouse, Tacoma, Wash.; Whites, Frackville, Pa.; Queen, Wilmington, Del.; Chevy Chase, Washington, D. C.; Marcus Loew's Victoria, New York City; Marcus Loew's Grand, Atlanta, Ga.; Forum, New York City; Wm. Fox's Bedford, Brooklyn, N. Y.

Management Changes

OPELIKA, ALA.—J. W. Cramer, of West Point, Miss., has purchased Rainbow Theatre. Miss Cora Carselle has been appointed manager.

WOODLAND, CALIF.—Dr. and Mrs. T. H. Dixon, of Knights Landing, have purchased Arbuckle Theatre.

DAWSON, GA.—W. A. Mitchell has sold Palace Theatre to Robert Wooten.

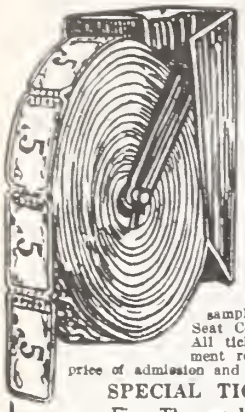
CHRISTOPHER, ILL.—C. E. Jones is new manager of Empire Theatre.

SIOUX CITY, IA.—Management of Plaza Theatre has been taken over by George T. Cruzen.

SIDNEY, NEB.—James W. McDaniel, Jr., has sold Lyric Theatre to O. C. Geeting.

POUGHKEEPSIE, N. Y.—George W. Davids has been appointed manager of New Bardavon Theatre.

SPRINGFIELD O.—Regent Theatre, owned by Gus Sun, on February 12, changed from straight picture policy to combination of vaudeville and photoplays. Orchestra of twelve pieces has been installed.



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World Ticket Company Reports Many Sales

Jack E. Enslen, of the World Ticket & Supply Co., Inc., has just returned from a trip up state, and reports a number of sales. While up state he attended the opening of the beautiful new Troy Theatre, Troy, N. Y., controlled by the Mitchell H. Mark Realty Company who also own the Strand Theatre, Times Square, New York.

The Troy Theatre is equipped with all the latest appliances for the convenience of patrons and the box office is equipped with a Simplex Ticket Register furnished by the World Ticket and Supply Company, Inc., 1600 Broadway, New York, as they find the Simplex machine admirable equipment for handling their crowds and giving the maximum protection to their cash receipts.

This new type Simplex Ticket Register is claimed to be one of the most flexible type machines obtainable as two or more price tickets can be issued at the same time and each unit of the machine can be locked separately or collectively. The Simplex machine has a separate mechanism for each different unit, and the machine is so constructed there is ample knee space for the cashier to sit directly in front of the machine and thereby avoid any error in pushing the wrong button or making incorrect change.

New Supply House to Serve the Southwest

The Southwest Theatre Supply Company, with the home office, 210 Butts Building, Wichita, Kansas, and ware rooms in Kansas City, while a new concern, is rapidly making a favorable reputation for itself in the territory which it serves, southern and western Kansas and northern Oklahoma.

The president, C. D. Peck, has been in the theatrical business since 1905 and is well known in this territory, having been connected with the Wichita Film & Supply Company, and more recently with the Yale Theatre Supply Company, of Kansas City.

J. O. Buckles, the vice president, has the reputation of being particularly well versed in projection matters.

The Southwest Theatre Supply Company states most emphatically that it is standing on its own feet and is not a branch of any other organization.

W. T. S. Co. Reports Many Installations

The Western Theatre Supply Company, of San Francisco, has been quite busy of late. It supplied two Simplex projectors, a re-wind cabinet and ticket choppers for the Hayward Theatre at Hayward, Cal., which is being remodeled at a cost of $50,000; also two Mazda-equipped Simplex machines for the Gureneville Theatre at Guerneville, Cal., which is being remodeled.

Another installation consisted of two Simplex machines for the Lyceum Theatre, Fresno, Cal., another of two Mazda-equipped Simplexes for the San Juan Theatre, San Juan, Cal.; two Type S Simplexes went into the Royal Theatre, San Francisco.

Line-up of New York Dealer's Association

At a meeting of the Association of Motion Picture Equipment Dealers of America, held in Chicago February 8, 9 and 10, Joe Hornstein, general manager of the Howells Cine Equipment Company, 740 Seventh avenue, New York, was appointed director for the New York zone of the association.

The territory included in this zone comprises New York State, Northern New Jersey and Southern Connecticut, and other zone officials are M. G. Felder of Bio Carbons, president, and J. C. Krosen of the Edison Electric Lamp Works, secretary.

The active membership of the New York zone consists of the following supply dealers:

Howells Cine Equipment Company, 740 Seventh avenue, New York; Independent Movie Supply Company, 729 Seventh avenue, New York; United Theatre Equipment Corporation, 729 Seventh avenue, New York; Behrend Motion Picture Supply Company, 729 Seventh avenue, New York; Capitol Motion Picture Supply Company, 142 West Forty-second street, New York; Crown Motion Picture Supply Company, 138 West Forty-sixth street, New York; Sam Kaplan, 729 Seventh avenue, New York, and Otto Greenbaum, 436 Cornelius street, Brooklyn.

The object of the association is the interchange of credit information among its members and the services of the Hoy organization have been retained for the purpose of accelerating the payment of over-due accounts that may be owing concerns belonging to the association.

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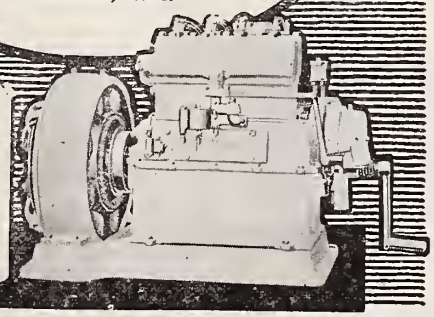

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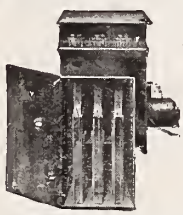

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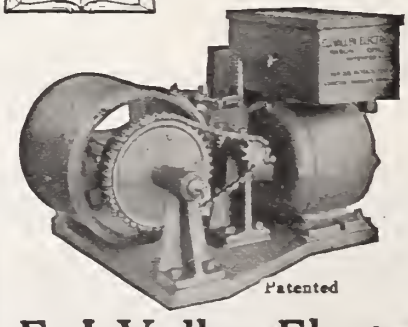

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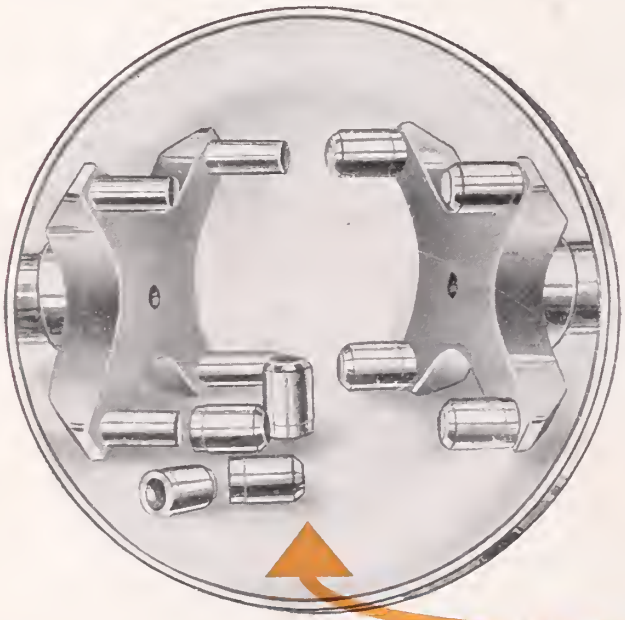

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Her first
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POLA NEGRI
IN
"BELLA DONNA"
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IN A

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PRODUCTION

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IN this American picture you will see a new Pola Negri, revealing a superb genius that now reaches its first full flower.

"Bella Donna" one of the greatest stories of passion ever written, staged in the ultimate of magnificence by a master American director.

From the novel by Robert Hichens

Scenario by Ouida Bergere

A Paramount Picture

Miss Negri has never appeared in any other American-made picture. Her second American-made picture will be another George Fitzmaurice production, "The Cheat", by Hector Turnbull.

To be Sure of Success Book it!

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A METRO PICTURE

"Success"

Metro's Murray Garsson Special Is a Huge Box Office Bet With Surefire Angles

Reviewed by Roger Ferri

The public that this production is destined to please to the superlative degree is the same public that furnishes the foundation on with "Success," Murray Garsson's independent special which Metro will distrib, has been constructed. It's a huge, spectacular, human-interest structure built on a solid foundation that will carry any house through a week or more of financial profit. Here's a production that is greater in human—genuine interest—than "Humoresque"; a production of the theatre—of its folks, of life behind the scenes, life at home, of life itself. You've been raving for mother pictures. Here's an artistically clever production that dwells on the masculine head of the family. It is a masterpiece in its line. Ralph Ince never did anything quite so human. This picture has a soul—a soul that will spell big money for the wise exhibitors.

Give the industry more pictures like "Success" and Lent and Christmas week will mean nothing in the show business. Here's a picture every reformer, every clergyman, every man, and woman—everybody—should see. This writer can't say too much for this production. It represents our model of picture the showmen and the public want. There is nothing superfluous. Everything is logical. It's a sweet story, a story of temperaments, a story of daddy who erred in his youth, only to lose wife, daughter—everything—and suddenly finding himself at the threshold of happiness only to find that his past was a drawback.

And climax! Nothing we have seen in a D. W. Griffith production stirred us so strongly, so effectively as the climax in "Success," genially worked up with a punch that hits straight between the eyes. The characters are humanly interesting. You recognize each and every one. They typify characters that are common. Their behavior is logic—but the story, ah, that's the big drag that will drag them into your theatre and hold them in their seats satisfied they have got their money's worth.

Our regret is that we can not go into details concerning the many, many features embodied in this production that make it as big as anything this writer has ever seen. As a production it is flawless.

Insofar as cast is concerned one couldn't

Su

This review checks up with METRO'S confidence in the surety of appeal in SUCCESS

-an appeal whose echo is the shuffle of feet and the rustle of bills at the box-office window.

Jury Imperial Pictures Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury Managing Director.

The way to the public's pocketbook is through the heart. SUCCESS has a knockout heart-punch.

ccess

will carry any house through a week or more of financial profit. Here's a production that is greater in human—genuine interest—than "Humoresque"—

Roger Ferri
Moving Picture World

REG US PAT OFF

A METRO PICTURE

Distributed by

Metro Pictures Corporation

Murray W. Garsson *Inc.*,
Presents

Success

A Ralph Ince Production

A play of the theatre you'll find more than profitable to play in your theatre.

A romance of regeneration that will thrill the heart and fill the house.

A cast of the excellence the drama deserves. It includes:

Brandon Tynan

Mary Astor

Naomi Childers

REG US PAT OFF

A METRO PICTURE

Adapted from the great Broadway stage hit by
ADELAIDE LEITZBACH
and THEODORE LIEBLER, Jr

Distributed by

Metro

Pictures Corporation

Jury Imperial Pictures, Ltd., Exclusive Destributors thruout Great Britain. Sir Wm. Jury Man'g. Dir.

MERMAID COMEDIES

"PEST OF THE STORM COUNTRY" With LOUISE FAZENDA

A JACK WHITE PRODUCTION

From EXHIBITORS HERALD

Pest of the Storm Country

(Educational)

You've seen burlesques and burlesques, but you haven't seen nothin' yet, until you see "Pest of the Storm Country." It's a Mermaid, made by Jack White under the direction of Robert Kerr, and it's a wow!

It has Louise Fazenda, Harry Gribbon, Jack Lloyd and some other Mermaid funmakers in it, and *all in all is about the funniest thing that has been produced by this or any other company.*

Louise has a persistent lover, who plays various musical instruments, rain or shine, and hangs around her cottage door. Finally, one night, when an awful storm comes up, she invites him to stay all night, and while she's fixing the spare room in the shed he runs home for his pajamas. Not new. No. But funny. And such a storm. Twice as many trees fall as in "One Exciting Night" and the wind blows twice as hard. Louise's pet dog just floats through the air at the end of its leash. There are plenty of laughs in this two-reeler. Our advice is to hop out and get it. And advertise it.

Educational Pictures

"THE SPICE OF THE PROGRAM"

NATIONALLY ADVERTISED

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

ASSOCIATED EXHIBITORS

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE, PRES.

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

TILL WE MEET AGAIN

A WILLIAM CHRISTY CABANNE PRODUCTION WITH

MAE MARSH

NORMAN KERRY
WALTER MILLER
J. BARNEY SHERRY
MARTHA MANSFIELD
JULIA SWAYNE GORDON
AND OTHERS

OF AN
EXCEPTIONAL CAST

ASSOCIATE EXHIBITORS

Till We Meet Again—
Great audience picture. (Middle West.)

MOTION PICTURE NEWS

"TILL WE MEET AGAIN"

(Associated Exhibitors)

LOEW'S HIPPODROME, BALTIMORE.—Matinees 20-25; night, 25-50. Excellent business.

Exploitation.—Usual advertising

Short Subjects.—Comedy, "Sting 'Em Sweet," Vaudeville.

"TILL WE MEET AGAIN"

(Associated Exhibitors)

LINCOLN, TROY, N. Y.—Admission 25 35 cents. Originally booked for four days. this picture panned out so well that Manager Crawford used good judgment in holding it over for the remainder of the week. Matinees went well.

Exploitation.—Usual.

Short Subjects.—

"TILL WE MEET AGAIN"

(Associated Exhibitors)

KARLTON, PHILA., PA.—Admission 50 and 75 cents. Caught a great many Christmas shoppers, and as a result did a better business than majority of houses in downtown section.

Exploitation.—House was given an extra dressing up in electric lights, and cut-outs used in lobby frames.

Daily Press Comments.—All the elements producers crave to tickle the fancy of cinema-goers who demand action, and plenty of it, has been heaped in "Till We Meet Again." — Inquirer. "Till We Meet Again," which is at the Karlton this week, achieves a dramatic ending, but the other melodramatic flourishes in the story are not quite as exciting as may be expected.—Record.

"TILL WE MEET AGAIN"

(Associated Exhibitors)

LELAND, ALBANY, N. Y.—Admission 28 cents. A bang up good picture that filled the house. Matinee business fair. No extra exploitation. Remainder of program, a comedy and news weekly.

Daily Press Comments.—Many a loud heralded feature has been less interesting than this.—Times-Union. A thrilling drama with a smashing finish that holds the interest every second.—Journal. A good picture with intelligent directing.—Knickerbocker Press.

EXHIBITORS TRADE REVIEW

PRESENTED BY

DEPENDABLE PICTURES CORP.

MORRIS KOHN, PRES.

"DOUGLAS FAIRBANKS *in* ROBIN HOOD"

"Douglas Fairbanks In Robin Hood" a Sensation In Ohio

Read this wire from Fred Desberg to Hiram Abrams, president of United Artists Corporation.

"'Douglas Fairbanks in Robin Hood,' a sensation. Absolute capacity for past two weeks in spite of zero weather and blizzards.

"Now in third week with no let-up in business.

"Am wondering what to do with other pictures I have booked for Stillman theatre, Cleveland."

An Unbroken Record Of Broken Records

Distribution by
UNITED ARTISTS CORPORATION
Direction by Allan Dwan
Photography by Arthur Edeson

NAZIMOVA

in Oscar Wilde's

"Salomé"

Direction by Charles Bryant

"Entrancing In Beauty, Fascinating In Action"

"Nazimova's 'Salome' marks a distinct departure from the conventional pictures which pour from American studios," said the Philadelphia Public Ledger, as this feature played a second big week at the Aldine Theatre more than doubling the expected box-office gross.

"The Nazimova 'Salome' is entrancing in its curious beauty and fascinating in its action throughout."

" 'Salome' refutes those who claim that the screen cannot do original and creative things," said the Evening Public Ledger. "It is sensational, remarkable, brilliant, artistic, and was cheered to the echo by thousands."

The Title Itself Is a Box-Office Guarantee.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

A Tonic for the Box-Office,
A Stimulant for the Audience

That's just what exhibitors are getting with D. W. Griffith's great mystery picture.

"One Exciting Night"

Here's a report from the Palace theatre in Philadelphia—"Although 'One Exciting Night' had a four weeks' run at the Stanton, only seven blocks away, it played to a landslide business here without any exploitation."

Big Exploitation Possibilities
If You Want to Use Them.

"The title draws and when they have seen the picture, it causes a lot of argument, hence mouth to mouth advertising. Did well with it," says another report in M. P. World.

D. W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

They're All In
"One Exciting Night"
Mystery
Secret Panels
Stealthy Figures
Tender Love
Roaring Comedy

MACK SENNETT

presents

BEN TURPIN *and*
KATHRYN McGUIRE

in

"THE SHRIEK OF ARABY"

Five Reels of Roars

The inimitable Mack Sennett comedy situations and the only Ben Turpin in a screamingly farcical feature length burlesque.

Still Going Strong

After four weeks of capacity business at the Symphony theatre, Los Angeles, with thousands turned away.

5,000 Feet of Laughs! Don't Let It Get Away!

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

MACK SENNETT

presents

MABEL NORMAND

in

"SUZANNA"

Directed by
J. Richard Jones

All the Necessaries for Box-Office and Audience

MELODRAMA—That grips and holds and makes your patrons talk to their friends and neighbors so that your business builds during the run.

ROMANCE—That thrills and delights and makes your people remember their own love affairs, and brings them back to see the picture again.

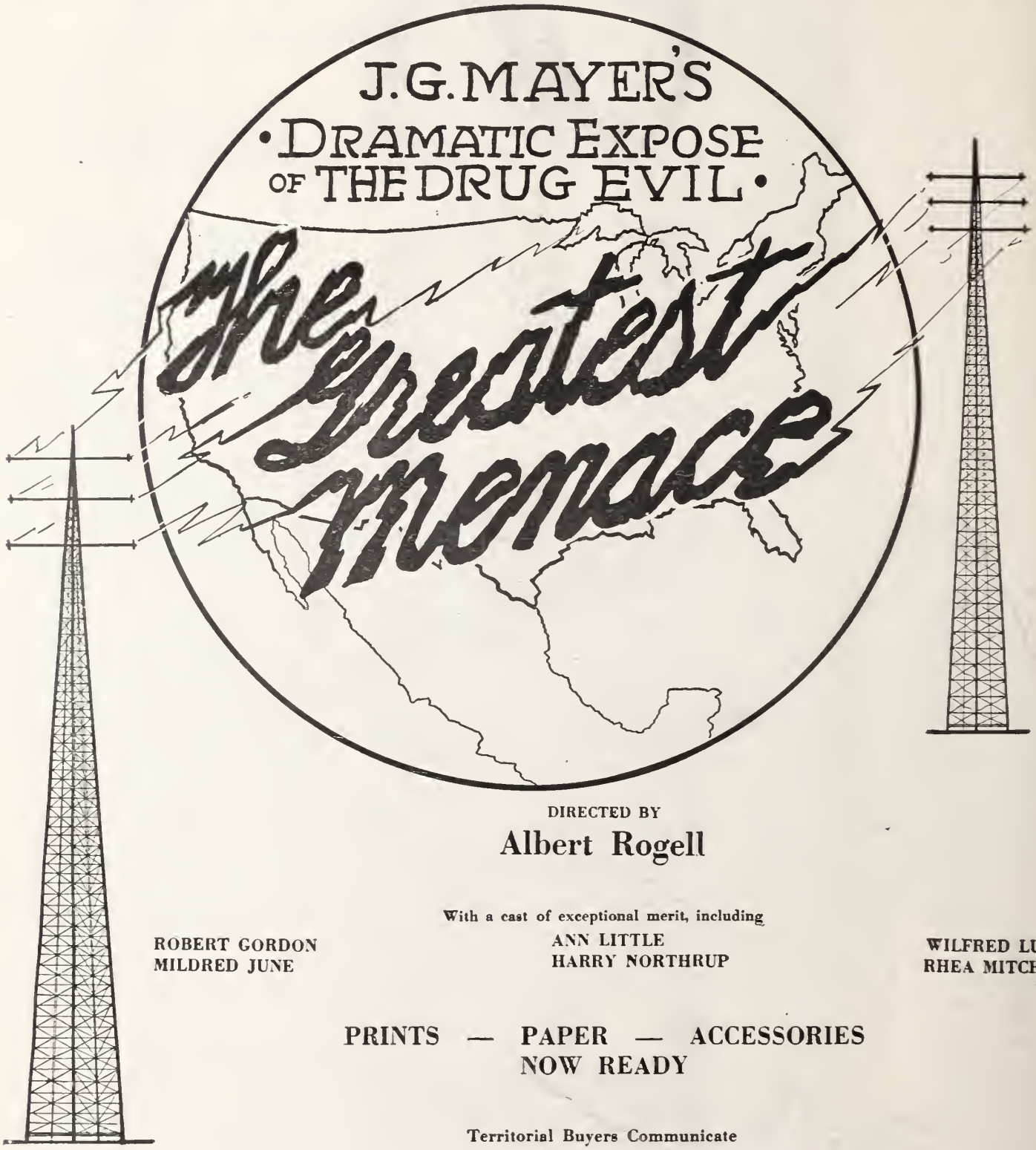
ADVENTURE—That stirs and excites and makes their hearts race and then almost stop, and sends your public away sorry it's all over.

COMEDY—That eases and relieves when needful and makes your spectators go out with praise for Mack Sennett, Mabel Normand and your theatre.

Producer and Star Both Call It Their Best Picture

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

BROADCAST THROUGHOUT THE LAND



DIRECTED BY

Albert Rogell

With a cast of exceptional merit, including

ROBERT GORDON
MILDRED JUNE

ANN LITTLE
HARRY NORTHRUP

WILFRED LUCAS
RHEA MITCHELL

PRINTS — PAPER — ACCESSORIES
NOW READY

Territorial Buyers Communicate

MAYER & QUINN

DISTRIBUTORS

Suite 509 1493 BROADWAY Bryant 2389

WARNER BROS
Classic of the Screen

BRASS

BY CHAS. G. NORRIS

DIRECTED BY
SIDNEY FRANKLIN

A HARRY RAPF
PRODUCTION

WARNER BROS.
Classic of the Screen

Is Your Wedding Ring—

The Feco Press Inc., N

F.X.B. Pictures Inc.
presents

Francis X. BUSHMAN and Beverly BAYNE

Those are magic money names for the nation's motion picture box-offices.

Magic names in public popularity. Magic names in insuring patronage.

Once more, after making millions of new friends across the nation through two years of sensationally successful routing over the entire Keith and Orpheum circuits, these two artists in person step back into the big motion picture houses for twelve weeks of personal appearances with their powerful, new motion picture production.

Modern Marriage

By Dorothy Farnum

From Derek Vane's Celebrated Novel "Lady Varley"

Directed by Lawrence Windom

Supervised by Whitman Bennett

For twelve consecutive weeks beginning April 1st we offer these two great favorites, supported by two other well-known players, enacting in person on your stage a dramatic fifteen minute episode from their big, gripping domestic drama, "MODERN MARRIAGE." For the three months of April, May and June they will bring flood-tide business into twelve great first runs. You personally will want one of these twelve weeks for your theatre.

Aside from these twelve weeks the picture itself will be released alone April 1st for pre-releases in all sections of the United States and Canada and will mean tremendous patronage for your theatre. No booking will be taken for the picture alone in the twelve lucky cities until the combination stage and screen attraction has been presented. In the supporting cast of "MODERN MARRIAGE" are these fine players: Ernest Hilliard, Zita Moulton. Roland Bottomley, Arnold Lucy, Pauline Dempsey, Frankie Evans and Blanche Craig.

American
RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

TRADE MARK REG. U. S. PAT. OFFICE

THE BIG Look what's

The EAGLE'S

Universal's Super Thril

FRED THOMSON

World's Champion Athlete and Natural Born Actor

to be r
by Cel

THINK what Fred Thomson means to every red-blooded American in your town—every grownup and youngster has been thrilled by his world famous athletic performances and now they can see him featured in one of the fastest thrillers ever made. Look at his record!

HE weighs 210 lbs. and is six feet two inches in height. He runs 100 yards in 10.1 seconds; broad-jumps 22 feet 6 inches; high-jumps 5 feet 10½ inches; pole vaults 11 feet 6 inches; puts the shot 45 feet; throws a 16 lb. hammer 165 feet and the discus 138 feet. He is holder of the world's all 'round record.

Written by Theodore Wharton, who made "The Exploits of Elaine," "Patria," and other serials.

Wait an

SURPRISE!

Coming!

TALONS

ing Chapter Play

ented
Laemmle

ANN LITTLE

Bravest and Most Daring Woman on the Screen

ANN LITTLE—the daring serial star, loved by millions of fans—has appeared in many big feature and serial successes and is known far and wide for her ability and daring.

SUPPORTING these two big stars you will find AL WILSON, the World's greatest stunt exhibition flyer. He is the only man who dares to leap from one plane to another without a rope ladder—standing without holding on the plane while it does the loop-the-loop, tail spin and other death defying stunts.

Directed by Duke Worne, director of many successful serials—a master of thrills and stunts.

Watch!!

Ernest Shipman
Presents

The Man from

Directed by
HENRY McRAE

produced by Dominion Film Co. Inc.

Glengarry

adapted from the greatest novel of red-blooded men and women ever written

story by RALPH CONNOR

WITH the great natural wonders of the upper Ottawa River, one of Canada's most beautiful sights as their background, Henry McRae staged this great story by Ralph Connor, of red-blooded men and women.

"The Man from Glengarry" as a book was a big seller and as a picture it will be a big money-maker.

To sit and see the thrilling scenes of the big log jams, the difficult feats of log riding by the river-man, the fight between "The Man from Glengarry" and Lenoir, the bully of the river, and the hair-raising rescue from the very jaws of death of a courageous girl, who, in an effort to save her lover fell into the river, at the mercy of the wild rushing logs on their way to the raging falls below, is to realize that here is a production really worth-while.

You Book The Best When
You Book This One.

it's a HODKINSON picture

And Still MORE of the Thousands of Exhibitors Who Receive Moving Picture World ALONE!

We take the "World" alone, as by filing your magazine it is easy to find just the show you are looking for by the index of same every two months.

REFOWICH BROS.,
Mahanoy City, Pa.

I prefer the "World"—decidedly so.

JOHN P. DIBBLE,
Park Theatre, Branford, Conn.

I cannot run my show without the Moving Picture World.

F. C. BREED, Manager,
Ideal Theatre, Blue Ridge, Ga.

Take no other paper, Moving Picture World is very good.

W. R. NAFZIGER,
Cleghorn Theatre, Cleghorn, Iowa.

I have been a reader of the "World" since back in the days of "The Index." Being a small-town exhibitor I find that the "World" is the only publication that really is of any benefit to exhibitors of my caliber.

EMMET NOLAN, Manager,
Star Theatre, Yates Center, Kans.

Have discontinued all other papers for my first love—"The World."

F. B. WELLS, Manager,
Opera House, Newberry, S. C.

Have tried them all, but invariably get the "World" ever since its inception.

W. D. FIELDS,
Lloyd Street Theatre, Chester, Pa.

It was good enough in 1907—and suits me now.

ART PHILLIPS,
Cozy Theatre, Tulsa, Okla.

Each issue of the "World" contains matter on every page of vital interest to the exhibitor.

REX THEATRE,
Corry, Pa.

Take no other, your publication is all we want.

ATHENS SHOW SHOP,
Newbern, N. C.

Take only the "World" now; "World" covers the field.

M. R. HERRING,
Community Theatre,
Winton, N. C.

"World" covers all features necessary. Take no other paper.

J. F. SCOLARO,
Olympic Theatre,
Cedar Rapids, Iowa.

Prefer the "World" for everything between the two covers, but specially the reports of pictures by different exhibitors.

FRANK STANLEY,
Tuscan Opera House,
Dixfield, Me.

All of its is helpful to any exhibitor. Subscribe for the "World" only.

O. L. MITCHELL,
Lyric Theatre, Crisfield, Md.

You CAN'T Cover The Field Without Moving Picture World

'Oh Boy! Look at this!'

The Omaha Daily News says:
"The audience *got more laughs* out of 'Bell Boy 13' which Douglas MacLean speeds through on the same bill at the Rialto, than Charlie Chaplin in 'The Pilgrim'"

And the critics call THE PILGRIM one of Chaplin's very best

Thomas H. Ince

presents the same laugh king who knocked 'em dead in "The Hottentot" in

"BELL BOY 13"

starring

Douglas MacLean

Directed by WILLIAM SEITER

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

"You can't be a crook again"

"You'll do as I say, or —"

"I will give my life to help you"

"I love you, but I can't marry you"

Then she knew his love was false

OLIVER MOROSCO'S BIG STAGE SUCCESS NOW ON THE SCREEN

Author .....Marie Conway Oemler
Dramatization by....Edward E. Rose
Directed by .....Wesley Ruggles

CAST OF CHARACTERS

Colleen Moore	*Wheeler Oakman*
Sam De Grasse	*Pat O'Malley*
Edwin Stevens	*Edith Yorke*
Lloyd Whitlock	*Alfred Allen*
Evelyn Selbie	*Charles E. Evans*
Robert E. Dunbar	*Nellie Park Saunders*

Little Wanda Phelps

The Story of America's Most Celebrated Crook, A Priest and Mary Virginia

For more than a score of years one of the foremost producers on the stage, Oliver Morosco has brought to the screen his genius for originality, suspense and climax. The picture was filmed in Natchez, Miss., so that there would be genuineness to the locale of this Southern story. In selecting the cast he personally sought to match up each of the book characters with actors who would step from the pages. And what a cast he gathered together. Just look over the list of names.

BOOK READ BY MILLIONS

When Marie Conway Oemler wrote the book, "Slippy McGee," she wove a story that immediately won immense popularity. It is now in its twelfth edition and has been read by millions. Mr. Morosco made a tremendous success of it on the stage and now has given the screen edition all his mastery of dramatic art.

A TASTE OF THE PLOT

"Slippy McGee" had outwitted the police, but he couldn't evade fate. It caught the cleverest safe-cracker in America, tossed him injured into a little parish house, and imprisoned him with butterflies, goodness and a girl's smile. A priest was his jailer and he shackled him with bonds more lasting than steel.

A First National Picture

FIRST NATIONAL PICTURES

"SLIPPY McGEE"

Worth the Whole Show

The New York Evening World

Says → "Buster Keaton's 'The Frozen North' is about as funny a two-reeler as one could ask for and even if it were the only thing on the bill would repay one for a visit to the theatre."

Look Over The Full List!
Have You Played Them All?

"COPS"
"MY WIFE'S RELATIONS"
"THE BOAT"
"THE ELECTRIC HOUSE"
"DAY DREAMS"
"THE FROZEN NORTH"
"THE PALEFACE"
"THE BALLOONATIC"
"THE PLAYHOUSE"
"THE BLACKSMITH"

Presented by Joseph M. Schenck
Written and Directed by
Buster Keaton and Eddie Cline

FIRST NATIONAL PICTURES

Coming

Buster Keaton

in

"The Love Nest"

Good Times Coming

with

NORMA TALMADGE IN "WITHIN THE LAW"

The great stage success by Bayard Veiller
Directed by Frank Lloyd

CONSTANCE TALMADGE IN "DULCY"

The laughing stage hit by George Kaufman and Marc Connelly
Directed by Sidney Franklin

We are pleased to announce that there are

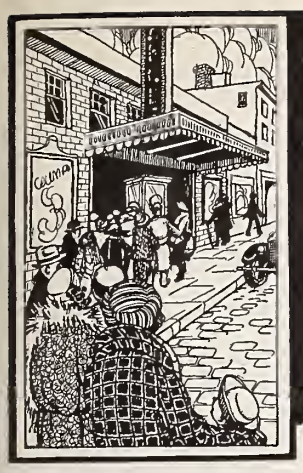
9 RELEASES COMING

From these brilliant stars for distribution through First National

The class of these forthcoming productions may be judged by the artistic and box office standards set by Mr. Joseph M. Schenck in "Smilin' Through," "The Eternal Flame," "East Is West," and "The Voice from the Minaret."

The biggest stars in the film firmament in a series of productions that exhibitors may anticipate with confident assurance as definite assets to their theatres, and, in fact, the whole industry.

Associated First National Pictures, Inc.



The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

The Editor's Views

IF this be advertising make the most of it. But, to us, the most important event of the week and of many weeks is one that will occur the day these words appear in type—the premiere of "The Covered Wagon."

We are waiting, and hoping, and "hunching" for "The Covered Wagon" to prove all on the screen that it has promised in anticipation.

Not alone because we like to see good pictures, nor alone because we would like everybody's productions to prove big ones—but because of what the conception of "The Covered Wagon" means to the industry in a broader sense.

The story of "The Covered Wagon" is not "just another story"; the picture should prove not "just another picture"; in conception, in type, and on the celluloid it is a human historical document—something not for the day, the month, or the year, but for the ages.

This is the screen's best field—and the task well done will redound to the credit of all within the industry.

This is the screen's most courageous phase, daring to tackle a big IDEA. A rest from the hokum, the trickery, the shallow sleight of hand.

We are waiting, and hoping.

SAM BULLOCK is complaining that the producers in New York seem to have forgotten that Ohio is on the map, and very much and very irritatingly on the censor map.

We don't like to hear this, especially from Sam Bullock, because we know that Sam is not given to idle windjamming, but generally has a basis for his views.

And, as Sam says, "Ohio, the birthplace of the dinged thing," is surely the spot to concentrate censor attentions.

Sam has been on the battleground in Columbus for five weeks and has evidently had his hands full. There has been a Theatre Inspection Bill—with fee for said inspection, of course—a Sunday Opening Bill, and what not.

Next Monday morning finds the censor repeal bill coming up for third reading. Let's see what happens.

ARTHUR BUGG, of the Model Theatre, Midland, Ontario, Canada, is the latest exhibitor to favor us with the exchange of arrows in a local battle with a national distributor who appealed direct to the people of the exhibitor's town to arouse interest in his product.

And it must be stated frankly and emphatically that in Midland, Ontario, the exchange resulted decidedly in favor of the exhibitor.

It is impossible to tell any national manufacturer, whether his product be crackers, automobiles or moving pictures, that he has not the right to send his appeal direct to the consumer where he finds other channels closed.

National magazine advertising has this intention; direct-by-mail work does not differ in principle.

But the distributor who uses this weapon must do so with the full knowledge that the odds are strongly on the side of the exhibitor. Especially so, as in the case of Exhibitor Bugg, where the local theatre is already showing a very strong selection of pictures.

The exhibitor is a local figure, a man in whom his neighbors have confidence. If Mrs. Jones receives a letter regarding motion pictures she is very, very apt to accept the explanation of it given by her authority on motion pictures—Exhibitor Smith. And always certain to side with the Hometown man against the New Yorker.

So the distributor calling this sales weapon into play must consider its possibilities as a bomerang. It is his trump card, and if it loses—he will find it difficult to call for a new deal and a new start to the game.

No sales method that ANTAGONIZES the dealer is sound.

The dealer is here today, tomorrow, and next year; the consumer's mind is yours for only the fleeting moment that your appeal is before him.

Robert E. Welsh

Moving Picture WORLD

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ROBERT E. WELSH—EDITOR

Editorial Staff: John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, exhibitor news; T. S. da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: W. P. Milligan.
Manager of Circulation: Dennis J. Shea.

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Member National Publishers Association.

EXCLUSIVE READERS

Moving Picture World is the only trade paper that week after week is presenting conclusive evidence of the strong proportion of its circulation that is EXCLUSIVE.

The real test of circulation. Not—how many gross copies do I get—

But—

How many possible customers do I MISS ENTIRELY the week my sales message is not in that publication?

Page 396 of this issue has the latest instalment in the steadily growing chain of EVIDENCE. Evidence that—

You CAN'T Cover the Field Without Moving Picture World.

Bill Creating Censor Board in Texas Gets Unfavorable Report

A BILL to create a state board of motion picture censors in Texas under the supervision of the Railroad Commission was introduced in the Texas Legislature, now in session at Austin, Texas, by Representatives Stroder and Greer. Just exactly why the censorship should be under the supervision of men versed in railroad matters was not clear to exhibitors in the Southwest. The bill received a unanimously unfavorable report. It was almost identical with killing the measure.

The measure provided that before any film should be delivered to the consignee it should first be examined by employes of the Railroad Commission, and if additional examiners are needed, the bill provides that they may be designated. For the examination fees were provided of $1 per $1,000 worth of film examined. Violations were also provided with a fine of from $25 to $300 and from one month to one year in the penitentiary, or with both fine and imprisonment. The board would approve only films "of a moral, educational, amusing and harmless character."

Another bill presented at the present session of the Legislature sought to levy a gross receipts tax upon athletic parks, motion picture shows and cold drink stands. This bill was by Mr. Stroder and had a very short life. It was introduced in the morning and reported unfavorably by committee in the afternoon.

Two other bills seeking to increase the taxes on amusements in Texas received favorable reports in the lower house and are up for final action as this is written, the next to the last week of the present session of the Legislature. These two bills propose further taxes upon menageries, circuses, carnival shows and theatres, both traveling and permanent. Strenuous opposition from exhibitors and legitimate showmen, as well as the carnival men, has been fought against these measures and battle will be fought before action one way or the other is taken on them.

Texas motion picture men had a representative at a recent hearing on the two bills in question and this representative told the Legislature that the number of picture theatres in Texas has decreased from 700 to 600 in 1922 and that many small towns now have no such places of amusement.

Saenger and Richards File Answers to Federal Complaint

ANSWERS to the amended complaint recently issued against Famous Players-Lasky, Realart, Stanley Company, Black New England Theatres, Inc., Southern Enterprises and Saenger Amusement Company, and others, are beginning to come in to the Federal Trade Commission, the first to be received being those of the Saenger Amusement Company, Inc., and Ernest V. Richards, its vice-president and general manager.

The answers are identical, denying knowledge of the allegations of the first three paragraphs of the complaint and denying any connection with the things therein alleged. It is denied that either respondent has conspired and confederated with the other respondents or with any other person, firm or corporation to unduly hinder competition in the production, distribution and exhibition of films, or to control, dominate, monopolize or attempt to monopolize the motion picture industry.

The respondents also deny that they entered into any program with the other respondents or with any other person, firm or corporation for acquiring or controlling, by purchase or otherwise, motion picture theatres throughout the country, or of compelling and coercing exhibitors to book and exhibit all the films produced or distributed by Famous Players-Lasky or of inducing or compelling such exhibitors to book a substantial number or block of films unless the exhibitor would also book a substantial number or block of their films, the exhibition of all of which would take up either the whole or a large portion of their exhibiting time, and close their theatres to the films of producers or distributors who are competitors of Famous Players-Lasky.

The answers ask dismissal of the complaint, for costs, and for general and equitable relief.

Bars Use of Catalogues

Trade Commission Says They Can't Be Used to Pay Admissions

Mail order catalogues are not proper payment for admission to moving picture theatres, according to a ruling by the Federal Trade Commission, Washington, D. C., in the case of the Chamber of Commerce of Missoula and the Northwest Theatres Company, of Missoula, Montana.

The commission held that the Northwest Theatres Company, in collusion with and approval of the Missoula Chamber of Commerce, accepted from children mail order catalogues as payment for admittance to moving picture shows in a theatre controlled and operated by the theatre company. The catalogues so collected were subsequently destroyed by respondents, and this act, the commission declares, removed from the hands of many of the residents in and around Missoula, Montana, mail order catalogues from which they had been in the habit of ordering goods, thus materially reducing the probability of competition for local concerns with the concerns whose catalogues had been so destroyed.

Goes to American

J. Leon Brandmarker has severed his connection with Fox Film Corporation, N. Y., Exchange, and has connected with the American Releasing Corporation. He has been placed in charge of territory north of 110th street under the managership of Rudolph Berger.

Crandall Organization Works Up Children's Interest in Serials

SELLING a serial to the children, and in that way keeping their patronage for fifteen weeks at a time, is a problem that has just been solved, apparently, by the Crandall organization, Washington, D. C. To the Moving Picture World correspondent it was explained that the Crandall Amusement Company has considerable trouble in getting what is known as a children' matinee.

They realized that they were not getting their percentage of the children's business at their Saturday matinees, and accordingly took the matter up in their managers' conferences to figure out how this situation could be remedied. It was finally decided to try out a plan of adding features that would have a particular appeal to the juvenile trade. It was explained to the Moving Picture World correspondent by Nat Glasser, manager of Crandall's York Theatre, and superintendent of equipment for the Crandall circuit.

"As you know," said Mr. Glasser, "we were formerly opposed to serials. We thought that because our houses are in first-class localities they would not go. However, we decided to try them out with the idea of getting the children interested in them.

Did Extensive Advertising

"Our plan calls for the showing of the serials on Saturday afternoons only. We were very much surprised to note that not only were they followed throughout the time of their exhibition to completion, but greatly appreciated by a large number of adults who accompanied the children.

"In order to sell a serial for the fifteen episodes, and it is really necessary to sell the first one, we figured we must make it as attractive as possible, and we did that in this way. Prior to the first week of the serial we advertised with handbills distributed around the schools, and in addition with slides thrown on the screens of all of our theatres, stating that in addition to the serials we would give hem a feature picture, a good comedy, and some vaudeville entertainment.

"We first started out with a Punch and Judy show. This was a very good added attraction for the kiddies. As a matter of fact, it brought many of the parents, and we received compliments from them for trying to please the children. The result was that the parents were our boosters as well as were the children, and they knew that by sending the children to one of these shows they would be well taken care of, and would not see anything that was objectionable. The man who put on the Punch and Judy show could work two houses in one day, and we would start our serials simultaneously at two houses, following up at the other houses on succeeding Saturdays.

Filled to Capacity

"When we started the first episode we were filled beyond capacity. After that the business held up without the added attraction to continued capacity houses, mostly composed of children. We were very careful in the selection of the serials and the features that were shown on that day, so that they would in no way be objectionable, and that the people might have faith in us and permit the children to continue their patronage.

"On the occasion of the starting of the second serial we gave them a marionette show, and we advertised its coming the same way as we had taken the previous serial and Punch and Judy show. This time we had a much greater attendance than on the occasion of the first serial, which to us, showed that the parents and children were taking quite an interest in what we were trying to do for the neighborhood.

"The expense of putting on these added attractions does not at all compare with the amount of business we are able to do as a result thereof. The feature picture that is shown at the afternoon performance for the children is also shown at night for the adults. It is surprising how much business the children drum up for us. The manager of a house has to ingratiate himself with the children. If he is known as a good fellow in the neighborhood among the children, the latter can do a great deal of good for him. We are doing everything in our neighborhood houses to gain the good will of the children, and Crandall's Theatre is a household word with them."

A Compromise of Censorship Situation Rumored in Albany

DESPITE the fact that one member of the committee before which the censorship hearing was held at Albany, N. Y., last week, has openly stated that the bills will not be reported out of committee and go to a vote, others in a position to know and speak from an authoritative source, declare that the bills will be reported out the latter part of this month and go to a vote. The outcome of no bills thus far introduced is awaited with more general interest than those dealing with the censorship problem.

Along legislative corridors of the State Capitol, talk is heard of a possible compromise in the situation. While it is generally admitted that the bills can be passed in the Senate, there is grave doubt as to the Assembly. It was said a day or so ago that Governor Smith had talked over matters with certain ones from whom he frequently seeks advice. While Governor Smith openly advocates the abolishment of censorship and the wiping out of the Commission, he finds himself confronted with a Republican Assembly.

There is some talk that the present censorship commission may be abolished, and that while censorship must be endured for at least a year more by reason of the Republican Assembly, that the law will be handled or administered by the State Tax Commission. Owing to the fact that the Commission is really a revenue producing body, it could readily come under the direction of the Tax Commission.

Meanwhile, official Albany is awaiting some word from the committee as to whether or not it intends to report the bill out and let it go to a vote.

Censorship Bill Out of Committee

The Walker bill seeking to repeal the present motion picture censorship law in New York State has been reported out of committee on the Senate side, but thus far has been ignored by the Assembly Ways and Means Committee.

The recent hearing was held before a joint legislative committee. In reporting the bill out, the Senate Finance Committee stood 11 to 2, the vote being along strict party lines, Senators Lusk and Hewitt, the Republican members of the committee, voting to kill the repeal measure. The bill is being regarded from a political standpoint only.

The Assembly Ways and Means Committee is not expected to report the bill out. The Democrats have little hope of passing the bill in the Assembly, but in the Senate the Democratic majority will pass the bill. It is generally conceded, however, that the political complexion of the present commission, will undergo a change in the near future.

Sign With Paramount

Mary Astor and Glenn Hunter to Play in Paramount Pictures

Glenn Hunter, whose portrayal of the screen-struck boy in "Merton of the Movies" has been one of the biggest Broadway hits in years, has just signed a five-year contract to star in Paramount Pictures, according to an announcement by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

Mr. Hunter will be probably the youngest male screen star. It is said that the type of stories, support and production resources put at his disposal by Famous Players determined him to be a Paramount star.

Mr. Hunter's first picture will be "This Side of Paradise," F. Scott Fitzgerald's story of American youth. The novel will be adapted to the screen by Mr. Fitzgerald himself.

Mary Astor will appear in support of Mr. Hunter in his first picture. Miss Astor, whose beauty, youth and unusual ability have caused film critics to predict a brilliant film future for her, has just signed a five-year contract to play in Paramount pictures.

"The engagement of Miss Astor," said Mr. Lasky, "follows a search of several months for just the type of girl we wanted to take leading feminine roles in some of our pictures."

Stuart-Rice Wedding

Miss Doris Carolyn Rice was married to Lawrence Finn Stuart in New York, February 24. Mrs. Stuart is the daughter of Mr. and Mrs. Clarence Bertrand Rice. Mr. Stuart is a member of the Goldwyn exploitation staff. He was formerly connected with the Hulsey circuit in Texas, and is a brother of Herschel Stuart, managing director of the Missouri Theatre, St. Louis, Mo.

Exhibitors Put Up Stiff Fight Against Daylight Saving Bill

HARRISBURG, PA.—(Special)—A delegation of exhibitors from all parts of Pennsylvania on Tuesday, March 13, journeyed to this city to attend a special hearing on a bill now before the Legislature having for its purpose the establishment of the daylight saving schedule. The bill which has caused more than mere passing interest, is now in the hands of the committee on judiciary, before which the hearing was held. The proponents of the bill were made up of bankers, sporting goods manufacturers and church authorities, while the opposition was made up of film men representative of all branches of the business, the theatrical business, farmers and labor leaders who spoke for the union forces of the State.

George Aarons, secretary of the M. P. T. O. of Eastern Pennsylvania and Southern New Jersey; Charles Goodwin, Fred Harrington of Pittsburgh and many others attended the hearing, which developed into a spirited affair. While the opposition was the stiffest ever lined up against the daylight saving movement here, it is not believed that the bill will be killed. Daylight saving, according to those who opposed that schedule, brought a loss of many million dollars not only to show business, but to other industries as well. Daylight saving together with the coal strike last year had the tendency of putting many exhibitors out of business, it was said at the hearing.

READING, PA.—(Special)—Regardless of the status of the State-wide movement for a continuation of the daylight saving program, this city will not change its timepiece. This decision was returned as a result of the municipal elections last November when daylight saving was made a political issue and constituted one of the many local propositions on which local voters were called to vote.

T. Rogers Lyons Tells How to Keep from Paying Music Tax

TAX dogging when the tax is imposed by the supreme power of the State is criminal, but dodging a tax that is imposed by greed and by virtue of the fact that the greedy combine has the power to enforce that tax is the right of all who wish to assert their independence, and who desire to protect their own rights," says T. Rogers Lyons, editor of Musical Times, Lansing, Mich., in an arraignment of the music tax.

"The right to collect royalties by the owner of the copyright has been established by the Supreme Court of the United States, from all those who use copyrighted sheet music at places where an admission is charged, or pay for the entertainment is received," Mr. Lyons says. "Therefore the Music Society has the legal right to do what they are doing in associating for the purpose of making these collections. This society contains about twenty-five music publishing houses.

"Outside of this society there are four times as many music publishers who are not only willing but are anxious to have all the hotels, restaurants, theatres and moving picture houses use all of their music that the players in these places desire, without any royalty or payment whatever.

"The way to enable them to do this lies with the publishers of sheet music who are not members of the Society of Composers and Authors. It is suggested that each publisher who desires to have his productions publicly played to print on all new offerings and rubber stamp on all old ones these words:

COPYRIGHTED 1923
THE SMITH JONES BROWN COMPANY
Performing rights in all places where admission is charged are hereby specifically released.

"This done, it is patent that any orchestra, singer or instrumentalist may use music thus branded just as he has been in the habit of using music with no thought but of the pleasure the rendition of same will be to the hearers, and the certainty there can be no comebacks.

"If twenty publishers adopted the plan here suggested, that in itself would liberate enough 'tax-fee' music to smash the present strangle hold of the society to smithereens. They must hold the theatrical business to live."

Graham's Daughter to Wed

Announcements have been received at the home office of the Famous Players-Lasky Corporation of the forthcoming marriage of Dorothy Cecil Graham, the daughter of Mr. and Mrs. John Cecil Graham, of 40 Park Lane, London, to Bernard Morris Greenhill, also of London. The ceremony will be solemnized Wednesday, April 4, at 2:30 o'clock, at St. Margaret's Westminster, following which a reception will be held at Claridge's.

Miss Graham's father is the general foreign representative of the Famous Players-Lasky Corporation and the managing director of the company's British organizations. Mr. Greenhill is well known in London social and business circles.

Speaks on Censorship

Brady Says Industry Must Work Hard to Kill It

At this week's luncheon of the Associated Motion Picture Advertisers Peter J. Brady was the principal speaker. Mr. Brady, an influential labor union official and well known in the motion picture industry on account of his friendliness and hearty support in past years, spoke to a large audience. His talk ranged on many matters, the most interesting part to many being what he had to say about censorship.

Says Meeting Poorly Handled

Mr. Brady criticized the meeting at Albany this week before the Legislative Committee, saying it had been very amateurishly handled, but that the other side had been just as badly mismanaged. He said that there was a great deal of work to do if the motion picture industry expected to be successful in its hopes to have the censorship bill repealed; that work would have to be started immediately to carry information and appeals right through the state, particularly to the towns where the legislators make their homes. Unless this is done, he said, the chances are that the censorship bill will remain on the books.

Mr. Brady also described at some length the plans for the new Trade Union Bank, and, judging from the applause, the publicity and advertising men of the motion picture industry will be earnest supporters of the new venture.

No Distribution Change

Schenck Says West Will Be No More Than Producing Center

Joseph M. Schenck, producer of Norma and Constance Talmadge First National releases, who is building up a big producing organization in Hollywood, says frankly that he does not vision Los Angeles as the future centre of motion picture distribution.

The product distributed is not bulky, he points out, hence production has centered in Los Angeles and will always remain there, but distribution will remain centered in New York, he believes. For one thing, the existing machinery is deeply rooted in New York's business and financial life, and the nation's greatest population centers are in the East—the "centers of consumption." Then, too, he believes New York's approval of a screen play adds greatly to that play's value in every other city and town.

New York Success of Great Value

"If we have successful New York premiere, and a long New York run, a picture is a commercial success," he declares, "the mere fact of a New York success is of inestimable value in advertising. At least 500,000 strangers arrive in New York daily—some for business, some for pleasure and some for both. After long or short stays they return to their homes, and if they take word home that a certain film is a New York success, why, that word passes rapidly and assures a long line when the picture reaches the place in which it has had favorable word-of-mouth advertising."

Signs New Contract

Carey Wilson, who has been an associate editor in the Goldwyn scenario department for nearly two years, has signed a new contract by the terms of which he remains with the Goldwyn organization as associate editor for another year. He was made an associate editor at the time June Mathis was engaged as editorial director, and has prepared the continuity for a number of the Goldwyn pictures.

A New Talking-Movie

Lee De Forest Has Invention Which Photographs Sound

Photographing sound was demonstrated to be a practical accomplishment at the Hotel Astor Saturday night, March 14, when Lee De Forest exhibited his invention, the Phono-Film. By this process it is possible for all sound necessary to make motion pictures complete entertainment to be reproduced on the film itself. Human voices and musical accompaniments are recorded.

At a demonstration which Dr. De Forest gave in his studio Tuesday he showed a Spanish dance on the screen in which the orchestral accompaniment seemed to come with uncanny perfection from the screen itself. A piano recital followed in which the movements of the artist's fingers could be seen to correspond minutely with the music.

The taking of these films requires an elaborate machine, but the reproducing needs only a small device attached to the ordinary projection machine.

A demonstration for the benefit of the trade press will be held at Dr. De Forest's headquarters, the old Talmadge studios at 318 East 48th street, Monday, at 3 p. m.

1923 Year Book Issued

Kinematograph Puts Advantageous Information in Industry's Hands

The Kinematograph Year Book for 1923 has just been issued, and contains a wealth of information helpful to all lines of the industry. This is the tenth yearly issue of the Year Book and particular pains have been taken to revise and bring up to date the theatre directory and lists of new films that were trade shown or released during the year.

The latter are of real value not only to members of the trade, but also to picture-goers, press contributors and others anxious to learn when any particular subject may be expected at the theatres, the actors appearing in it, the firm by which it is handled, etc. British films are especially indicated. The office of the Year Book is at 85 Long Acre, London, W. C. 2.

Police Chiefs Invited

Asked to Aid in Making Film to Fight Narcotics

Chief of Police Philip T. Smith, of New Haven, Conn., president of the International Association of Chiefs of Police, has dispatched letters and telegrams to the members of his organization inviting them to go to Hollywood and assist in the filming of "The Living Dead," Mrs. Wallace Reid's picture on the narcotic evil.

The action of Chief Smith, who has prepared monographs on the subject and is recognized as an authority, marks the adoption of the film as the official one of this world-wide association in the fight against drugs.

Signs Ethel Shannon

B. P. Schulberg has announced the first of a number of contracts he expects to close securing the exclusive services of actresses to be featured in Preferred Pictures released by the Al Lichtman Corporation. He has signed Ethel Shannon.

The long term agreement giving Preferred Pictures exclusive control of Miss Shannon's screen work is the third step in the formation of a permanent stock company. Kenneth Harlan and Gaston Glass were Schulberg's first acquisitions.

The Work of the Censors

OHIO exhibitors are finding much to cuss and discuss these days in connection with the State Board of Censors. This august body of picture potentates, sitting on the throne at Columbus, in addition to banning films in their entirety, likewise wields a wicked pruning knife on the few films that get by.

According to reports, many of the original films can scarcely be recognized after their operations at the hands of the cinema surgeons. F'rinstance, the changes and eliminations in Gloria Swanson's latest picture cover 16 inches of closely-typewritten, single-spaced typewriter paper.

Certainly "The Impossible Mrs. Bellew" must be a very respectable lady by the time the Ohio film mentors get through. Here is a sample of the changes: "Cut out subtitle, 'Horace Porter, an attorney, to whom victory is more important than the honor of his profession,' and substitute, 'Horace Porter, an attorney, to whom victory at any cost is a virtue.'" In passing "The Mysterious Eyes of the Ku Klux Klan," the censors say: "This film was rejected in its original form on account of its containing propaganda for the Ku Klux Klan. As reconstructed, and with the additional eliminations ordered, the film contains no propaganda either for or against the Klan."

So there you are.

Plans Started to Organize New England Theatre Owners

PRELIMINARY plans for the organization of the New England motion picture owners into a compact unit to combat the so-called machinations of the big producer and distributor interests of the country, were perfected Tuesday afternoon, March 13, at the Copley-Plaza Hotel, Boston. This unit, it is indicated, will become a part of the new organization known as the Motion Theatre Owners' Distributing Corporation, the purpose of which was endorsed by the gathering and some of the regional directors were named.

Officers and members of the executive committees of the six New England state units of the Motion Picture Theatre Owners of America, together with other theatre owners, in all representing one hundred and twenty New England motion picture theatres, attended the mass meeting. They greeted with enthusiasm National President Sydney S. Cohen of the M. P. T. O. A., and William A. True of Hartford, Conn., president of the Connecticut unit of the latter organization, as well as president of the new theatre owners' distributing association, who were the principal speakers. Jacob Lourie of Boston, president of the Massachusetts' unit of the M. P. T. O. A., presided. A luncheon preceded the meeting.

The mass meeting had been called primarily to discuss the affairs in theatre-owner circles which have come into prominence since the Washington convention, particularly as they relate to business methods in vogue in different sections of the country which are believed to imperil the business safety of the independent theatre owner, especially in New England. The plan also was to point out how other independent forces in the industry are prepared for concerted action and to suggest this method as one to be safely followed by the New England theatre owner for his own protection.

President Cohen explained at some length the activities of the national organization since the Washington convention, and discussed minutely the conditions that obtain in the industry in different parts of the country. He charged that certain business methods of leading producing and distributing elements are placing in jeopardy the interests of the independent theatre owner.

President True explained minutely and explicitly the object of the new disturbing organization of theatre owners, and offered it as a ready-to-hand solution of some of the serious problems now facing the New England independent theatre man.

During the discussion on the producer-owned theatre, it was declared that statistics show that such interests represent only about 10 per cent. of the purchasing power of the New England theatres, but that they are so well organized as a minority that they function definitely because of the lack of organization among the individuals who form the remaining 90 per cent. of the theatre purchasing power of the territory.

Following the address a rapid-fire series of questions were answered by both Mr. Cohen and Mr. True, and a plan was outlined for the functioning of the independent interests of New England, whereby a definite organization, organized and operated by and for them, will work along definite lines and co-operate with the independent producers and independent distributors throughout the New England zone. Mr. True was invited to head such a new organization, and took the question under advisement.

Gets O'Reilly Gift

There is a handsome bronze desk set on the desk of Commissioner Gilchrist, head of New York State Tax Commission, occupying nearly one-half of the fourth floor of the State Capitol. The set was presented to Mr. Gilchrist last Tuesday by Charles L. O'Reilly, head of the Motion Picture Theatre Owners of New York State. Mr. Gilchrist was formerly connected with the Department of Licenses in New York City.

Exhibitors Look for Big Year, Says Grainger Back from Trip

JAMES R. GRAINGER, of Goldwyn Pictures, is home from a ten weeks' trip to that firm's branch exchanges and to the studios in Culver City, Calif., brimming over with enthusiasm at the film outlook in general and as it applies to his firm in particular.

"The coming year is going to be one of the biggest years motion pictures have ever seen," said Mr. Grainger. "The exhibitors are making money and are eager to buy the biggest and best pictures the market affords. They are realizing as never before that the public is shopping for its amusement fare and that it is picking out the films which are unusual and big to patronize rather than the old-style five-reel program film.

"I base my prediction of one of the biggest years in the history of the industry on the following facts: (1) the big feature pictures which the exhibitors are demanding and for which they are willing to pay adequate prices; (2) the big demand for popular novels and plays to picturize; (3) the big demand for leading men and women by the various companies; (4) the increased physical equipment of various producing concerns; (5) in six days Goldwyn has signed 2,084 contracts for showings—with nearly one-sixth of film theatres of the country.

"Goldwyn, for instance, is building two new stages on its lot at Culver City, bringing the total up to nine. Eight pictures were in production when I left the studio with more in the preparatory stages. We will need these new stages for the program in view for the coming season. Eleven directors are now under contract and they will practically all be making pictures at the same time. Other studios have been adding to their facilities.

"The activities at the Goldwyn studios is marvelous. When I left on the return trip to New York the number of persons on the studio payroll was 1,200, an increase of 400 from a few weeks previous to that time."

Brockwell Finds Exhibitors Optimistic Over the Future

FLOYD BROCKELL, manager of distribution of Associated First National, who is on a long tour of inspection, declares he has found producers and exhibitors optimistic wherever he went. He spoke about his trip during his stay in Los Angeles.

"The thing that is making exhibitors feel good about the present and the future of the industry is the fact that they are getting consistently good pictures and the public being satisfied with the high class entertainment now being offered is going to the picture houses more than ever. The coming of the independent producers into the field has been a big boom to the industry because the independent product has been exceptionally good.

"In Los Angeles the studios are humming with activities and the independents form a big proportion of the big work. They are making pictures with stories as a general rule and not pictures with stars. This, of course, excepts producers like Joseph M. Schenck, who has and is producing some of the finest pictures exhibitors have seen and will get with Norma Talmadge and Constance Talmadge.

"Generally, however, the independent producer is keeping busy the best actors and actresses on the Coast. He is striving first to give the exhibitor a picture with a good story, and second, to back that story up with a cast of names that have merited great popularity with the motion picture-going public. It seems to me that the star system is getting out of date and that we will have in the future only those stars who have real ability.

"This doesn't mean, as I see it in this production center, that there will never be new stars, but it does mean that the new stars that come to the front will have to have real box office merit.

"An indication of the big future business some exhibitors are expecting is seen in the fact that many magnificent picture houses are being erected in many centers.. Certainly these men would not put hundreds of thousands of dollars into new enterprises if they were not assured that the new pictures to be made would give them a profit on their investment. Men who go into the business of building big picture houses learn the facts first and build afterwards.

"Naturally, I have heard most about First National future releases, and I have found exhibitors inquiring interestedly about such pictures as 'Within the law, 'Ashes of Vengeance,' 'Dulcy,' 'Isle of Lost Ships,' 'Trilby,' 'Toby Tyler,' 'Penrod and Sam,' and I found particular interest in the new Carewe picture, 'The Girl from the Golden West.' The stage play and the opera being known everywhere, exhibitors expect this one to have a wide appeal at the box office. Wherever Carewe's first picture, 'Mighty Lak a Rose,' has been shown, it has done well.

"I might say, too, while speaking of First National, that I was well pleased with the optimism and enthusiasm of the men in the field who were naturally as much interested in the future product as were exhibitors with whom I talked."

Mr. Brockell is expected to return to New York shortly.

Hoffman Off to Coast

M. H. Hoffman, vice-president and general manager of the Truart Film Corporation, as well as directing head of the Tiffany Productions, Inc., producers of the Mae Murray pictures, left for Los Angeles at the beginning of the week.

Mr. Hoffman's journey to the Coast is in connection with several important matters of the Truart. Mr. Hoffman will be gone for two or three weeks.

Prettyman Appointed

W. B. Frank, general sales manager of Associated Exhibitors, announced this week the appointment of D. Prettyman as branch sales manager in Salt Lake City, succeeding L. J. Baratte, deceased. Mr. Prettyman is a veteran in the sales end of the industry.

No Action on Love Bills

Measures Affecting Miniature Picture Apparatus Still in Committee.

The bills introduced in the New York State legislature by Senator Love on February 5, relating to miniature picture apparatus and the requirements for such machines, are still in committee and show little signs of being reported out.

The bill introduced on February 27, by Senator Levy, relating to theatrical performances in first class cities on Sunday, is also in committee.

The same is true of Assemblyman Miller's bill, imposing an annual tax on the gross receipts of motion picture theatres and other forms of amusement.

A bill was introduced in the Senate on March 7, relative to a lien on film laboratories.

Re-Elected President

Fred Levy has been re-elected president of the Associated First National Pictures of Kentucky and Tennessee. Other officers elected were Lee Goldberg as secretary and treasurer; Paul Krieger, general manager; Leo F. Keiler of Paducah, vice-president. On the board of directors are John B. Stout of Danville, Mike Switow of Louisville, L. S. Martin of Ashland and I. Libson of Cincinnati. All of these are prominent exhibitors in the two states. Fred Levy, the president, is owner of over thirty theatres and president of Levy Brothers. He is in favor of Louisville as the ideal distribution point for the entire section, as almost all Kentucky and Tennessee theatres are served from Louisville.

Thomas Leaves for Coast

Clark W. Thomas, general manager of the Thomas H. Ince Studios, left for Los Angeles this week after a business trip to New York which lasted almost three months. Before departing Mr. Thomas gave out a statement in which he briefly outlined the plans of the Ince Studios and said:

"We believe that what the public wants right now is the big story for the screen. The so-called 'star system' is a condition of the past. There are only about five really big stars today. The public has shown what it thinks of the 'star system' and the 'live wire' producer, who always has his ear to the ground, is beginning to respond to public demand by turning out the big story, with capable actors in the cast."

Reorganization Complete

Last word information has been received from the executive offices of the Selznick enterprises to the effect that a complete reorganization has just been effected of both the Select and Selznick companies and their subsidiaries, and that a detailed statement will be made public next week which will include the plans of the new organization and its personnel.

Starts Work on Theatre

Construction has begun on a new Loew theatre, to be located at Burnside and Walton Avenues in the Bronx. The theatre, expected to be completed by September of this year, will be devoted exclusively to the presentation of motion pictures. It will seat 3,000 and will cost more than $750,000.

Krock Joins Hays

Arthur Krock, of the Louisville Courier Journal, will join the staff of Will H. Hays on April 1.

Rapf's Tribute

**Los Angeles, Calif.,
March 13, 8:06 A. M.**

**Roger Ferri,
Care Moving Picture World,
516 Fifth Avenue,
New York City:**

Have just seen copy of Moving Picture World, March 10. Congratulations upon your wonderful get-up on Who's Who in Independent Field. The independent producers owe you a great deal of encouragement for your boost for the independent market.

HARRY RAPF.

American Films Best

Brazilians Prefer Them to All Others

The overwhelming superiority of American films in the Brazil market is strikingly demonstrated in the report of the Brazilian board of censorship for the year 1922, received by John L. Day, South American representative of the Famous Players-Lasky Corporation. Of a total of 1,341 pictures imported by Brazil during the last year 1,058 were from the United States and the remaining 283 were divided among twelve countries.

Statistics collected by Dr. Roberto Etchebarne, head of the Brazilian police censorship, show that 79 per cent. of the films imported were from the United States. This was an increase of 8 per cent. over the previous year.

"From the viewpoint of morality," says Dr. Etchebarne in discussing the commission's work, "the American pictures hold first place in Brazil. This fact, together with their wonderful sets, directing, artists and photography, justifies their universal preference throughout the country.

Planning for Export

Germans Making Films With International Appeal

German producers have developed the educational branch of the industry to a considerable point, according to a report received at the Department of Commerce, Washington, D. C., from William E. Daugherty, assistant trade commissioner at Berlin, and they are hoping to find increasing popularity in export markets.

Natural sciences, technical subjects, as well as travel, play and sport, have been found especially fitting for filming. Mathematical subjects have also been filmed, and one of the interesting accomplishments in this direction, the report states, is a motion picture attempting to explain the very complicated and difficult Einstein theory of relativity. Another notable film of this type, now being shown in Berlin, pictures Steinach's process of rejuvenation.

Trowbridge Returns

Carroll S. Trowbridge, general manager of Allied Artists, Inc., Ltd., with headquarters in London, has just returned to New York City after nine months abroad. Mr. Trowbridge came to this country for business conferences with Hiram Abrams, president of United Artists Corporation. During Mr. Trowbridge's stay abroad he travelled extensively throughout the whole United Kingdom, in the chief cities of which Allied Artists has branch offices.

Pathe to Handle Ben Turpin and Mack Sennett Comedies

IN the signing of a contract between Pathe Exchange, Inc., and Mack Sennett, for the release of thirteen two-reel Mack Sennett comedies during the year, and the release of six or eight Ben Turpin two-reel comedies, exhibitors will see the uniting of powerful forces placing at their disposal on one program practically all of the market's best comedy.

As noted during the last few weeks in special announcements by Pathe, Hal Roach, the producer of the Harold Lloyd comedies, had also signed with Pathe to release thirteen two-reel "Our Gang" Comedies, thirteen two-reel Will Rogers' Comedies, and thirteen two-reel "Snub" Pollard comedies, per year.

In totalling up both the Sennett and Roach product, Pathe will release no less than 60 two-reel comedies for the year, or more than one a week. This line-up is in addition to the Harold Lloyd special comedies and the fifty-two Hal Roach one-reel comedies alnately featuring Paul Parrott and Stan Laurel, which Pathe also releases.

In conjunction with the signing of these contracts, Elmer Pearson, Pathe's general manager, stated, Pathe will not only have the greatest number and greatest variety of comedies calling for an investment of money and production facilities rivaling that of any feature distribution unit, but that with this array of laugh-provoking releases, a special day in every locality in the land, known as Pathecomedy Day, will become a reality and a fact. After weeks of conferences and negotiations, the Mack Sennet contract was finally closed through the offices of Ephriam Asher, Mack Sennett's personal New York representative.

The Sennett contract, like the Roach agreement, specifically calls for the investment of considerably greater production costs than Sennett ever before had at his disposal. It is the intention of both the distributor and the producer to invest these comedies with more lavish settings and to concentrate on more distinctive production values and novelty innovations.

The Hal Roach contracts were all delivered this week to the Pathe home office by C. H. Roach, father of Hal E. Roach, and were the culmination of negotiations and arrangements made during Hal Roach's recent visit to New York.

Commenting further on this line-up, Mr. Pearson said: "It has been our opinion and that of many exhibitors who have been consulted, that the comedy portion of the motion picture entertainment, as compared to development in dramatic fields, has been seriously neglected during the last two or three years by the entire industry. In practically every locality, the public is being surfeited by feature entertainment to the point of saturation, and that if real good comedies in sufficient quantity were available from a dependable source, exhibitors would establish a comedy and short subject program change at least once every week. This weekly change will not only attract record-breaking attendances, but will increase the box office receipts on the dramatic change nights because the public of any locality will go to the theatres only so many times per week for a strictly bill of fare.

"We believe with the tremendous strength of the Pathe comedies now on our program, headed by the Harold Lloyd specials, together with Pathe's avowed purpose of securing any other big comedy stars or producers that may develop in the future, that the box office receipts of the nation will be increased to a marked degree.

"All the comedies enumerated above, are being produced with the object in mind that each and everyone of them is to be the outstanding feature of each program upon which they appear. Upon this foundation it is Pathe's idea, and that of reputable showmen, of establishing a Pathecomedy day which is especially logical and feasible since the other eight or ten Pathe weekly releases fit in so admirably with this plan.

"All students of the industry will see that there was an actual market opening for just this sort of a plan and that it will increase national box office gross by many millions, benefiting all and injuring none."

The first Ben Turpin to be released by Pathe in two reels will be "Pitfalls of a Great City"; and the first Mack Sennet comedy will be called "Domestic Comedy."

First National Renews Contract with Ince for Series of Specials

JOINT announcement has been made by Thomas H. Ince and Associated First National Pictures, Inc., of the consummation of a contract for distribution of a new series of Thomas H. Ince productions by First National. The contract closes a series of negotiations covering a period of several weeks during which there have been many conflicting rumors about the future distribution of Thomas H. Ince pictures.

The contract means a continuation of the relations between Mr. Ince and First National, for First National is distributing the present season's productions made by Mr. Ince. Mr. Ince's affiliation with First National began in a contract which was closed in August of 1921 and was renewed in August of 1922.

Like the existing contract the newly negotiated arrangement is a series contract and covers a definite number of pictures, said to be either six or four. The first release will be in September of 1923. There are two more Ince productions on the present release schedule of First National, "A Man of Action" and "The Sunshine Trail," both to be released before June.

Ince's production schedule for the forthcoming year calls for production specials only, a policy which has been in force during the last two years. Work already has been started on "Her Reputation," in which May McAvoy has the leading role and another big special will be "Wives Who Fail." Talbot Mundy, the noted British writer, has been engaged by Mr. Ince and has just finished "The Devil's Own," in collaboration with Bradley King of the Ince scenario staff. He now is at work on a second novel which will be adapted for the screen.

The Ince specials now scheduled for First National release are "The Hottentot," "Bell Boy 13," "Skin Deep," "What a Wife Learned," "A Man of Action," "The Sunshine Trail," and "Scars of Jealousy."

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

More Kansas City Banditry; Legislative Victories Won

The Newman Theatre, a downtown house of Kansas City, was robbed by a lone bandit about 10:30 o'clock the night of March 4. The bandit entered the business office of the theatre and, holding Milton Feld, manager, and four other persons at bay, forced Gus S. Eyssell, treasurer, to carry $3,534 in cash from the theatre.

Eyssell was forced to walk a block through the busiest section of the downtown district until the young robber could find a taxi. The two then rode to a suburban business center, where the bandit treated the treasurer to a soda. The bandit then escaped in the cab, the driver having been ordered to wait. The next day the satchel in which Eyssell had carried the money was found near the Union Station, which led the police to believe that the hold-up man had left town.

The bill providing for a 6 per cent tax upon the box-office receipts of all theatres in Kansas has been successfully killed. The money collected in this way was to be applied to the school fund. The State affairs Committee succeeded in killing the Kansas Sunday closing bill and the bill which would have made it necessary for children less than 18 to produce a written permit from their parents or guardian to attend the theatres at night. Every effort was made to kill the new tax bill and with the efforts of several men of importance it was successfully shoved aside.

A committee of exhibitors received a hearing on the bill before the House Committee and also before the Joint House and Senate Committee. Tom Brown, Leavenworth, Kans., made a speech in rebuttal. This speech had a great deal of weight and was a fine talk, according to those present.

"Had such a bill been passed," said R. G. Liggett, president of the Motion Picture Theatre Owners of Kansas, "it would have meant that many exhibitors would be forced to go out of business. There was no justification whatsoever for such a tax upon the theatres."

Work will start soon on the new first-run suburban theatre at Fortieth and Main streets, Kansas City. The theatre will be ready for occupancy by October if plans of the Pratt-Thompson Construction Company are carried out. The new house will be known as the Rockhill Theatre and will seat more than 1,500 persons.

Frank Kemp is the president of the new company which will control the theatre, but the management will be given over to J. C. Hartman, a former Oklahoma exhibitor. Mr. Hartman has operated theatres in Newkirk, Oklahoma City and Blackwell and recently severed his connection with the Grand Theatre of Kansas City.

About $700,000 will be spent on the theatre and a six-story hotel to be built on the adjoining property. Plans of the theatre call for a balcony and a standard stage. The site of this theatre is one block from the Warwick Theatre, one of Kansas City's largest suburban houses at the present time.

Mrs. Gertrude Sawtell, new chairman of the Kansas State Board of Motion Picture Review, assumed her duties last week. Mrs. Sawtell arrived in Kansas City, Kans., Friday from Florida and went to Topeka to confer with Governor Davis, who appointed her. She replaces Dwight Thacher Harris, whose resignation as chairman took effect March 1.

The new $150,000 Westport Theatre, to be erected this spring at Archibald street and Broadway, Kansas City, will seat 1,800 persons. It will have wide upholstered chairs with plenty of room to allow ingress and egress to the seats in all the rows, without causing patrons to get up. The theatre will be in one of the residence sections of the city.

There will be a balcony seating 700 people and the stage will be exceptionally large. The exterior will be of ornamental terra cotta, with tapestry brick. Other features will be a large cooling and ventilating system, harmonious interior decorations, a unique lighting system for both inside and outside the building.

The theatre will be financed and built by the Capital Finance Corporation, Syracuse, N. Y., under the personal supervision of Frank P. McClure, a local theatre builder and promoter, who has had twenty-six years' experience as a builder. The owner of the theatre is the Amusement Holding Corporation, a Missouri corporation capitalized at $250,000 in paid-up stock.

Rodolph Valentino will make his first appearance in person in Kansas City at Convention Hall Tuesday night, March 20. Assisted by his wife, Winifred Hudnut, the screen star will be seen in several of his famous dances, for which the music will be provided by his own orchestra. The entertainment will consist of dancing. Holders of box seats and reserved seat tickets will be given the privilege of the dancing floor before and after the appearance of Mr. and Mrs. Valentino.

Chalk Beeson, manager of the Beeson Theatre, Dodge City, Kans., has changed the policy of his house and is booking twenty-two super-specials for March and April. The Beeson Theatre was erected as a monument to the memory of Mr. Beeson's father, who was a pioneer in Dodge City soon after its establishment.

W. H. Weber, who has the Echo Theatre, Great Bend, Kan., dropped into the city the other day and looked over some of the big pictures.

John Stacey, of the Leeton Theatre, Leeton, Mo., has booked fifty-two Universal attractions and fifty-two Century comedies.

B. C. Harrison, of Waldron, Kans., is making preparations to reopen the Opera House in that town. He will have two programs a week, using Universal service exclusively. The population of Waldron is 200, and the seating capacity of the theatre is 150.

After returning home from a business trip to Kansas City, S. H. Harvey, who has the Colonial Theatre at Pittsburg, Kans., found that the doorkeeper of his theatre was missing, also $650 of the theatre's money.

B. Mills, of the Auditorium Theatre at Smithville, Mo., was in town last week.

The Orpheum Theatre at Parsons, Kans., is closed for a brief period because of labor trouble.

S. F. Meade, of the Meade Theatre in Kingman, Kans., was going the round of the exchanges last week.

S. E. Wilhoit, manager of the Princess Theatre at Springfield, Mo., announced on his last visit to Kansas City that the Jefferson Theatre, recently leased by him, will be opened about June 1.

Horace M. Thomas, recently made directing manager of A. H. Blank Theatres in Iowa and Nebraska, was at one time manager of the Jefferson Theatre in Springfield, Mo. He was also advertising manager for A. D. Flinton, of the old Kansas City Feature Film Company, and more recently he was managing director of the Famous Players-Lasky theatres in Canada.

F. A. Robinson, who recently opened a new theatre at La Harpe, Kans., has named his house "The Jewel."

George Buckner, of the Emerald Theatre at Buckner, Mo., drove into the city last week.

E. M. Boylston, manager of the Victoria Theatre at Hiawatha, Kans., was around the city last week, booking some attractions for his theatre, which is controlled by the Hostettler interests. Mr. Boylston says that one of his best advertising stunts is a seven-foot banner tacked on four delivery wagons which are driven in all parts of the town during the day.

Fred Thompson, a realtor of Kansas City, has purchased the Strand Theatre, a suburban house here.

William P. Cuff, owner of the Strand Theatre at Chillicothe, Mo., has remodeled his theatre lobby and constructed a shop in the lobby. Candies, cigars and popcorn are on sale. The annual election is near and once again the question of Sunday closing will come up. It is to be voted on by the people, but it is thought they will be in favor of Sunday shows, for the attendance has been good on that day for considerable time.

C. R. Wilson, whose Lyric Theatre at Liberty, Mo., was completely destroyed by fire recently, is giving shows in a storeroom of the town until arrangements can be made for a new Lyric Theatre. It is hoped that construction will begin early this spring.

The Main Street Theatre, this city, has booked the six new Baby Peggy comedies and opened with "The Kid Reporter."

Texas

J. J. Hegman, owner of the Queen Theatre, Austin, Texas, was gloriously successful in fighting an old blue law recently. Mr. Hegman was arrested while operating his theatre on Sunday. He asked for a trial before a jury. The jury deliberated only ten minutes and returned a vote acquitting him. Previously, however, Mr. Hegman had filed complaint against several drug store owners alleging that they sold cigars in violation of the law.

This contention formed the basis of Mr. Hegman's defense in the trial. He declared that enforcement of the Sunday law against the theatre owner was discriminatory in that the law has for many years not been enforced against cigar stores and other establishments named in the law. It was contended that its non-enforcement had rendered it obsolete.

In reply, the county attorney cited the outcome of a provision clause against Mr. Hegman in which the Austin theatre owner was found guilty of violating the law by showing on Sunday. The clause in question was appealed and later affirmed in a majority of offenses of the Court of Criminal Appeals, with Chief Justice W. L. Davidson dissenting. Following the verdict the county's attorney announced that the complaints filed against the drug store owners would be withdrawn, but that the verdict of the jury in no way precluded future complaints against Mr. Hegman. The county's attorney stated, however, that such complaints hereafter would have to be filed in the County Court instead of a justice's court.

Recent incorporations in the Southwest include: R-T Amusement Company, of San Antonio, incorporators, M. Delgado, J. Farro and S. Guiterrez; Lawton Amusement Company, Lawton, Okla., by H. E. and Sibyl Gilbert, of Duncan, and A. C. White, of Lawton. Permit to do business in Taxes was granted to the Famous Players-Lasky Corporation, of Jersey City, N. J., capital stock $10,000, Texas headquarters at Austin, Ike D. White, State agent.

A. E. Fair, director of theatres for the Southern Enterprises, Incorporated, has returned to Dallas from a business trip to New York. While in the East Mr. Fair ran over to Brookline, Mass., and spent some time with his home folks.

After twenty-three years of service the old Dallas Opera House in Dallas, Texas, is being razed to make way for a modern structure. The building was erected at a cost of $50,000 in 1900. It served as an opera house for years and later was used by the Majestic Theatre. Later still it was known as the Capitol Theatre, with stock attractions.

During the recent visit of Henry B. Walthall, who played the Majestic Theatre, it developed that Mr. Walthall was right among home folks. His brother, Wallace W. Walthall, was at one time owner of the Southwestern Film Corporation here, and now is in Oklahoma City as manager of a film exchange.

W. F. Sonneman has bought the two-story building at 405 Austin street, occupied by him for a number of years as a picture theatre. The property cost $40,000.

Only fourteen films were condemned out of 194 reviewed by Mrs. Ethel Boyce, amusement censor of Dallas, in 1922, and a total of 183 eliminations were made.

The Alhambra Theatres Company of Tulsa, Okla., with a capital stock of $50,000, has been incorporated by C. Kubatsky, E. J. Smith and J. B. McAnally, all of Tulsa.

Laurence T. Lester Leases Charlotte, S. C., Theatre

Laurence T. Lester, well known theatre owner of Columbia, S. C., surprised the industry of the state last week with the announcement that he had secured the Strand Theatre, Charlotte, N. C., and will open vaudeville and pictures there on April 2. The Strand was built for Universal four years ago and several attempts to operate it as a first run Universal house had little success financially. Finally it was closed and has remained closed for the past six months. Lester, it is understood, has secured a long time lease, with privilege of purchasing. The Academy, operated by Southern Enterprises here as a Keith vaudeville house, was burned last January.

M. F. Schnibben, of the Opera House, Florence, S. C., is showering condolences upon himself upon the loss of his publicity man, Jack Marcus, who has joined the Rockingham Theatre Company in a similar capacity. Marcus is a former legitimate performer, but for the past several years has been connected with Schnibben. He now becomes right hand man to M. H. French, owner of the Garden theatres in Bennettsville, S. C., and Rockingham, N. C., in the capacity of managing director.

H. G. Campbell, banker, of Belten, S. C., visited the exchanges the past week. He operates the Pastime Theatre in this town as a side line.

Aronson & Browne, Raleigh, N. C., announce that they will spend a nice wad of money on their Almo Theatre during the spring. A balcony will be added, greatly enlarging the seating capacity.

William C. McIntyre, one of the best known theatre owners in North Carolina, will close his Rose and Victory theatres at Burlington, N. C., within the near future for extensive alterations and improvements. The seating capacity of the Rose will be largely increased.

Greenville, N. C., is to have a new theatre, to be called the Trio. The new Carolina Theatre at Pinehurst, replacing the old one of the same name, opened on February 26.

The New Capitol, Asheboro, N. C., will be opened in the near future by J. W. Stone.

F. M. Schiller, of Wilmington, N. C., a brother to E. A. Schiller, has received postcards from Mr. Loew's personal representative bearing a Florida postmark and attesting to the fact that the fishin's fine down that way. It is Colonel Schiller's first vacation in a long time.

It is announced that either musical comedy stock or vaudeville will replace the picture program at the Howard-Wells Royal Theatre, Wilmington, N. C., this change to become effective April 2.

Saluda, N. C., one of the most popular summer resort places of the Blue Ridge, will have a new theatre, the Princess, ready for opening when next summer's tourists begin to come in.

The owners of the Rex Theatre were unable to go through with the deal made in January whereby Fred E. Johnson, for six years manager of the Court Theatre in Wheeling, W. Va., was to assume the management of the Rex. Matters were in some manner so complicated that it was impossible for Mr. Johnson to get possession of the theatre even after the arrangements had been completed. A law suit was threatened, but a settlement was made with Mr. Johnson that was entirely satisfactory.

George L. Zeppos continues as manager of the Rex and Mr. Johnson for the next six weeks will devote his time to staging a mammoth three-ring circus and industrial exposition in conjunction with Samuel McCracken on the State Fair Grounds under the auspices of the Kiwanis Club. The money made by this big affair will be turned over to charity.

Southeast Highly Optimistic Over Prospects for the Year

Many theatres in small towns throughout this territory which have been closed through the crucial conditions of the past twelve months give promise of again coming to life within the near future, denoting a spirit of optimism in the outlook for the future that is indeed flattering. Coupled with this, the fact that more new theatres have been opened within the past few months than in any similar period of recent years, and the industry of Atlanta looks with extreme optimism upon the future months of 1923.

R. J. Brack, it is announced, will reopen the Victory at Midville, Ga., after extensive alterations. Howard McWhorter has leased the Strand at Madison, Ga., and will keep open six days a week. Z. D. Clary has reopened the Amusu at Lincolnton and James Patterson will reopen the Palace, Augusta, which has been closed since early in the winter. P. G. Rossee has reopened the Adele at Eatonton, Ga., after completely remodeling the building, and has one of the best small-town theatres in the state.

The Lyric, Atlanta's Keith vaudeville house, will hereafter run first run feature pictures in connection with the stage attractions. Formerly only a couple of short subjects were used.

Willard Patterson's Metropolitan cornered the big business of Atlanta when he ran Chaplin's "The Pilgrim" in connection with Anita Stewart's "Rose o' the Sea." Hundreds were held behind the ropes all week and a very attractive special presentation was given the Chaplin film.

The Imperial, Augusta, Ga., has put in Keith vaudeville for half the week, dividing the time with pictures.

Col. R. J. Edenfield, of the Dreamland, Augusta, Ga., is confined to his bed with influenza.

Announcements are out for the forthcoming marriage of Fred Hersey, of the Grand Theatre, Waynesboro, Ga., to take place the latter part of March.

C. A. Crute has taken over the Lyric, Huntsville, Ala., from Southern Enterprises.

Paramount Sued in St. Louis; New Booking Combine Planned

Suit was filed in the St. Louis Circuit Court March 10 by William Goldman against Famous Players Missouri Corporation to obtain delivery of the Kings Theatre, Kingshighway, near Delmar boulevard, which Goldman contracted to purchase for $116,000. In his petition he states that the defendant corporation on March 5 notified him that it had cancelled the agreement entered into February 12 for the sale of the Kings.

Under the terms of the agreement Goldman was to pay $5,000 cash on consummation of deal, $15,000 in three annual payments and assume a mortgage for $96,000 He states when notified the agreement was off he offered to submit a new bond and made other overtures to defendant, all of which were rejected.

Goldman had planned to open Kings on Easter Sunday. He also has had plans drawn for a $1,000,000 picture palace at Grand boulevard and Morgan street. It will open about September 1.

The storm clouds are gathering in St. Louis and the weather prophets say the town is in for real fireworks in the very near future. Recently William Goldman announced plans for a new house at Grand and Morgan, just across an alley from the Grand Central owned by Skouras Brothers. Now it has become known that negotiations have proceeded almost to the point of consummation for a booking arrangement between the owners of about forty theatres situated in various sections of the city. This move is designed to checkmate the growing strength of the St. Louis Amusement Company, which is dominated by Skouras Brothers.

Effective March 1, the St. Louis Amusement Company took over the North Grand, owned by Ferd Warner, under a ten-year lease, the North Grand airdome and the Zelphia airdome, also owned by Warner, and is said to be angling for other neighborhood houses.

It is said that if the booking deal is put over each house would maintain its individual identity, merely getting films through the booking combination, paying a fixed fee for the service. Gossip also has it that Skouras Brothers plan to erect a much larger theatre on the Grand Central site, but nothing official on that subject can be obtained. The tipsters say that sandwiched in between the Missouri and Goldman's new house the limited seating capacity of the Grand Central would prove a serious handicap in an old-fashioned knock-down and drag-out first-run battle.

The Famous Players Missouri Corporation has settled the suit filed against it by Fred Wehrenberg by paying him $5,000. The litigation grew out of the deal entered into in 1919 for the Cherokee Theatre owned by Wehrenberg. When the Famous Players Missouri Corporation was formed it took over the picture theatres controlled by Harry Koplar and William Goldman and planned to include the Cherokee in the deal. For a brief period the receipts of the Cherokee were turned into the Famous Players' treasury and later Wehrenberg filed suit for the money, claiming he had not surrendered legal possession of his house.

Joseph Mogler, president of the Motion Picture Exhibitors League of St. Louis and Eastern Missouri, has announced his organization members have agreed to designate each Friday evening as "Family Night" and to hold special Saturday morning shows for school children. On those days only, pictures approved by the St. Louis Council on Motion Pictures, an organization of club women headed by Mr. Ira L. Bretsfelder, will be shown. A board of twelve women plans to review all current releases, approving those films they deem of high moral or artistic value. The national body has already approved 1,000 pictures.

Members of the Motion Picture Exhibitors League of St. Louis and Eastern Missouri will gather in St. Louis on March 27 to perfect a permanent organization and to elect delegates and alternates to the convention of the national body. Recently the national organization granted two separate franchises to Missouri exhibitors, one for the eastern half and the other for the western. Joseph Mogler, who was president of the St. Louis group, has been acting president of the new body. Permanent officers will be elected on March 27. The meeting will probably be held at the St. Louis Elks' Club.

A. C. Norwein has sold his Opera House, Bonne Terre, Mo., to the Grant Amusement Company.

When an automobile owned and driven by Fred A. Bengston, Davenport, Ia., druggist, plunged over an embankment near Moline, Ill., on March 9, Bengston received fatal injuries and Ben Cornwell, St. Louis contractor, was seriously injured. Cornwell recently constructed the Leclaire Theatre, Moline, Ill., for his brother, Fred L. Cornwell, who also owns the Delmonte Theatre, St. Louis, Mo.

Jimmy Clayton, owner of the Opera House, West Frankfort, Ill., while in St. Louis on March 8 was called home because of the sudden death of his brother.

F. S. Russell, manager of the Yale Theatre, Macon, Mo., and Wallace Akin, manageer of the Yale Theatre, Anna, Ill., attended a conference of Illmo Amusement Company officials in St. Louis on March 9. The company is said to plan taking over several other houses shortly.

And now the movies are blamed for truancy of school children. James K. Ewing, sergeant of the truant officers in East St. Louis, has instructed his men to keep a special watch on the picture houses, claiming that he has found that they are favorite haunts of kids playing "hookey" from school.

All house records were shattered by "The Flirt" at the Rivoli Theatre, St. Louis, the week of March 3. It was held over for another week. The official attendance was placed at 31,850 for the opening week.

George Beban and company opened their third run at the Delmonte Theatre for this season on March 10. This is said to set a record for St. Louis, no other attraction ever having repeated at the same house twice within a year.

The St. Louis Zoological Society, the Parent-Teachers' Association of St. Louis and the St. Louis Woman's Chamber of Commerce helped boost the showing of Martin Johnson's "Jungle Adventures" at the William Fox Liberty Theatre the week of March 3. Harry Greenman, manager of the Theatre, and Harry Strickland, American Releasing manager, co-operated on the hookup.

Exhibitors seen along Picture Row during the week were: Mr. and Mrs. C. E. Lilly of Hannibal, Mo.; Mrs. Hurley Gould, Lawrenceville, Ill.; Jimmy Clayton of West Frankfort, Ill.; S. E. Pertle of Jerseyville, Ill.; George Newsum of Mount Vernon, Ill.; O. W. McCutcheon of Sikeston, Mo.; Tom Reed of Duquoin, Ill.; Elmer Brient of Centralia, Ill.; Mrs. A. R. Richard, Witt, Ill.; and Bob Cluster of Johnston City.

Kansas City Theatres Endangered

Enforced closing of some of Kansas City's large picture and continuous vaudeville theatres, and a raise in admission prices for those which might remain open, loomed large in the minds of theatre owners and managers when word came from Jefferson City that a legislative blow had been struck at the "interchanging seat" system that is used in all the large cities of the country. The house criminal jurisprudence committee reported favorably on the bill which provides a maximum fine of $500 for any theatre owner in Kansas City or St. Louis who sells more seats than the actual seating capacity of the house.

The bill was drawn and introduced by Representative O'Brien of St. Louis. Representative Sidney Rollings, chairman of the committee, said there was no opposition to the measure. Theatre men say they will turn their efforts toward trying to defeat passage of the measure, or, as a last resort, obtaining the Governor's veto.

The bill would, if it becomes law, affect almost every picture theatre in Kansas City. Only the few houses selling reserved seats, with one performance in the afternoon and one at night, or only one at night, would escape the measure's provisions.

Baltimore

Three men were each fined $6.45 in the Northwestern Police Court, Baltimore, Md., when brought before Magistrate Larkins on March 13 because they were alleged to have made noisy criticisms in Schanze's Theatre of the show.

A robbery took place at the Forest Park Theatre, Forest Park, Baltimore, on Friday night and $138.65, the receipts at the theatre for the night, was stolen, according to Edward Alexander, manager. A severed little finger was found on the steps in the rear of the playhouse and on the iron doors over the cellarway blood was found. The police are holding a man with a severed little finger who claims the accident occurred while he was handling lumber.

Preparations are now under way by Thomas D. Soriero, general manager of the Whitehurst Theatrical Enterprises, operating the Century Theatre, to hold a concert on Easter Sunday night at that playhouse, when a full symphony orchestra of fifty pieces will play selections under the direction of Frank Rehsen, musical director.

A large picture theatre is to be included in the large Community Building which will take in the whole block bounded by North avenue, Maryland avenue, Charles street and Twentieth street, according to the latest report. The sum of $3,000,000 is involved in the project, it is said, and bachelor apartments, a large, glass-enclosed market and stores will be included in the plans. It is intended to present stage plays or big pictures that are road shows.

Thirty-six Allen Theatres in Canada Offered for Sale

Thirty-six picture theatres, comprising the assets of the Allen Theatres, Ltd., Toronto, Ontario, are being offered for unreserved sale by G. T. Clarkson, liquidator of the Allen Theatre Company, according to an official announcement by the assignee. The liabiities to be met are approximately $1,250,000. It is mentioned by Mr. Clarkson that the common stock of the Allen Theatres is offered in the transaction and thus the controlling interest in the various houses will pass to new hands.

Announcement of the offer to sell the Allen houses, which are scattered over the Dominion from Montreal to Vancouver, occasioned some surprise because it had been felt that the Allen enterprise would be able to pull through its present predicament and that the chain of houses would be saved practically intact as an Allen organization. This belief was heightened by the decision of the majority creditors of the Allen company to give an extension of time for the settlement of claims. This was done last fall and since then there had been no report that subsequent developments had been disappointing.

Mr. Clarkson is of the opinion that the assets will be absorbed within six weeks' time, and the transaction, it is stated, will probably not affect or disturb the operation of the thirty-six theatres, whether they are bought en bloc or individually.

An offer was made for the asserts of the Allen Theatres last fall by the Famous Players Canadian Corporation, through N. L. Nathanson, Toronto, managing director. In fact, Mr. Nathanson made three distinct offers and then withdrew them. There is no indication that the Famous Players Canadian Corporation will now make a fourth offer of purchase.

During the past few months members of the Allen family, apart from Jule and J. J. Allen, who had been the official heads of Allen Theatres, had acquired a number of picture theatres throughout Canada, but whether this move indicated a plan on the part of the Allens to build up another theatre circuit in Canada or not is a moot question.

Semi-official announcement is made in Canada that Goldwyn has taken over the Famous Players Film Service, Ltd., an Allen enterprise with headquarters in Toronto and branch offices in five other cities of the Dominion. Famous Players Film Service is one of the oldest exchange organizations in the country. Goldwyn is one of the large creditors of the Allen Theatres, Ltd., it is understood, and the theatre chain with which the Famous Players Film Service is related, having made an assignment, the exchange was taken over by Goldwyn, it is said.

Another exchange that is directly concerned in the Allen Theatres assignment is Associated First National Exhibitors, from whom the Allens had secured franchises for practically all of the Allen houses.

For some little time the Allens were also associated with Educational in the distribution of Educational releases throughout Canada. Educational is now established independently in the Dominion as the Canadian Educational Films, Ltd., with head office in Toronto and other offices in Montreal, St. John, Winnipeg, Calgary and Vancouver.

Since January 1 the Ontario Board of Moving Picture Censors has placed the ban on six German-made features and their presentation in any theatre in the Province of Ontario is forbidden forever. Two German productions were condemned in each of the three months of 1923 thus passed, the latest picture to be rejected being "Mad Love," starring Pola Negri. This feature was imported into Canada by the Famous Players Canadian Corporation and the company was ordered by the Ontario censors to make certain changes in the picture. While this was being done, the censors received information, it is said, that the picture was of German origin, whereupon the whole production was immediately condemned.

Some months ago the Ontario Board did pass "The Loves of Pharaoh," but, according to Major A. S. Hamilton, chairman of the Ontario Board of Censors, word was given that this feature had been financed by people in the United States and that performers had been sent from America to Germany for the making of the production. "We may have made a mistake in permitting that play," he said, "but so far as I am able to manage it, there will not be any German pictures shown in Ontario."

General regret has been expressed in picture circles of Canada at the departure of H. M. Thomas, general director of theatres for the Famous Players Canadian Corporation, Toronto, to rejoin the A. H. Blank Theatrical Enterprises, Des Moines, Iowa. During the past four years, representing the period during which Mr. Thomas was identified with the Canadian company, he had travelled from coast to coast in order to inspect the theatres of the Famous Players' chain and also to serve as a theatre doctor for those requiring attention.

He devoted much of his attention to the Capitol Theatre, Montreal, where he officiated as the resident manager when not on the road. It was during his stay in Montreal that he married Miss Leila Auger, the opera singer, who had been appearing in many prologues, opera scenes and other musical specialties in Montreal and Toronto theatres of the F. P. organization. Early last fall Mr. and Mrs. Thomas went to Winnipeg, Manitoba, where he took charge of the Capitol Theatre temporarily. Mrs. Thomas also sang in that city and both she and her husband became immediately popular.

Mr. Thomas went to Toronto from Omaha, Neb., after Will C. Elliott, manager of the Regent Theatre, Toronto, had returned to Michigan. The organizing ability of Mr. Thomas was found to be extremely valuable during the several years in which the Famous Players Canadian Corporation was carrying out a very large theatre building campaign. Mr. Thomas himself opened a number of large theatres and made the appointments for others.

Unusual interest has been aroused in Canada by the taking over of the Temple Theatre, Hamilton, Ontario, by the Associated First National. Announcement is made from the Canadian headquarters of First National of Toronto that the arrangement is only temporary and that the step was taken to put into practice a number of theatre presentation plans. The latter have been eminently successful, it is pointed out, and reference is made to a statement of box office receipts for several weeks. During the week previous to the establishment of the First National plans, the receipts were $325. "The Dangerous Age" was then shown for one week with special exploitation and the receipts jumped to $942.42. "Brawn of the North" followed for a week and the receipts grew to $1,195.56. Further pictures to be presented include "Sonny," "Minnie," "Omar the Tentmaker" and "Lorna Doone."

P. R. Vincent, of Montreal, auditor for Trans-Canada Theatre, Montreal, has been appointed manager of the Grand, Toronto, which was for years the leading theatre of the chain of houses operated in Ontario by A. J. Small, the missing theatrical magnate.

I. H. Allen, nephew of Jule and J. J. Allen, of Toronto, prominent throughout picture circles in Canada, has acquired the Globe Theatre, Vancouver, B. C., one of the old substantial house of that city.

C. Walker is reopening the Bijou Dream Theatre at Digby, N. S., this house having been closed since last summer. Messrs. Jordan and Fisher have taken over the Monarch Theatre at McAdam, N. S. H. Garden was the former manager of ths house.

F. B. Armour, Middleton, N. S., owner of a famous fox farm, has built and opened the Armdale Theatre at Middleton as a public enterprise fro the town in which he resides. It was constructed at a cost of $20,000.

HOW ONE CLEVER SHOWMAN EXPLOITED FIRST NATIONAL'S "THE MASQUERADER"

John J. O'Neil Appointed House Manager of Eastman

John J. O'Neil, former manager of Fay's Theatre, Rochester, N. Y., has been appointed house manager of the Eastman Theatre, succeeding Arthur J. Amm, who has resigned to accept a position with Harold B. Franklin in the Paramount theatre department. Mr. O'Neil is well known in Kodak Town theatre circles, having been manager of several theatres, including the Gordon in Clinton avenue north and the old Avon.

Arthur J. Amm is to be connected with Southern Theatrical Enterprises, controlled by Paramount. He will have his headquarters in one of the large Southern cities.

Arthur P. Kelly, formerly secretary of the Rochester Ad Club, has been appointed publicity director of the Eastman Theatre, succeeding Fred Harris, who will devote all his time to the Community Chest publicity. It is understood that the Eastman publicity is to be broadened. Mr. Kelly has been with the ad club for three years and unusually active in the organization's work.

"Robin Hood" attracted capacity business to the Eastman Theatre all last week, where the picture was given a wonderful music setting by the combined forces of the Eastman musical organization.

Speculation concerning possible changes in the policy of the Temple Theatre as a result of its leasing by the Keith interests, which takes it out of the control of James H. Moore, has become more and more lively in theatrical circles as reports have come in of radical changes that the Keith officials have made in the conduct of houses in other cities. Whether "Micky" Finn will continue as the manager of the local house is one of the most fruitful sources of speculation, inasmuch as Mr. Finn has not definitely announced his plans. That he can stay in Rochester if he wishes is regarded as certain in view of his efficient management of the Temple since its beginning.

The change in control of the Temple marks the end of James H. Moore's theatrical interests in Rochester, an interest that goes back to the days of the old Wonderland, which was situated on the present site of the Sibley store at Clinton avenue north and main street east. Later Mr. Moore acquired the old Cook Opera House, now the Family Theatre, and later built the Temple Theatre, which was opened in December, 1909. Among Mr. Moore's notable achievements was the showing of the first motion pictures in Rochester in the Wonderland back in 1896. These were on the old Lumiere Cinematographe, a French novelty, and were so popular with the public that they were shown for two weeks to packed houses.

The report given out by Associated Theatres, Inc., which recently opened the State Theatre in Corning, N. Y., that the company had taken over the control of the Liberty, Princess and Regent theatres in the Southern Tier city, has been denied by C. V. Stowell and Fred Gerber, managers of the Liberty in Corning. They declare that the board of directors, after entering negotiations with Associated, rejected the plan as "an unequitable arrangement."

Manager William Fait, Jr., has booked "The Christian" for presentation in the Eastman Theatre, commencing Sunday, April 1.

Troy Theatre's Second Week Shows Attendance Increase

Although $2 is not much in itself, yet the amount represents a source of much satisfaction to the owners and management of the new Troy Theatre in Troy, N. Y., owned and operated by the Strand circuit, and the largest house in the city. Last Sunday's receipts were exactly $2 above the receipts of the previous Sunday, the first following the theatre's opening. The house is enjoying excellent business and is apparently filling a long-felt want.

William Smalley, of Oneonta, also owning houses in Cooperstown and Fort Plain, spent three days along Film Row last week.

The Majestic in Troy, closed for some months, will be known as the Astor when it opens under new management the fore part of April. The house will be run by J. Deiches, one-time owner of the Eden in Waterbury, Conn.

Meyer Schine is now said to be negotiating for the Mazey Theatre in Oneonta, one of the prettiest houses in the smaller places of Central New York. The house is owned by William Smalley.

Morris Silverman, owner of the Happy Hour in Schenectady and generally known as "The Perlmutter" in the business, observed his fifteenth wedding anniversary last Thursday and entertained his family and friends at a theatre party.

Because the driver of a truck making the pick-ups and collections between the film exchanges of Albany and the theatres of Schenectady failed to wake up before noon one day last week, many of the theatres in Schenectady started their shows late that afternoon. The truck left Albany after 1 o'clock, but encountered heavy going on account of the storm.

"The Hottentot" went over so well at Carthage, N. Y., last week that it was held over for a third day.

W. H. Linton, of the Hippodrome in Utica and the Hippodrome in Little Falls, in Albany the past week stated that he was feeling none of the effects of either Lent or weather conditions.

The Rev. George Smith, of the Baptist Church at Bolton Landing, N. Y., was in Albany last week buying film for coming entertainments. He claims that there is nothing quite the equal of the motion picture for gaining a congregation and holding it month in and month out by up-to-date methods.

There is a fight on between the Majestic, of Albany, running burlesque and pictures, and one of the newspaper dailies. It is claimed by the manager of the Majestic that the newspaper has been unduly harsh in its criticisms. The theatre has withdrawn its advertising.

New York City

Sam H. Roth, general manager of the Hamilton, Orpheum and Broadway theatres, Yonkers, of which Matthew N. Chyrstmos is president and I. A. Roth is secretary and treasurer, is a busy man and has very little time for himself, taking charge of the three houses. The Orpheum, where he makes his headquarters, is one of the oldest houses in the county and was known as the Doric, and that's a good many years ago. At that time it was run and controlled by Jesse Lasky, now of Famous Players. Sam's a real live wire when it comes to exploitation. A few weeks ago he had Old Harry, the stilt man, walking around Yonkers and it made him put up the S. R. O. sign. In talking over things in general Sam said that the greatest failures in the picture line around this part of the country are pictures made on the other side with stars that are not known here, and that they have failed every time they were shown. He said what the people want here are American stars they know.

One of Brooklyn's representative theatre owners is Samuel Rosenthal, owner of the Globe theatre and the Ronley. Both of his houses have been open for twelve years, although he only took them over for himself a year and a half ago, having previous to that time managed them. Sam knows the business and everything that goes with it and the writer believes that today there is not a man who is capable of buying reels to suit his patrons better than he can. He offers a box of cigars to the first salesman who puts one over on him. It can't be done. Somebody told us that someone stole six packages of his Virgin Leaf the other night and he didn't sleep a wink. Sam is a great pal, interesting, on the level, "But business always before pleasure."

It's a great thing to meet old friends that have been tried and true. Met our old friend, Tom Ryan, who is now manager of the Parthenon at Ossining, and there are few changes to be seen in him. He's the same today as he was forty years ago, everybody's friend. Tom was born and bred in Ossining and everybody knows him. He has been manager at that house for ten years, and started as doorkeeper. Previous to that he was made purchasing agent for the merchants of Ossining between there and New York. He is also acquainted with the theatrical line, as there was a time when there were no pictures in that town.

Keith's Lynn Theatre in White Plains, N. Y., is providing wonderful entertainment for amusement seekers in that vicinity and Manager Crow and his staff are to be congratulated on their smart showmanship. Among recent highly successful exploitations of theirs was a mammoth Fashion Show run in connection with "Nobody's Money." Manager Crow claims that his house has the best projection in Westchester County.

Iowa

West Union, Ia., will have Sunday shows as the result of an informal referendum. Ministers of the town represented one faction and Harry Simpson, manager of the Princess Theatre, the other. After a two weeks' campaign a vote was taken. It resulted in 657 votes for Sunday shows and 589 against Sunday opening.

The new Alhambra Theatre at Des Moines, Ia., will open in April, according to word reaching Minneapolis. S. G. Moore is head of the company which is back of the theatre project.

Buffalo Business Booming; Three New Records Set Up

Buffalo is enjoying a season of wonderful business at the picture houses, especially downtown. Last week the three big houses, Shea's Hippodrome, Lafayette Square and Loew's State, all tacked up new records. "Tess of the Storm Country" broke all records at the Hipp, Betty Blythe appeared at the Lafayette in person and also tacked up a new mark in attendance, while Loew's State did its usual S. R. O. business with its ever popular box office attraction, Tom Mix.

Harold B. Franklin, head of the Paramount theatre department, was a visitor in his old home town last week. While in the city he called on several exhibitor and exchange friends and dropped in at the new Palais Royal for dinner. He remarked that it was quite like New York. Mr. Franklin announced that Arthur J. Amm, former manager of Shea's North Park, who recently resigned as house manager at the Eastman, will become associated with Southern Enterprises, with headquarters, perhaps, in Atlanta.

School authorities in Holland, N. Y., are giving the children a treat every Wednesday, when educational films are shown for the students in the high school auditorium.

Harris Lumberg started his Paramount policy at the Lumberg Theatre in Niagara Falls this week and knocked all attendance records for a goal. Harris is the Cataract City's oldest exhibitor. He ran the old International for years and then built the Lumberg. Mr. Lumberg has installed an augmented orchestra under the direction of Ernest Whistler, and Dean Goodwin is organist. The first picture shown is "Adam's Rib." New projection machines have been installed.

A man entered the Lafayette Square, Buffalo, one evening last week. He encountered the usual packed lobby. He went up in the air. Hailing Bill Van Dyne, assistant manager, he bellowed forth that this was the seventh time he had entered the theatre, paying his hard earned shekels for the privilege, and all he ever saw was the rear walls. He said he liked to see the stage sometimes and asked if it could be so arranged. On the other hand, an elderly man leaving the house one evening called Bill to him and said that he was going to sue the house for making his ribs ache. He said he had never laughed so much in his life. He declared it wasn't healthy for a man his age. He saw "The Hottentot." Betty Blythe appeared in person at the Lafayette last week and sure did bring them in. It was a case of "Try and get out," instead of "Try and get in."

Binghamton, N. Y., religious circles are yielding to the call of the motion picture. Several churches have decided to make films a portion of their regular church activities. Prominent clergymen of the city believe it possible for their societies to conduct clean secular entertainment on conservative, non-antagonistic but positive religious lines, without creating a vexatious problem. Another picture entertainment has been booked for this week at the Centenary M. E. Church, where the Rev. James Benninger and congregation have definitely adopted the new program. This church in time plans to have its own machine and film service. The entertainment will be in charge of the Rev. Harry J. Rines, pastor of the Ogden M. E. Church at Hillcrest, who was first to adopt religious movies and who makes them a part of his weekly program at Hillcrest. A number of churches in the city are planning film programs.

At a meeting of the League of Women Voters last Monday in the Hotel Iroquois there was a discussion on motion picture censorship, with Howard J. Smith, manager of the Palace and president of the local Cohen unit, speaking in favor of the repeal of the censorship and Mrs. Chauncey J. Hamlin telling of the hearing in Albany and arguing against the repeal.

The Criterion will open Monday evening, March 19, under the management of the Mark-Strand interests, former operators of the Strand for a decade or so, with pictures, musical comedy and vaudeville. Ben Holmes and Lionel Edel will manage the house. "Knighthood" will be the opening attraction. Louis Latz will conduct the orchestra. Prices will be 10 and 20 at matinees and 23, 30 and 40 at night. Mr. Edel is having his mustachio marcel waved for the opening and will hold a reception on the stage each Wednesday afternoon, when he will interview any young ladies who wish to become film stars.

After examining reports made by the police who viewed Sunday shows in theatres in Niagara Falls, Judge Piper held that there was no violation of the state law. Only straight singing and instrumental musical acts were presented. These, according to the judge's interpretation of the law, do not constitute violation of the statute. None of the theatre managers was summoned to court in view of the judge's decision. Following the appearance of policemen in the Falls street and Pine avenue districts last Sunday, managers were advised to appear in police court to answer charges of violation of the state law.

The Clinton Strand Theatre, Inc., has filed papers in the Erie County Clerk's office setting forth a capital of $25,000. Messrs. Constantine and Nicholas Vassiliadis and Harry Roussi are planning to build a picture theatre on Clinton street.

Franklyn Farnum is making a tour of personal appearances in Western New York. He was at Shea's Opera House in Jamestown, N. Y., last week in an act entitled "The World Loves a Winner."

Incorporation papers have been filed in the Erie County Clerk's office by the New Try-It Theatres, Inc., with a capital of $120,000 and with Walter C. Dayton, J. D. Parnelee and S. T. Lockwood as directors. The company will soon erect a new theatre in the Black Rock section of Buffalo on the site of the old Try-It.

The Penn Yan, N. Y., Business Girls' Club held a benefit in the Elmwood Theatre in that town on the evening of March 13, when the picture attraction was Wallace Reid in "Thirty Days." The girls also took part in the program.

Ira M. Mosher, former manager of the Palace Theatre; R. W. Elmes and Elmer C. Winegar, former manager of the Central Park, Premier and Elmwood theatres, have formed the E. M. W. Pictures Corporation in Buffalo to produce industrial films.

More than 100 members of the Binghamton fire department and other city employes and officials were the guests of Dave Cohen at the private screening of "The Third Alarm" in the Symphony Theatre, Binghamton, N. Y., last Saturday morning.

Stunned

On Broadway, fifty-two cents these days doesn't go very far, but up in West Winfield, N. Y., fifty-two cents is still fifty-two cents, and what is more, it represents either a margin of profit or loss.

There is an exhibitor by the name of Mr. Edick who runs the motion picture theatre in West Winfield one night a week. But business, through an unusually severe winter, has not been particularly good. Mr. Edick admitted such while visiting some of the film exchanges in Albany last week.

"I lost 52 cents last Saturday," said Mr. Edick, "and what is more, I lost $1.17 two or three weeks ago."

Stunned, the exchange manager for once in his life was speechless and without reply.

O. T. Schroeppel, manager of the Strand and Andrews theatres in Salamanca, N. Y., visited Film Row last week and tells of "Hub" Taylor, Pathe plugger, visiting his town in hip boots and with a snow shovel in his auto, on the tires of which there were no chains. He declares that "Hub" is expecting to use his deep snow experience in a trip to the North Pole for another "Nanook" picture.

Sunday movies are in the limelight in Sidney, N. Y., and a proposition to permit their showing with an admission charge will be voted upon at the coming election March 20. Efforts in the past to secure Sunday baseball have been defeated. Norwich is the nearest city that permits Sunday showings, many from this city attending there in the summer.

William C. Smalley, of Cooperstown, owns the only theatre there, a modern playhouse completed in September and which has been showing high-grade pictures and road shows. The petition to have the proposition voted upon was circulated by the local manager, S. C. McGregor, many of the business men and industrial owners signing up. Opposition is expected on the part of the Methodist and Congregational churches.

S. D. Legislature Friendly to Films

Charles Lee Hyde, manager of the Grand Theatre, Pierre, S. D., favors us with a bill killed last month in the Legislature of his State when it failed to be reported out of committee. Introduced by one Erskine, it certainly is an ideal example of the mental capacity of some Blue Law folk who, if they took a dislike to toothpicks, would want a law prohibiting their manufacture and use. Laws, instead of working toward an era of higher intelligence—that's the way these Puritans' minds operate.

The South Dakota bill in question was "an act making the selling, distributing or exhibiting of 'Fatty' Arbuckle moving pictures or films a misdemeanor, and providing a penalty therefor."

"The Legislature generally was friendly," writes Mr. Hyde, "and the talk of censorship did not get past first base. Nor was there any other law besides this one presented, that was restrictive or harmful to our industry, so far as I know."

Bold, Bad Bandit Nets $150 in San Francisco Theatre

A bold, bad bandit with a nasty temper made a raid upon the Golden Gate Avenue ticket office of the Granada Theatre, San Francisco, on the evening of March 1 and made away with about $150. The first intimation that Miss Emily Hoffman, the cashier, had that anything was wrong was when a well-dressed young man, in a sullen voice, demanded that she "shove out the cash and be quick about it." She complied and then screamed. Her cries atracted attention and the man hastened to a nearby automobile, in which a confederate was seated, making his escape.

The Strand Theatre, San Francisco, has gone back to the former policy of using Sunday as its opening day, instead of Saturday. The program is now made up of feature pictures and vaudeville, instead of straight pictures, and a new scale of admission prices has been adopted. The new prices are 20 cents for matinees, except Sundays and holidays; 30 cents for night performances, with children admitted to the matinees for 10 cents.

The San Francisco Bureau of the Internal Revenue Department has filed a report showing that the Northern California District paid $2,635,936.55 into the Federal Treasury during the fiscal year 1922 as taxes on admissions to places of amusement, or 3.6 per cent of the total amount collected in the United States.

Baby Peggy, in "Peg o' the Movies," is to play the Tivoli Theatre, San Francisco, at an early date, and afterwards the entire Turner & Dahnken Circuit. The short subjects day by day become more important.

Messrs. Balaban and Katz, well known exhibitors of Chicago, were recent visitors at San Francisco and made a careful inspection of some of the large local theatres and methods of presentation.

Joel C. Cohen, president of the Consolidated Amusement Company, Ltd., Honolulu, T. H., who has been spending several weeks at San Francisco, will leave shortly for New York on a business trip.

Walter Cox, who conducts a picture house at Portola, Calif., a division point on the Western Pacific Railroad in Plumas County, was a recent visitor at San Francisco. The trip was made primarily for the purchase of an electric generating set.

If Eugene H. Roth is as busy at Universal City as he was at San Francisco during the last few weeks of his stay here, he must be a busy man, indeed. The whole city seems to have united in giving this popular showman a great send-off to his new work, and banquets followed one another in rapid succession. To say that he will be missed in local theatre circles is putting it lightly.

Recent visitors on Film Row have included Frank R. McCauley, of the Unique Theatre, Santa Cruz; Miss Maude McDaniel, of the Elite Theatre, Santa Rosa; W. F. Jacobs, of the Auburn Theatre, Auburn, and Enea Brothers, of the California Theatre, Pittsburg.

Dr. J. A. McNear, Jr., owner of the Mystic and Hill theatres, at Petaluma, Calif., who has been on the sick list for some time, is out again and declares that he is as fit as ever.

The new theatre of John Triguerio at Fort Bragg, Calif., is rapidly nearing completion and will be opened early in April. This is a 700-seat house and will be quite modern in its appointments. The lease of this exhibitor on the old Liberty Theatre expires shortly.

J. E. Snelson has sold the Bradley Opera House at Elko, Nev., to J. L. Hunter.

T. F. McConville, formerly with the Goldwyn exchange at San Francisco, and who left a few weeks ago to accept a position at Calgary, Canada, has returned to California and has been made manager of the Rialto Theatre at Eureka, owned by Mann & Frisk.

W. J. Roberts has been made house manager of the State Theatre at Ukiah, Calif., by Mann & Frisk, who recently purchased this house and changed its name from that of the Victory Theatre.

The Larkin Theatre, San Francisco, has been purchased by J. A. Miller and Frank Cotter from Werner & Razetto.

A picture theatre is to be erected at Willits, Calif., by the owners of the Willits Hotel.

Cheaper Street Car Fares to Aid Seattle Exhibitors

With the street car service returned, March 1, to 5-cent fares (with some modifications), downtown exhibitors took advantage of the advertising opportunity afforded to exhort patrons to "Bring the family downtown to the theatre," urging that the way to keep the 5-cent fare was to patronize the street cars. A special page in the evening paper grouped the ads of all the leading attractions around a straightforward "talk" in the center of the page. As a special inducement the Palace Hip, a vaudeville and picture house, admitted children free for ten days, at evening performances, when accompanied by parents, excepting Saturday and Sunday. It is the general opinion among exhibitors that the reduction in fares will bring increased business to the box office.

H. A. McDonald, of the Rex and Castle theatres, Eugene, Oregon, managed to keep out of jail in spite of the fact that he advertised widely that he was going to tell "the truth about the Mayor." The newspapers gave him much publicity on the exposure, which was followed by billboard announcements. When Mac had everybody with his ear to the ground ready to get an extra thrill, he tied the stunt to Vitagraph's "Front Page Story," which exposes the Mayor all right. Mac got a good kick out of it and the box office did a rushing business.

Fred Chenier has sold his First National Theatre in Darrington, Wash., to Mrs. E. B. Gerdon, who has rechristened it the Rex.

Mrs. Strong is reported to have taken over the Art Craft Theatre in Seattle's Meridian district from Louis Alsace. The percentage of women exhibitors seems to be growing in the Northwest.

Seattle mothers are sprucing up their fair young daughters to enter them as candidates in the Baby Peggy contest being conducted by the Columbia Theatre. According to Manager R. W. Case, the contest is growing in interest every day.

L. A. Drinkwine (who doesn't), manager of the Palace Theatre, Tacoma, has booked "The Oregon Trail" for his house. He anticipates big interest in this one, due to the fact that Tacoma is an old city and has many pioneers and loyal citizens among whom interest runs high over pioneering days. Tacoma also boasts a museum wherein are displayed many mementos of the bygone days.

"Knighthood" is playing a second time in Spokane, at the Liberty Theatre, and doing a big business. This is a quick repeat, as it showed in Spokane Christmas week for the first time. But the popular demand for a return engagement was heavy enough to justify the second showing.

Joe St. Peter recently reopened his Rose Theatre in Everett, after installing a larger stage and remodeling the entire front of the house. He increased seating capacity by adding loges in the back of the house. Modern rest rooms were also a feature.

The "Fighting Blood" series of twelve pictures, distributed through F. B. O., has been booked for day and date showings at the Seattle Coliseum, Tacoma Colonial and Portland Liberty. The first round was fought this week and all the ringside seats were taken, according to the management.

The Winter Garden Theatre, a downtown first run house catering to family trade, with a 10-cent admission price, has just added a five-piece orchestra to its program.

Los Angeles

A new theatre is to be built in the Hollywood district at Hillhurst and Hollywood boulevards. It will seat 1,000 and be of the Spanish renaissance type of architecture. The building will cost $100,000. The theatre was financed by the Community Building Corporation of Hollywood.

Michael Gore booked "The Voice from the Minaret" into the Kinema for an extended run. It got away to a big start, with the message of Emil Coue used as a filler.

Manager Breckendel of the Symphony is smiling broadly with the way Mack Sennett's "Shriek of Araby," with Ben Turpin, has caught on. He admits he is showing to the biggest houses since "Grandma's Boy."

T. L. Tally did a big fifth week at his Broadway Theatre with "The Dangerous Age" after it had had an extended run at the Kinema.

There are three advertised world's premieres running in Los Angeles this week, including Metro's "The Famous Mrs. Fair" at Loew's State, Mae Murray in "Jazzmania" at the California and Mack Sennett's "Shriek of Araby" at the Symphony.

Jack Root has just been appointed manager of the Mission Theatre, succeeding Harry David, who has been appointed personal road representative for Mack Sennett in charge of the important key city presentations of "Suzanna" and "The Shriek of Araby." Root was formerly owner of the Strand Theatre in Pasadena.

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Liberty, Lincoln, Neb.
Majestic, Evansville, Ind.
Jefferson, Ft. Wayne, Ind.
La Salle Garden, Detroit, Mich.
Gay, Birmingham, Ala.
International, El Paso, Tex.
Grand Central, Dallas, Tex.
Crystal, Dallas, Tex.
Rex, Ft. Worth, Tex.
Strand, Houston, Tex.
Columbia, St. Louis, Mo.
Ben Ali, Lexington, Ky.
Folly, Oklahoma City.
Empress, St. Joseph, Mo.
Ritz, New York City
Benison, New York City
Belmore, New York City
5th Ave., New York City
Odeon, New York City
Douglas, New York City
Apollo, New York City
Stadium, Brooklyn, N. Y.
Bowdoin Sq., Boston, Mass.
Olympia, Chelsea, Mass.
Empire, Hartford, Conn.
Opera House, Easton, Pa.
Orpheum, Allentown, Pa.
Aldine, Wilmington, Del.
Rajah, Reading, Pa.
Majestic, Harrisburg, Pa.
Roanoke, Roanoke, Va
Dunbar, Washington, D. C.
Hill, Newark, N. J.
Windsor, Chicago, Ill.
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Elmer Clifton's Production
"DOWN TO THE SEA IN SHIPS"
a Hodkinson Picture

William Russell in

"GOOD BYE GIRLS"

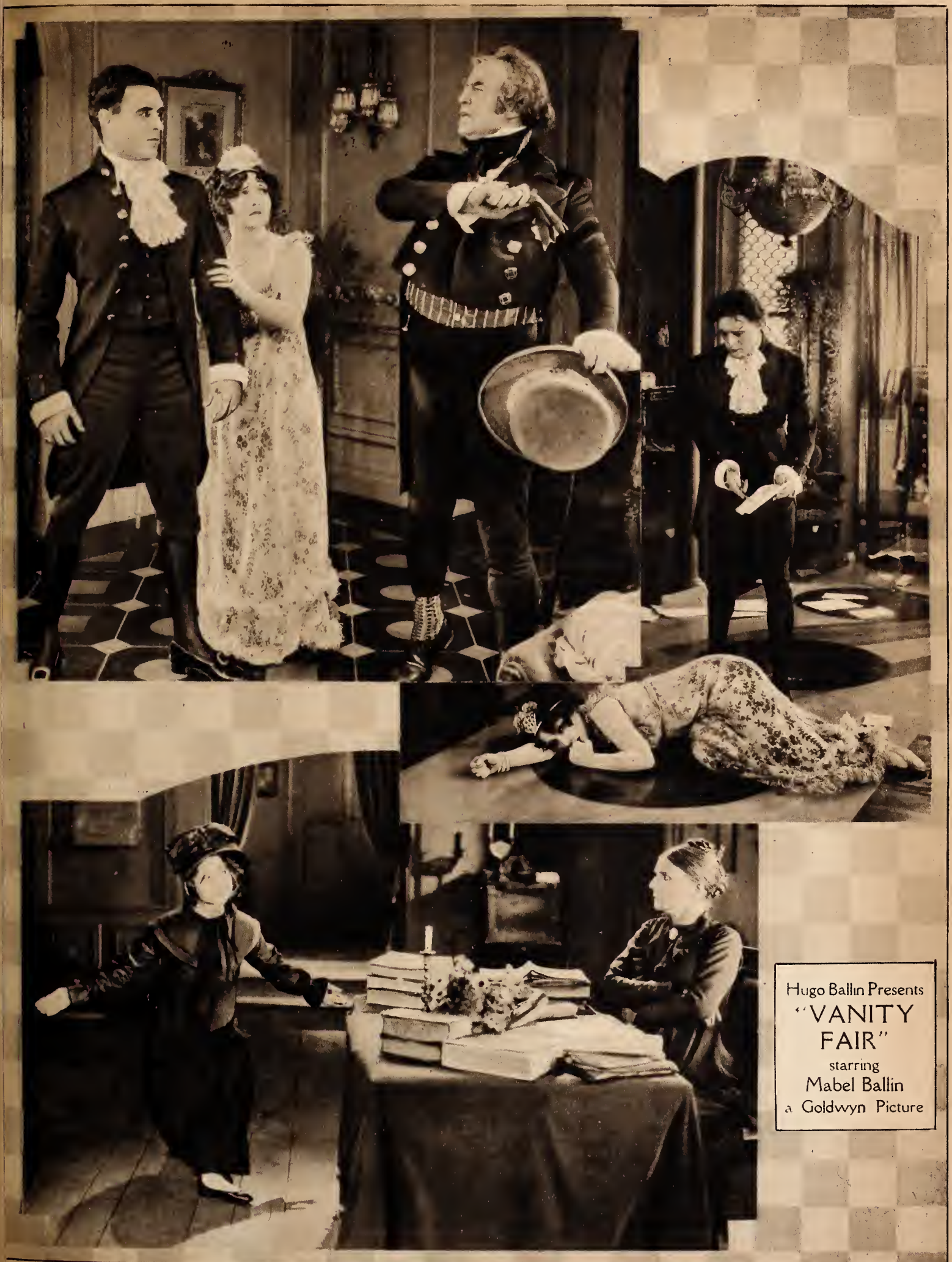
a William Fox Picture

B. P. Schulberg presents
"THE HERO"
a Gasnier Production
distributed by
Al Lichtman Corporation

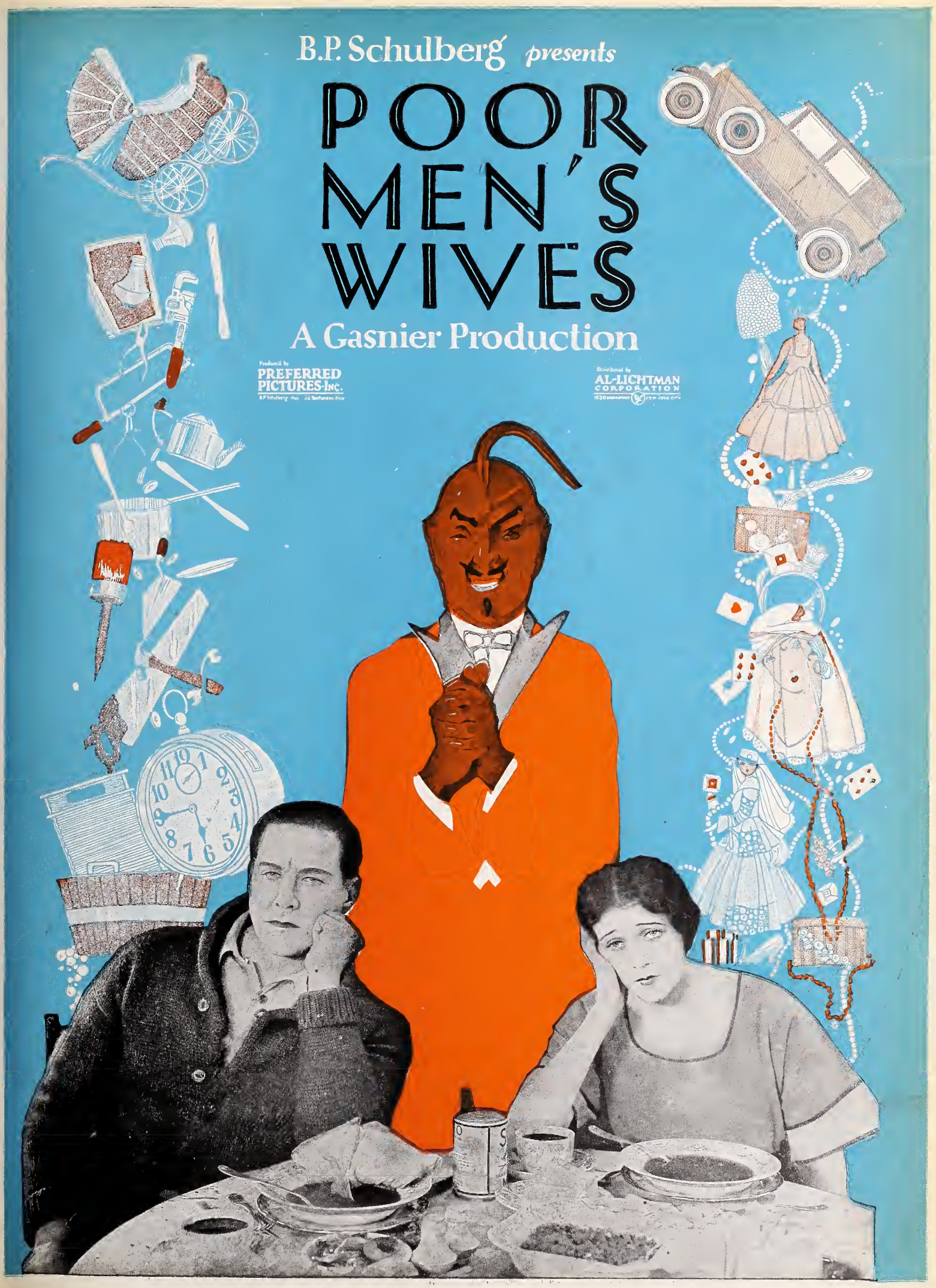
Scenes from the Charles Brabin production

"DRIVEN"

a

Universal Jewel Picture

Hugo Ballin Presents
"VANITY FAIR"
starring
Mabel Ballin
a Goldwyn Picture

Robert Z. Leonard
presents
"JAZZMANIA"
a Tiffany Production
released by Metro


B.P. Schulberg presents
POOR MEN'S WIVES
A Gasnier Production
Produced by
PREFERRED PICTURES-Inc.
Distributed by
AL-LICHTMAN CORPORATION

B. P. SCHULBERG PRESENTS

POOR MEN'S WIVES

BY FRANK DAZEY AND AGNES CHRISTINE JOHNSTON

DIRECTED BY GASNIER

CREATOR OF RICH MEN'S WIVES

Photographed by Karl Struss

With a Preferred Cast

- ★ BARBARA LA MARR
- ★ DAVID BUTLER
- ★ ZASU PITTS
- ★ BETTY FRANCISCO
- ★ RICHARD TUCKER
- ★ THE HEAVENLY TWINS

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1650 BROADWAY NEW YORK CITY

"Movies" Threaten to Impair Milwaukee Suburb's Sanctity

The movie row in Shorewood, exclusive village adjoining Milwaukee, has been thrown into the courts and threatens to become an election issue in the community. Following a new attack upon the proposed building of the first theatre in the village and an attempt to obtain revocation of the permit, proponents of the showhouse hold a temporary injunction restraining the village board from interfering with their plans. Whether the injunction will be made permanent will be decided in a few weeks.

Meanwhile, the entire village is split over the question. Advocates of both sides are making a house-to-house canvass with petitions. With three members of the village board up for re-election in a few weeks, open threats are being made by the faction opposed to the theatre that these men will not be retained unless they run on a platform promising death to the theatre.

The opposition to the movie house reached a climax with a protest meeting fostered by the parent-teachers' association. This organization maintains that the school is equipped to supply the motion picture needs of the community at a much lower cost than could be provided by the house for which the Kel-Nau Amusement Company holds the building permit.

Leading the attack at the mass meeting was Prof. M. V. O'Shea, imported for the occasion from the University of Wisconsin at Madison. Every evil fostered by Satan, from murder to the recent wave of "puppy love" elopements was blamed by the professor upon the movies in an address which ended after one faction had bolted the meeting on the rounds that it was too radical.

Following this oratorical outburst, a committee of three was appointed to demand revocation of the theatre permit from the village board. This move was frustrated, however, when, as the board was meeting, notice of the injunction was served.

The writ is regarded of special significance in view of the fact that it contains a charge that the movies being shown at the school are unlawful in that admissions are charged.

Meanwhile, plans for the theatre, as part of a $200,000 building, are being pushed.

Successful in their fight to send the question of daylight saving to the polls, members of the Motion Picture Theatre Owners of Milwaukee are making strenuous efforts to line up the city's voters against a return of the long day. The decision to hold a referendum on the matter was reached by the common council recently.

Theatre men have joined the ranks of numerous other organizations fighting the daylight saving system and are hopeful that the returns on April 3 will be favorable to them. Aligned with them are the Standard Time League, composed of leading business men and numerous clubs; the labor federation, railroad brotherhoods, milk dealers and Catholic Women's Club.

A special committee has been appointed by the showmen as follows: Earl Rice, of the Riviera; Steve Bauer, of the Venus; Walter Schoene, of the Tivoli, and Joseph H. Mergener, executive secretary of the Motion Picture Theatre Owners of Milwaukee. The State organization, through Walter Baumann, executive secretary, likewise is aiding in the battle.

Thus far the picture men have aided the cause mainly through the showing of slides and the circulation of petitions among patrons. In addition, sample ballots prepared by them, are being distributed to all homes by milk men.

Theatre men are not overlooking the fact that they have a hard fight ahead of them. Two years ago sentiment for the daylight saving system was so strong in the city that it was an easy matter to obtain 32,000 signatures to a petition necessary to compel the council to adopt the ordinance which is still in force.

The ordinance provides that daylight saving is to go in effect at 2 a. m. of the last Sunday in April and continue until 2 a. m. on the last Sunday in September.

Motion picture houses in Milwaukee are making preparations to participate in Style Week beginning March 18. Leo A. Landau has announced elaborate plans for the Alhambra Theatre, Grand avenue and Fourth street, which will include display of the Spring fashions on living models. .The observance at the Alhambra is an annual event and never fails to draw.

Fred Seegert, of the Regent Theatre, an outskirt house, also is making plans for a style show, but has not yet decided upon the details. Several other houses are expected to divulge their plans shortly.

Eddie Weisfeldt, manager of Saxe's Strand, has announced that he will abandon the style show idea this year, devoting all his time and energy to putting across his feature, "The Beautiful and the Damned." Weisfeldt was one of the pioneers in the style show movement.

Two theatre deals were recorded in Milwaukee recently, the Jackson and the Apollo being the houses to change hands. The Jackson, an 850-seat theatre, was asquired by J. H. Silliman, veteran showman. He purchased the entire property outright from H. Schmidt. With his new house, Mr. Silliman now has five theatres, the others being the Downer, Murray, Miramer and Astor, all on the East Side.

Mr. Silliman has announced that L. Sewnig, in his employ for the last two years, will take active charge of the Jackson. The theatre is a brick structure on Jackson and Ogden streets, a short distance from the downtown section. It was built six years ago. Mr. Schmidt, a contractor by trade, will leave the movie field.

The Apollo, formerly operated by John Paulick, has been taken over by W. M. Miller. Mr. Miller, a reporter, will attempt, with the aid of his wife, to combine both movie and newspaper work. Mrs. Miller has announced that she will be in charge during the day and her husband will be on duty evenings. This is their first venture in the business.

The Apollo, a 450-seat house, is situated on Teutonia avenue, near Center street, just two doors from the New Milwaukee Theatre operated by George Fischer. Despite the stiff competition, the Millers are confident that their efforts will meet with success. Mr. Paulick has not announced his plans.

Something new in bookings has been announced by J. H. Silliman, who will show "When Knighthood was in Flower" simultaneously in his five Milwaukee theatres beginning March 19. Mr. Silliman's houses take in the greater part of the city's East Side. They are the Downer, Jackson, Murray, Miramer and Astor.

Moving Picture World wishes to acknowledge with thanks the receipt of an invitation to attend the opening of Fischer's New Madison Theatre, Madison, Wis., which occurred on March 8.

A Lloyd Premiere

Stanley C. Warrick, of the Beaux Arts Theatre, West Palm Beach, Fla., has proved his enterprise by obtaining the right to present Harold Lloyd in his seven-reel comedy, "Safety Last," for the first time in a theatre. This world premiere will occur on March 17 before an audience of the smart set, for the Beaux Arts is located in what is popularly known as "The Millionaires' Playground." The deal was made through Elmer Pearson, general manager of Pathe Exchange Inc., who is sojourning at Palm Beach.

Indiana

Work was started this week on the construction of a new $150,000 community picture theatre and business block at the southeast corner of Fairfield and College avenues, Indianapolis, for Gustav G. Schmidt, owner of the Crystal and Stratford theatres. The Crystal is situated in the heart of the downtown business district and the Stratford is in a northside residence district.

The new community theatre, which will be of brick construction, will seat 1,200 and, according to Mr. Schmidt, will be one of the finest equipped community photoplay houses in the Middle West. It will be equipped with a pipe organ and be richly decorated. Only high grade feature pictures will be shown.

In commenting on plans for his theatre, Mr. Schmidt said Indianapolis is reaching the big city stage and he believes its growth will mean the development of other community theatres for the accommodation of the residents Because of the downtown congestion, he pointed out, patrons are now greatly inconvenienced in finding parking space or automobiles or through crowded street cars and are ready and willing to support community theatres.

Under the provisions of the new city zoning ordinance, the corner on which Mr. Schmidt's new building will be erected has been designated as the community center for that section of the city, which makes it especially desirable as a location for a picture theatre.

C. E. Burdick, the new general manager of the Consolidated Realty and Theatres Corporation, which operates a chain of theatres in Indiana, was in Terre Haute last week in conference with Fred Le Comple, manager of the Liberty Theatre. Mr. Burdick is making a tour over the state, visiting the managers of the corporation's theatres.

C. E. Smithson, manager of the Orpheum Theatre at South Bend, was the guest of Bruce Fowler, manager of the Indiana Theatre at Terre Haute, last Friday night. Mr. Smithson witnessed the current program and was taken on a tour of inspection of the house.

All attendance records at the Temple Theatre, Mishawaka, were broken last week at the opening of a three-day engagement of "Manslaughter." The theatre was packed to the doors each of the opening performances.

For the convenience and accommodation of out-of-town patrons the Victory Theatre at Evansville will soon open branch box offices in Princeton, Boonville and other nearby cities, it was announced this week by W. C. Meek, new manager. A plan of the house will be available in each out-of-town office and a limited allotment of seats will be offered for sale.

Drastic Legislative Bills Menace to Ohio Exhibitors

Two bills, backed by the Lord's Day Alliance, have been introduced in the Ohio Legislature. One is a more drastic censorship law and the other is for the purpose of legalizing the showing of pictures in competition between schools and theatres.

The Motion Picture Theatre Owners of Ohio have had introduced in the Assembly one bill, the original Taylor local option bill, which would legalize Sunday movies in any community where the people voted for it. Seeing a fight ahead from the Lord's Day Alliance, the theatre owners' association has broadcasted an appeal for funds to help in the battle and to assist in getting the local option bill passed. The association is asking that every member pay his dues in advance.

"The decisions of the Court of Appeals in the Findlay, Fostoria and Tiffin cases of exhibitions, arrested for Sunday opening, which was against the theatres, show that it is a waste of time and energy to fight Sunday closing in local courts," says the letter, which is signed by the Committee of Ways and Means. "They don't need another law to close the theatres, but we need one to keep them open, or at least so that the voters of our cities can express their preference over the whims of the reformers. Inaction on our part is what the Lord's Day Alliance would like to see. Under those Court of Appeals decisions, they can and will close our theatres on Sundays."

The names signed to this appeal are: James P. Dunlevy, Akron, chairman; F. A. Kelly, Massillon; A. C. Constant, Steubenville; Sam E. Lind, Zanesville; R. V. Smoots, Mt. Vernon; L. F. Eick, Martin's Ferry; R. S. Wallace, Alliance; D. L. Schumann, Cleveland; Joseph W. Trunk, Youngstown; W. M. James, Columbus, and Martin G. Smith, Toledo, president.

In addition, the theatre owners, in preparation for a battle against anticipated further action on Sunday closing by the reformers, have asked their members to make a pledge, as follows:

"The undersigned theatre management hereby volunteers to use the screen and theatre for the purpose of educating the public by slides (or trailers) and announcement posters and petition in lobby, under whatever plan the state committee may adopt, in an effort to get legislative relief from the professional reformers who are hoodwinking the public while posing as representatives of the church as a whole on the question of Sunday showing of pictures."

It is possible that petitions from patrons will be asked for the purpose of sending them on to various state senators and representatives, before the vote on the Taylor bill.

Sam Deutsch, manager of the Sun Theatre, Cleveland, is congratulating himself that he wasn't the victim of a hold-up recently. A conversation heard by a patron of the Hippodrome Theatre resulted in the arrest of three youths in the lobby of that houe, while they were planning, it is said, to "stick up" the Sun Theatre, on Buckeye Road. The three youths were arrested when the police were tipped by the patron of the Hippodrome, who overheard the alleged conversation.

First run pictures in addition to vaudeville were presented at Loew's State Theatre commencing March 4, the new arrangement being a distinct change, for instead of the Shubert vaudeville revues that have been presented all season, the State now has a policy of six acts of Loew vaudeville and a feature picture.

The first program of this sort included Charlie Chaplin in "The Pilgrim." It did a big buiness and served to bring back the movie crowds to the State. This was the first Ohio showing of "The Pilgrim," as it had been held up by the censor board. Many ministers sent letters to the board before the film ever reached Ohio, protesting Charlie's appearance as a clergyman. But the censors got ten ministers together and after screening it for them, decided to pass "The Pilgrim" with only a couple of minor cuts. The ministers who saw it, agreed that there was nothing greatly objectionable.

The State Theatre has two orchestras, one for pictures and one for the vaudeville. The admission prices are 30 cents afternoons and 55 cents evenings, including the war tax. The second week of the new policy these pictures were shown: "What a Wife Learned," the Thomas H. Ince production with Milton Sills; "The Kaiser in Exile," and a new Bull Montana comedy.

One of the most successful engagements ever held in Cleveland was that of "Robin Hood," which ran four weeks at the Stillman. The total paid attendance was above 150,000 and about 4,000 children from orphanages, settlement houses and corrective institutions were admitted as guests. Schools were well represented. Even before the opening several teachers arranged to bring their classes. An admissoin price of 25 cents for children weekdays was arranged. One teacher was to bring 200 children, her class, but when the day come, 726 kiddies, the entire school, turned out.

Word was received by Mrs. J. Horsburgh of the death of her daughter-in-law, Mrs. Ralph Graves, in Los Angeles, March 10. Ralph Graves, the actor who starred in "Dream Street" and "Kindred of the Dust," and who now is with Universal, is a Cleveland boy and had been married only a little more than a year. His wife was known in Cleveland.

Those engaged in the moving picture industry in Cleveland are looking with considerable interest on the first picture engagement in the new Public Hall, on March 16, 17, 18, when the soldier picture, "Powder River—Let's Go," will be shown. The hall is an immense place, and it is claimed that because of this the spectators in the rear will be hardly able to see the movies. Complaint was made that those in the rear at a recent concert were unable to hear the artist.

Lenten Influence Negligible on Theatres in Pittsburgh

At the Pittsburgh picture theatres, week of March 5: Business as a whole is very good, the Lenten season apparently not curtailing the crowds of amusement-seekers. At the State and Regent, Betty Compson in "The White Flower" was a big success. The picture was heavily advertised, with much stress laid upon the star's hula-hula dance. Liberty and Olympic, the latter at advanced admission prices, were packed all week with "Adam's Rib." The Olympic held the picture over for a second week. Cameo and Cameraphone reported good business with Priscilla Dean in "The Flame of Life." The Cameo held it over for a second week. Blackstone—Tom Mix in "Catch My Smoke" got the money as usual. "The Christian," at the Alhambra, played to S. R. O. all week.

William Dye, of the White Front Theatre at Hundred, W. Va., has closed his theatre and says he doesn't know when he will reopen it.

Samuel Sivitz, former publicity director for the Rowland & Clark Theatres, Pittsburgh, who died of pneumonia at Pasadena, Calif., on February 27, was buried in Pittsburgh on March 4. Over a thousand persons attended the funeral services, among them city and county officials.

Floyd Lininger, who operates the Majestic Theatre in Piedmont, W. Va., the Star in Westernport, Md., has purchased the lease of the Opera House at Piedmont from Messrs. Smith and Cavanaugh and will in the future operate all three theatres. He plans some improvements at the Opera House.

On March 12, Rowland & Clark's State and Blackstone theatres, in downtown Pittsburgh, installed orchestra. Heretofore music was rendered by a pipe organ only. The instrument hereafter will accompany the musicians.

The Whalen Theatre at Osceola Mills, Pa., successfully conducted for some years by M. J. Whalen, and one of the mot popular picture houses in this section, went under new management on March 1. Bernard McCann, one of Osceola's best known citizens, has taken over the theatre.

Oliver Kitchel, of the Eagle Theatre, Jeanette, Pa., purchased the Princess Theatre in the same town a few days ago for a consideration of $60,000 for property and building. He took charge on the first of March. The property was formerly owned by Logue Guy, but the theatre had been operated by W. Landis.

Chris Wagner, movie magnate of Connellsville, Pa., has purchased 400 young chickens, with which he is going to start a chicken farm at his summer home in the Maryland Mountains. Chris and a party of friends visited one of the largest chicken farms in the country last week.

Emile Milich, owner of the Liberty Theatre at Pleasant Unity, Pa., has recovered from an attack of scarlet fever.

What was known as the Lyric Theatre of Irwin, Pa., one of the pioneer picture houses in that territory, has been entirely torn down and excavators are at work on the foundation for the new Irwin National Bank. Moutte's new 800-seat house will be started in a few weeks.

Victor Brock, of the Casino Theatre, Herminie, Pa., is now operating his house every night at the present time. This is the first time he has been able to do this in the past year.

Emmett Ridenour, of the Grand Theatre, Somerset, accompanied by his projectionist, were recent Pittsburgh film exchange visitors.

Do you contribute to pages 436 to 442? If not, why not?

Rumor Says Loew Will Control Cincinnati's Lyric

There is a persistent but unconfirmed rumor going the rounds here in Cincy to the effect that Marcus Loew is negotiating for the Lyric Theatre and would convert it into a first-class picture house for the screening of his biggest pictures. The fact that Loew, who is now president of the Metro Pictures Corporation and also operates a big chain of theatres, got his start in the amusement field in Cincinnati has lent considerable color to the report.

Loew was in the clothing buiness in Cincy when the movies came into existence, and was one of the pioneer exhibitors, operating a penny arcade on Fountain Square. The Lyric is one of the biggest houses in the city, located in the heart of the Vine Street business district, and until very recently was the home of the Ralph Dunbar Company, in a season of musical repertoire. The house is now again showing pictures under the original management, MacMahon & Jackson.

The Stage and Screen Scribes of America, a recently formed organization of movie and dramatic critics and reviewers, also embracing theatre managers in all branches of the business, has filed articles of incorporation for the purpose of establishing similar organizations in the larger cities. The Cincinnati order is the only one in the country thus far. A get-together meeting and banquet is held once a month to promote closer relationship between exhibitors, managers and scribes, and for the purpose of exchanging ideas looking toward betterment of conditions generally.

Jules Frankel, who recently acquired Gifts Theatre, is wearing a smile that won't come off. Business at Gifts has been exceptionally good since Frankel became manager, but the real reason for the aforesaid facial illumination is that Frankel has just announced his engagement to Miss Ruth Russack, of St. Louis, whither the coming benedict has motored for a protracted stay.

Manager I. Lisbon, of the Grand Theatre, announces that "Robin Hood" has shattered all attendance records in its first week's run and is being held over for a second week. Libson has not made public the amount that the picture grossed for the initial week, but it is understood that the takings resemble the German war debt in point of figures. Manager Libson arranged for two special morning presentations on Saturday for the accommodation of the kiddies, and doubled his force of ushers and floor superintendents in order that the youthful patrons might be properly cared for.

Bernard Levy, owner of the "L Theatre Circuit," operating a number of houses close to Cincinnati, who has been sojourning with his family at Miami, Fla., since last December, recently met with an accident there which resulted in a broken leg. Mr. Levy's return will be delayed for some time beyond the anticipated date by reason of the fractured member.

The Cincinnati Council for Better Motion Pictures gave the second of its series of model pictures at Keith's Theatre, March 10, the film being "A Connecticut Yankee in King Arthur's Court." A morning matinee, like the initial presentation several weeks ago, was for children only, the Boy Scouts attending to the publicity by the distribution of advertising matter, while the female contingent of the Scout organization served as ushers. The Council arranged for 100 women to act as chaperons for the juvenile fans.

The Grand Theatre, which has been housing road attractions, will switch to silent drama for the week of March 18, Manager Milford Unger having booked "Down to the Sea in Ships."

A reminder of the days when the Capitol introduced its feature photoplays with elaborate and colorful atmosphere prologues was found at that house during the screening of "The White Flower." A parade of wooden soldiers in bright uniforms trudged across the small stage during the overture. "The Parade of the Wooden Soldiers." The number was greeted with enthusiastic applause at every performance, says Manager Libson.

Manager John Schwalm, of the Rialto, Hamilton, Ohio, featured Brown's Original Saxophone Six during the week of March 12, in addition to his regular run of pictures.

Ed Keen, of Oxford, Ohio, a college town, is planning the erection of a new house, which, he says, will be a humdinger in every way.

Common Pleas Judge Walter J. Wright, Bucyrus, Ohio, has declared to be permanent the temporary injunction granted four weeks ago restraining the city administration from interfering with Sunday operations of the Bucyrus Theatre Company, and the Mayor's Court has found G. R. Moore, of Bellevue, president of the company, guilty of having operated a picture show on the Sabbath Day, February 4. Sentence was deferred.

Herman Seckel, projectionist, also was found guilty of having violated the Sunday law. He was fined $25 and costs, but signified his intention of appealing the case to the higher courts.

The case against R. L. Hertzer, manager and part owner of the theatre, was thrown out because the date on the warrant had been altered after the arrest had been made.

Bucyrus and vicinity are in the center of the picture war zone and additional activities are expected in that section.

Plans Picture Theatre for Biggest, Wealthiest Town

Howard Gray of Brookline has petitioned the incoming board of selectmen of the biggest and wealthiest town in the United States, Brookline, for a license to build and operate a picture theatre on Beacon street, at Coolidge Corner. The building would cost about $300,000, be of brick and seat about 2,000 persons. The site proposed is on land owned by Charles H. Stearns and extends from Beacon street through to Sewell avenue. This is by no means the first time that an attempt has been made to erect a picture theatre in Brookline. Heretofore, however, the town fathers have been much averse to the idea and every time the project has been broached it has met with a flat refusal. It is admitted by everyone that a picture theatre in Brookline, and especially located at Coolidge Corner, would prove a veritable gold mine to the owners, as it would have a big territory to draw from and would be assured of large audiences.

Manager J. H. Brennan of Loew's State Theatre designated one day last week as Carnation Day and presented to each woman patron a beautiful white carnation. The flowers were utilized to symbolize the title of "The White Flower."

In connection with the showing of "The Hero," which Manager Sanford Wallin has booked for the Bijou Theatre at Springfield, Mass., Phil Kahn, exploitation director for the American Feature Film Company, has arranged for a "Hero Week" that is giving the picture some unusually excellent publicity. Each night has been designated as a "Hero Night," Monday for the city firemen, Tuesday for the policemen, Wednesday for the Springfield Post, Veterans of Foreign Wars, Thursday for the American Legion veterans of the city, etc.

Another of Phil Kahn's recent exploitation stunts was in connection with the showing of "Shadows," which Manager Fred Green recently ran very successfully for a week at his Park Theatre at Woonsocket, R. I. In this little Rhode Island city Kahn arranged for a series of shadowgraphs of the pretty girls of the section, arousing the curiosity of the populace by the newspaper query, "Who Has the Most Beautiful Shadow in Woonsocket?"

Dan Finn, manager of the Olympia Theatre in Lynn, Mass., had a great time during the personal engagement of Louise Lovely in showing the film star about the city. She was presented the keys of the city by Mayor McPhetres. She gave an address to the Lions Club on "Hollywood As It Is."

Motion pictures of school children were taken by a cameraman for the Rialto Theatre in Fall River, Mass. A prize of a five-dollar gold piece was offered to the pupils who recognized themselves in a white circle which was worked into several of the scenes.

Harry B. Kollock, special policeman and doorman at Gordon's Olympia Theatre in Lynn, Mass., has been appointed a member of the newly revived Lynn license commission.

F. James Carroll, formerly manager of the Strand Theatre in Lowell, Mass., is directing a stock company at the Academy of Music in Halifax, N. S. Mr. Carroll recently was in Lowell renewing acquaintances.

Fred Valva's augmented rhythmic orchestra is one of the principal reasons why Poli's Elm Street Theatre in Worcester, Mass., is so popular with theatregoers.

The moving picture machine operators have joined hands with the stage employes in Pittsfield, Mass., for a theatrical ball on April 11.

Mrs. Sylvester Z. Poli, wife of the theatre owner, is in charge of the Massachusetts collections for the war orphans of Italy.

Twenty former service men, patients in Worcester, Mass., State Hospital, recently were guests of Manager Eugene Shea at a performance in the Worcester Theatre.

The Dream Theatre in Cliftonvale, Mass., has been entirely renovated and two new projection machines have been installed. The American Legion post has resumed its shows in the Dream.

Three Bills Affecting Films in Connecticut Legislature

A great deal of interest was shown in the hearing on March 9 before the Connecticut State Committee on Public Health and Safety on bills relating to fire hazards in the operation of motion picture apparatus and which would remove certain restrictions now imposed on film exhibitions outside of theatres. The hearing took place in the Capitol at Hartford.

Three bills were brought before the committee. The first provided that no motion picture machine shall be operated with any other than cellulose acetate film or other slow-burning film. The second measure, which related to motion pictures for non-commercial showing, provided that persons exhibiting motion pictures printed upon cellulose acetate film under the provisions of section 2291 of the general statutes shall give a bond of $1,000. The third bill related to safety films and provided that standard size might be used.

The present state law provides that only the narrow safety film may be used in any exhibition other than in a theatre.

The relative hazards of nitrate cellulose and acetate cellulose film and the merits of 28 and 35 millimeter films were debated for nearly two hours. Following this, Robert T. Hurley, superintendent of the state police patrol, said he would recommend that every motion picture machine be enclosed in a booth and that every building used for a motion picture performance or any other kind of entertainment be inspected and approved by the state police before the entertainment was permitted. He said that many of the town halls and other buildings, outside of theatres, where motion picture entertainments are given, were not always safe and many of them should be remodeled.

The Rev. G. E. Richter, of Coventry, asserted that the motion picture is the child of the church. He referred to the usefulness of pictures in church entertainments. He said the country towns used the narrow film and could not get pictures of the modern drama. He said that if a motion picture featuring Mary Pickford was advertised, the only film that could be obtained for exhibit was one in which the star appeared ten years ago. He strongly objected to the use of booths for the projection machines.

J. W. Walsh, of the Theatre Owners Association of Connecticut, representing 135 theatres in the state, condemned the third bill as vicious and said it would force out of business those engaged in enterprises the object of which is to conduct picture theatres.

W. B. Cook, of New York City, a member of the Society of Motion Picture Engineers, made an impressive argument in favor of legislation to obtain safety in the operation of motion pictures. Referring to the danger to which school children are sometimes exposed during motion picture entertainments, Mr. Cook said it only was by the mercy of God that there has not been a holocaust. He said that two years from now a national effort will be made to obtain uniformity in the state regulation of motion pictures by the introduction of identical measures within the legislatures of all the states in the Union.

At the conclusion of the hearing the committee visited the offices of the State Department of Health where the members were shown the machines there and the two kinds of film.

A new building code in New Haven, Conn., to which exhibitors object, makes it necessary for the building inspector and the fire marshal to inspect every theatre or church or building used for any kind of public assemblage. If the officials find that these buildings do not come up to the requirements of the code, the owner will be obliged to make changes. If he is dissatisfied with the orders he may appeal to the board of examiners.

The code contains a provision that the fire marshal, if he finds that building conditions endanger life, may order changes. This is the clause to which theatre men object, they alleging that it allows the fire marshal to do as he pleases.

New Haven's new theatre ordinance has become a law, having been passed by the Aldermen on March 5 despite strong opposition, with only two amendments. One of these allows the burning of incense in churches and the other prohibits city officials from soliciting or accepting theatre passes. The New Haven Women's Club strenuously supported the ordinance.

Will D. Harris, manager for two months of the Olympia Theatre, New Haven, has beautified the house by the installation of a concealed lighting system in the rear of the theatre. Nathan H. Gordon, president of the Gordon circuit of Olympia theatres, has enthusiastically approved it. Now Mr. Harris is giving all his time to booking the best pictures obtainable, and promises patrons some delightful surprises in the near future.

When it comes to exploitation there are few exhibitors who make a stronger appeal to the public than Fred Valles, manager of Poli's Palace Theatre, Bridgeport. Fred has been with Poli for quite a few years and has been all along the line putting things in shape and making people sit up and take notice. The present lobby of the Palace is attracting a lot of attention, as Fred caused a local sensation by using a woman in Chinese costume for "Java Head."

Herbert C. Parsons, manager of Parsons' Theatre in Hartford, Conn., was victor in the suit brought by Victor J. Uberti, a portrait painter. The plaintiff sued for $300 for painting a portrait of Mr. Parsons' daughter, a deduction of $75 having been made for the frame, which was returned. The court found for Mr. Parsons to recover his costs and the judgment was so ordered.

"I want to give the public of Bristol what it wants," is the policy of Manager Sanson of the Princess Theatre in Bristol, Conn.

The Battle Rages

Ryan & Kundert, of the Empress Theatre, Beresford, S. D., write that "We have again been arrested for operating our picture show on March 4 in violation of a city ordinance. Upon our arrest we arrested twelve others and charged them with Sabbath-breaking under the state laws. Hearings were held March 10 and trial dates for all, including ourselves, were set for April 10."

Evidently the fight is assuming major proportions. The last word we had from Beresford the whole town had gone "blue" when the exhibitors insisted on all businesses shutting down Sundays if they could not give Sunday shows.

H. S. Marion, of Moving Picture World, visiting Bridgeport the past week, met Martin W. Leighton, owner of the American Theatre, and writes us the following about him.

"Leighton saw the sunshine and the old swimming pool in Bridgeport many years ago. It's his home town and he says he's proud of it. He might also have added that he's proud of his own progress in the last seventeen years. That is the length of time Martin has been in the picture game and he has made a success of it. Today he owns the American, and it's one of the prettiest houses of its size for miles around.

"Martin began as an operator and was one of the first Bridgeport men in the picture business. For six years he ran a Mutual exchange here. He's made many visits to New York and is well known throughout this section of New England. It's a pleasure to meet him, for it's always 'Welcome, stranger' with him. His house is ably managed by Harry A. Cohen."

Marion also writes:

"When you walk into Dawes' Theatre on State street, Bridgeport, you enter a neat little theatre that plays to the elite of the town. 'Robin Hood' played there to the biggest receipts in the history of the house, notwithstanding a stiff rental, for Mr. Dawes knows what he wants and gets it. He says he got two weeks' business out of one week's rental with the picture. None of Barnum's philosophy for him."

One of the finest theatres in Connecticut for the size of the town is the Rialto at South Norwalk. This house was for many years known as Hoyt's and played some of the most famous attractions of byegone years. Now that everything seems to have turned to pictures, the house has gone under a great change. The stage has been torn away and it is now a strict picture house. The house is run under the management of A. Hamilton who is a real showman, having been for many years with Mr. Poli as publicity manager and was also assistant manager at the Hamilton Theatre, New York City. It is his home town and he is one of the youngest owners in the moving picture business in this part of the country, having just passed thirty-two.

The Community Theatre, Plainville, Conn., the only picture theatre in the town, will reopen March 19, under the supervision of its new manager, Andrew Hogan. The theatre was erected last summer by Charles B. Eastman, of Woodbury, Conn., and was leased to Louis H. Loeffler, of New York, who was the former manager of the theatre. Manager Hogan has taken it up with the New Haven Motion Picture Exchange for procuring the latest and best run pictures, and no doubt Plainville will pay for such amusements.

One of the finest theatres between Bridgeport and New Haven is the Capitol in Milford, Conn. The house was built at a cost of $150,000 and is the best equipped theatre in any town of its size in the state. It seats 800, has a Typhoon fan, big organ and fourteen loges, and the interior decorations are of blue, pink and gold. Although Milford is really a summer resort, people from nearby towns keep the Capitol packed throughout the winter. In the summer there are between 20,000 to 25,000 people in Milford. A big stage allows the house to play road attractions.

The theatre was built two years ago by the present owner, Charles Momejo, who has been fortunate in securing A. S. Skidmore as manager. Mr. Skidmore, formerly owner of the Elite in Bridgeport, is one of the brightest showmen in the business.

Balaban & Katz Deny Rumor of Intended Chicago House

Publicity Manager Hollander of Balaban & Katz says there is nothing to the report that Balaban & Katz are going to build another theatre here along the lines of the new Grauman house at Los Angeles and that both Mr. Balaban and Mr. Katz are on a pleasure trip to the West Coast studios.

The many friends of John Weigler, manager of the film end of the Sauvage Enterprises at Alton, are sorry to hear of the death of his son.

Elza, Edwin and Mayme Ward have incorporated a company to give theatrical performances with headquarters at Bloomington. All are well known to the exhibitors in the Chicago territory.

The Lowy Film Corporation have filed with the Secretary of State an increase in the board of directors from three members to five.

Sam Katz entertained Spyros Skouras, well known movie magnate of St. Louis, and showed him how they do it at the Chicago Theatre.

Lubliner & Trinz have closed a lease on the entire building at 4650 Sheridan Road, in which is located the Pantheon Theatre, for a period of ten years running from May 1, 1924, at a monthly rental of $3,000, or $360,000 for the ten-year period.

Peter Schaefer, of Jones, Linick & Schaefer, is in Paris now, according to the latest word from him, enjoying the sights of gay Paree after a strenuous time in Berlin and the stirring events of the Ruhr Valley invasion by the French. He is not expected back before May and will bring back many ideas picked up in the European movie circles.

Charles A. Niggemeyer has charge of the presentations and special numbers at the New McVickers Theatre and has put over some elaborate productions during the past few weeks that have helped to pull capacity crowds to the house.

Barbee's Theatre advertised for five cross-eyed sheiks and the same number of shebas to sing during the engagement of Ben Turpin in the "Shriek of Araby." The ad said no experience necessary, as they would be trained. The result was a riot, and, of course, it helped to fill the house throughout the week. With a dandy lobby display, the crowds jammed in to see the picture.

The management of the Irvin Theatre at Bloomington has made a hit with the child fans of the city by putting on special Saturday morning shows for the juveniles, and they have responded by filling up the house in record time at each matinee show.

Ben Cornwell, of St. Louis, brother of F. L. Cornwell, builder of the Le Claire Theatre and hotel at Moline, was seriously injured in an automobile accident and may die from his injuries.

John J. Jacques has sold his theatre and four stores at 26th and Homan avenue to Ben Golden for a reported consideration of $87,500, subject to $29,000. The new owner may make some improvements in the house.

The Ben-Hur Amusement Company has leased the theatre at 306 Cicero avenue from Charles and A. B. Ryan and L. A. and Mary Ullrich for five years at a term rental of $18,000. They have an option of a renewal for another five years at a $600 a year increase in rental.

The many friends of Claud F. Brock, operator at the Orpheum Theatre at Rockford, will be sorry to hear of his death when the motorcycle he was riding collided with a farmer's team on the Grant highway near Freeport. He formerly was with John F. Dippman at the Strand Theatre in Freeport.

At the annual meeting of the American Theatrical Hospital Association, Judge Joseph Sabath was elected president, Harry J. Riddings, manager of the Cohan's Grand, first vice-president; U. J. Hermann, of the Cort Theatre, second vice-president; Aaron J. Jones, of Jones, Linick & Schaefer, treasurer, and Claud S. Humphrey, secretary. Nathan Ascher, of the Ascher chain, was made a director. The annual benefit performance will be held at the Colonial Theatre on Sunday afternoon, April 8.

The Boston Theatre Company, who formerly operated the Boston Theatre on North Clark street, which was torn down to make way for the new Temple Building, have surrendered their charter to the Secretary of State and quit business.

Walter E. Blaufauss, song writer and movie orchestra leader, is some real estate operator. His latest deal was the purchase of forty-four flats on Juneway Terrace from Stephen R. Swarthout for $201,000, subject to $161,000. He also made a second deal with Swarthout for two apartment buildings on North Ashland avenue for $85,000. There seems to be a lot of money in the music business.

Ray Watts, of the Orpheum Theatre at Rockford, is strong for music in his house and has installed a new organ that helps to bring in the music lovers. On Sunday he adds an orchestra to the bill, having twenty men on a recent Sunday. That stunt brought in capacity business for the day.

Harry D. Koffman, Claude R. Plough and Abram H. Hadfield have formed the Hadfield Amusement Company, with a capital of $10,000, to build and operate picture theatres and other places of amusement. The office of the company is at 6254 Stewart avenue.

The many friends of Marcus Heiman, who was recently elected president of the Orpheum circuit of vaudeville and combination houses, are extending their good wishes to him and wishing him the greatest success at the head of the great circuit of theatres. Heiman came to Chicago when he was twenty-one and the hard work that he put into theatrical enterprises soon put him at the head of the Finn & Heiman circuit, at that time the fourth largest chain in the country. His company was absorbed by the Orpheum soon after and Heiman gradually worked his way up, until at the last meeting of the board of directors, he was made the head of this country-wide chain of high-class theatres.

The management of the Rialto Theatre at Racine staged the annual fashion show from March 12 to 16, and by using professional models with co-operation of the business men of the city, put on a metropolitan show that jammed the house to capacity at every show.

Charles Fecher and Fred Nortman are the new owners of the Kimbark Theatre, taking the house over from Harry T. Loper.

Seeing Snakes

Forty-three persons flunked the Chicago civil service examination for motion picture censors, not one attaining the passing mark of 70. Evidently it's difficult for the multitudes to grasp what it's all about.

One of the questions was: "Would you sanction the showing of a writhing snake prominently shown in a motion picture scene?" The correct answer, we suppose, would be: "No! It would encourage our young to wiggle instead of walk."

The novel plan of the Illinois Motion Picture Theatre Owners of sending a dollar with every letter to the leading theatre owners in this territory to form an organization has brought fine results, according to the latest report from the organizers. Among the first to respond favorably were Jones, Linick & Schaefer, with four memberships.

H. W. Pitner, of the Rex Theatre at Fairfield, is ill at the hospital in Olney. His friends hope to see him back on the job real soon.

Plans are moving ahead rapidly for the convention and the show at the Coliseum and the outlook for some real doings is very bright at this writing.

A new theatre is being constructed at Lebanon by Manager Hinard and will be ready the latter part of next month. The cosy little house will be known as the Gem Theatre.

One of the finest shows ever put on by the Balaban & Katz organization was the Syncopation Week at the Chicago Theatre the week of March 5. With seven headline specialties and Douglas MacLean in "Bell Boy 13," the house played to capacity business throughout the week. A novel feature was the dancing forest, a work of art that pleased the crowds.

A new theatre will be erected at Flint by the Bijou Theatrical Enterprises of that city.

Manager Rouda, of Ascher's Lane Court Theatre, has put over the amateur night shows at his house with some clever advertising and the house is filled with the friends of the contestants each Thursday. Another feature is the song revue night each Wednesday and the rival music houses send out their best singers to help put over the latest songs they are plugging.

Perry Stein and Henry and Vincent Vinci have sold the 500-seat picture house at 4415 Montrose avenue to Harry M. Goldberg and Jacob S. Cohn. The buyers will remodel the building at a cost of $10,000.

The plans for the new theatre at Madison have been completed and F. W. Fischer, at 36 South State, will have charge of the construction that, it is estimated, will cost at least $300,000.

Louis and Clara Brecka are now in charge of the California Theatre at 3434 West 26th street and will make some improvements in the house.

Film Exchange Personalities

Albany

Harry Gans, who has been handling the Albany exchange for the American Releasing Corporation, has left for Buffalo, where he will be associated with the Hodkinson exchange. Mr. Gans, who was formerly with First National, will be succeeded by a Mr. Blancke, of Boston.

Vic Bendell, manager of the F. B. O. offices, is making his first trip this week to the theatres of Utica and Watertown. Interior improvements at Mr. Bendell's offices have been completed.

A. J. Herman, manager of the First National exchange, reports having sold Malone solid for the summer months, and also the Strand in Ogdensburg. Mr. Herman is spending a portion of this week in Plattsburg and other places in Northern New York catering to summer business.

C. R. Halligan will have been branch manager of the Universal exchange in Albany for five straight years on April 3, and, as such, enjoys the distinction of having served longer as manager of a film exchange in the Capital City than any other person.

The First National, through A. L. Burks, is doing much exploitation in this section of the State. Last week, Mr. Burks did some excellent work in connection with 'The Hottentot" at the Glove in Gloversville, and "Smilin' Through" at the Strand in Dolgeville. This week Mr. Burks is putting over "The Hottentot" at the Gem in Little Falls, and "East Is West" at the Hippodrome in the same place.

Charles Walder, manager of the Goldwyn exchange, closed more business last week than during any one week since the exchange was opened. This includes a contract with Goldstein Brothers, owners of the Park Theatre in Utica, for the season's output.

C. R. Halligan, of the Universal, reports having sold "Flaming Fortune" and "The Oregon Trail" to the Crescent and the Happy Hour in Schenectady.

In the drive now on between the First National exchanges of Albany, Buffalo and New York, A. J. Herman, manager of the Albany exchange, is still in the lead.

S. E. Feld, salesman for First National out of here, confined at his home in New York for some time with grippe, is back at work.

Rochester

W. A. V. Mack, manager of the Buffalo Pathe exchange, was in town last week end, with his smile and his usual bunch of new stories.

Allan S. Moritz, manager of the Buffalo Paramount exchange, and Harry Buxbaum, general sales manager of the home office, were in Rochester this week arranging dates on the Paramount product under the recently readjusted arrangement of bookings.

No Wonder!

W. G. Gehring, who covers the Rochester, N. Y., territory for the Fox exchange in Buffalo, is about to take unto himself a bride. Th bride's name is Miss Frances Fell. The announcement in the papers was headed Gehring-Fell.

Pittsburgh

Manager "Bert" Moran, of the Pittsburgh Pathe branch, announces the following changes in the personnel of his office and sales force:

Fred Solomon, former booker and assistant manager at the Omaha Pathe branch, is now assistant to Manager Moran in the local office, succeeding C. A. Lynch, who has gone to Buffalo for Universal.

Jack Leary, former booker at the New Haven office, is now officiating in a similar capacity at the Steel City office, succeeding L. O. Mann.

George W. Collins, former assistant manager at the local Metro exchange, is now with Pathe as city salesman, succeeding "Doc" Smith, who has gone with the Universal.

Manager G. R. Ainsworth of the local Hodkinson office has returned to this city after several days in New York attending a convention of the managers of the Eastern Division Hodkinson branches, called by W. F. Seymour.

Leonard Goldstein, formerly on the road for the local branch of the Film Booking Offices, is now in Los Angeles working for the same organization.

Lou R. Cohen is the latest addition to the Pittsburgh Hodkinson sales force. Lou is well known here, but most recently was with Goldwyn at Cleveland.

S. A. George, former Pathe salesman, is now traveling the Northern territory for Metro, succeeding J. J. Maloney, who has been made assistant to Manager Atkinson, succeeding George Collins, resigned.

"Bob" Wagner, genial publicity purveyor of the Rowland & Clark Theatres, has recovered from a severe attack of tonsilitis.

Pity the Codfish

The appended piece of poetry was handed our correspondent by Office Manager C. L. Tietjeb, of the Pittsburgh Universal exchange, and it contains some real food for thought. It is dedicated to all men who have something to sell, including the exhibitor as well as everybody else:

The codfish lays a million eggs,
While the helpful hen lays one;
But the codfish does not cackle
To inform us what she's done.
And so we scorn the codfish coy,
While the helpful hen we prize;
Which indicates to thoughtful minds that
IT PAYS TO ADVERTISE!

Buffalo

Bob Harris has resigned as local manager for the American Releasing exchange. He has been appointed manager of the Al Lichtman Albany office.

"Popsy" Carrick, manager of the Hodkinson exchange, has engaged Harry Gans as a member of the sales staff. Mr. Gans was formerly manager of the Albany American Releasing office. Paul Shaver and H. E. Hughes have resigned from the Hodkinson staff. Mr. Gans will cover the Syracuse and Utica district.

Buffalo film men are mourning the death of Bobby Matson, veteran picture salesman, who is dead, following an extended illness. Mr. Matson was formerly associated with Associated Exhibitors and Select.

Harry Buxbaum came to town last week to accompany Allan S. Mortz, Paramount district manager, to Rochester to confer with George Eastman on dates for the Paramount product under the rearranged schedule. Burton Henning has been engaged to assist Bobby Williams in the Paramount accessories department and J. D. Hillery is the new assistant shipper. Both are college men.

Harry Bernstein, Universal manager, and his associates at the local exchange are planning for Anniversary Week, May 6 to 12. The exchange has been elaborately decorated and all the salesmen are pepped up to hit new sales records for the occasion.

Eddie McBride, Fox salesman, is now an Elk. He went through last week and received an ovation when it was announced that he was the son of "Hotspur" McBride, popular newspaper man of other days in Buffalo. Charles N. Johnston, branch manager, announces that all the big feature specials have been set in all the key cities. Bill Gehring is to be married soon. We're sorry, Bill.

Gene Markens, First National city salesman, is now leading the field in the New York, Albany and Buffalo "Record Smasher" sales drive. He's after that $200 prize, which, added to several others of recent dates, should provide him with a suitable gasoline buggy. H. L. Beecroft, exploitationist par excellence, is now working twenty-four hours a day on a campaign for "Oliver Twist" at Shea's Hippodrome.

J. H. Gecox, special representative from the Goldwyn home office, is now working in the Buffalo territory. Otto Siegel has signed up the works with Si Bunce, proprietor of the Savoy.

Washington, D. C.

Eugene Wilson, of the Vitagraph exchange, is "getting in on the big money," to use his own expression, for the Washington office is figuring in the bonus distributions the home office is making in offers to the various branches to exceed their quotas. C. L. Kendall, division manager, has been visiting this city, assisting in the drive that is being made on "Ninety and Nine," and giving the local staff pointers on putting the Vitagraph product across in a big way.

Seattle

Coming as a surprise is the announcement of the resignation of Harry Leonhardt, Western district manager of Goldwyn, who has been on a tour of Northwest exchanges. Mr. Leonhardt had no announcement to make at this time regarding his future plans.

Floyd M. Brockwell, manager of distribution, Associated First National, spent two days in Seattle this week in conference with Manager Guy G. Maxey. From Seattle he left for Canada. This, the last lap of a tour of exchanges throughout the U. S. and Mexico, was Mr. Brockwell's first visit to the Northwest.

Walter Etris, Goldwyn's Portland manager, came up from Portland with James R. Grainger, who ends his tour of the United States here. Mr. Grainger spent three weeks at the studios, familiarizing himself with forthcoming productions while in Hollywood. From here he will return direct to New York.

Universal announces the appointment of Leon Boreis, well-known film man of the Coast, as special representative on features.

Paramount has the following changes in the office personnel: Morris Segel has been advanced from booker to the sales department, and Gene Brower of the accessories department will replace Segel in the booking department.

H. W. Boehme has been added to the Seattle sales force of Universal.

J. T. Sheffield, secretary-manager of Greater Features, Inc., has returned to the home exchange after a three months' absence spent in the Northwest territory. Mr. Sheffield announces the following changes: M. J. Dunne is supervising sales operations in the Butte and Salt Lake offices, A. A. McGrath is office manager in Butte and J. Sig Davis has been added to the sales force out of the Salt Lake office.

L. Wingham, who has been vacationing in California, is back in Seattle, where he will travel for Goldwyn out of the Seattle office.

Kansas City

Russell Borg, assistant manager of the Educational exchange, and Miss Laurie Allen were married Saturday, March 3. Congratulations and best wishes!

Mr. Klegg, traveling auditor for Universal, is in Kansas City checking over the accounts of the local branch of Universal. He is also installing new methods for giving dependable service to the exhibitors of the territory.

Miss Gladys Johnston, formerly with the Universal office in Oklahoma City, is now with the Kansas City branch of Universal.

F. S. Fontain, special Paramount representative from New York, visited the Paramount exchange here last week.

The girls employed in the local Goldwyn office had a line party at the Pantages Theatre last week.

Roy Churchill, manager of the F. B. O. exchange, held a sales meeting at the office last week.

Al and Mike Kahn, of the Crescent Film Exchange, were called to Chicago recently because of the death of their father-in-law.

Chicago

Al Sobler, First National exploiteer, returned to Chicago after a week in the field, covering dates at Bloomington and Lincoln while away.

F. M. Brockell, First National manager of distribution, will end his whirlwind tour of the organization's chain of exchanges throughout the country with his visit this week to Chicago, where he will confer with R. C. Seery, district manager.

R. C. Seery, district manager of the Midwest exchanges for First National, has become a dyed-in-thewool radio fan. He reports great satisfaction derived from his new receiving set and states that he gets Boston and Frisco nightly.

Harry Zinck, booker for several months, has been equipped with a portfolio to sell in Northern Indiana.

Bill Danziger, exploiteer, after several days of the grippe, is convalescent. On last reports, Bill was en route to Michigan City, Ind., to help the Wallerstein's with their new Tivoli.

Otto Bole, city sales supervisor, has returned from a motor trip to St. Louis. As they say in Tennessee, Otto has "a whole passel of kinfolks down thataway."

With Theodore Roberts as guest of honor, Paramount's new exchange held a housewarming last Tuesday night. Dusky dispensers of jazz, entertainers, dancing, refreshments (very sticky) and candy wheels were high spots of the revel. More than 300 attended. Herman Busch and Jack Wolfberg were impressarios.

Herman Stern, assistant general sales manager of Universal, is holding district meetings. One at Milwaukee was attended by all the salesmen of that territory. A meeting at the Indianapolis exchange followed. Louis Laemmle accompanied Manager Stern on the trip and was well pleased with results.

The exploitation boys are working overtime in the loop, with "Dr. Jack" laughing on State street at the Orpheum, and Ben Turpin shrieking in the "Shriek of Araby" at the Barbee. The loop is coming into its own as the place to get the real publicity for your feature film.

Charlie Perry is covering Illinois for the American Releasing Corporation. He was formerly manager of the Capital and State theatres at St. Paul.

Jack Sampson, manager of the F. B. O. offices, is celebrating first anniversary week at the exchange with a real birthday cake and everything that goes with it. The boys all wish Jack many more anniversaries.

G. A. Durlam is now a special representative for Paramount and Neil Agnew has gone to Milwaukee to take his place there.

Ira Firman has been made assistant manager of the Goldwyn office, coming from the main office at New York.

Jack Frost has been transferred from the Peoria office of Paramount to the bookers' department of the Chicago office.

Lee Woodyatt, Al Gallas and Mort Krueger have joined the sales forces of the Celebrated Players office under Manager Friedman.

San Francisco

R. C. Hill, at one time with Paramount, has joined the sales staff of the Hodkinson exchange.

The Supreme Film Company of California, Inc., has moved from its old quarters at 86 Golden Gate avenue, San Francisco, to 191 Golden Gate avenue, where quarters are being shared with the American Releasing Corporation.

J. H. N. Adams, of the home office of Associated First National, is paying the San Francisco branch a visit and is installing a new system of keeping film records. F. M. Brockell, manager of distribution, was also a recent visitor.

The Hodkinson exchange has been remodeled and the local manager, B. F. Simpson, has moved his office to the front. Maurice F. Lowery, assistant district manager, is spending considerable of his time on the road with the Castle fashion show.

Edward H. Kemp has moved his supply business to 309 Turk street, San Francisco, but still has some stock on Golden Gate avenue.

A projection room with a seating capacity of fifty has been installed in the basement of the San Francisco exchange of Associated First National. Two late model Powers machines have been installed.

The Carolinas

Before the end of March the Al Lichtman exchange will be domiciled in their Charlotte exchange at 8 Graham street. J. U. McCormick, formerly local Select manager, will have charge. V. P. Whitaker, special representative, has been in Charlotte making preliminary arrangements.

Universal announces the following change in territories of their Charlotte salesmen: Percy Wilder has joined the office to cover Western North Carolina; Dan Roberts, of Columbus, Ga., will handle Southwest Virginia; Jack Horton will travel Virginia territory, and Steve Lambert will handle Eastern North Carolina.

Charlotte's film colony had a visit from Colonel W. T. ("Bill") Yoder, Southern district manager of Pathe, during the past week.

George Atkison and his new flivver were pinched in a certain North Carolina village while spreading the glad tidings for Pathe.

Billy Ayres, formerly of Washington, is covering Carolina territory for Hodkinson.

Bob Ingram, formerly of Robertson-Cole, now traveling for Arthur C. Bromberg, was married on March 14 in Charlotte to Miss Louise Henderson, of that city.

Boston

Exploitation Manager Deuserne, of Arrow, arrived in Boston last Monday, in preparation for the simultaneous opening, March 19, of "The Streets of New York" in Springfield, Lawrence and Lowell. Rumor hath it that he is going to put some hot stuff over. The film opened at Gordon's Scollay Square on the 14th and will later play most of the other Gordon houses.

F. B. O. will start a three weeks' run of "Thelma," starring Jane Novak, and adapted from Marie Corelli's novel, at the Tremont Temple, Easter Monday.

Grosset & Dunlap and Marshall Field Tie-up Movies and Books

HOW the motion picture industry may profit by an alliance with book publishers has been brought out pointedly by Marshall Field & Company in the book section of its great store in Chicago. The last days of February were devoted to a Book Photoplay Display Week, during which the book section was turned into a panorama of filmland. At one end of the section were put on the screen films which showed Donn Byrne's "The Strangers' Banquet," and Hall Caine's "The Christian" in the making, while portions of other new photoplays were also exhibited. A long vista leading to a "little theatre" was given up to posters and stills of twenty of the most recent releases, and the stars that played in them.

This tie-up emphasized the mutual relationship between the photoplay industry and the book publishing business calling the attention of the public to the advances being made in the quality of photoplays and to the services rendered by publishers in popularizing some of the best works in literature by bringing them within the reach of all.

The theme of the display was, "How Books are Made Into Photoplays." More than 1,000 feet of film from the Goldwyn studios depicted various scenes of the actual making of "The Strangers' Banquet," showing Director Marshall Neilan at work; the hundreds of actors out "on location"; the camera men "shooting" the scenes; paroramic views of the vast shipyards out on the Pacific coast where the scenes were filmed; actors at work and at play; lunch hour in the studios with the principals enjoying a brief respite from labor, and every move from the reading of the novel, written by Donn Byrne, by Neilan, to the final cutting of the film and its projection on the screen.

Emerson Hough, author of "The Covered Wagon," came from Hollywood to talk on the subject of turning books into photoplays and was greeted by a large crowd. The interest in the display never flagged and there can be no doubt that amongst the type of customers who patronize Field's were many but little familiar with pictures who became converts through this interesting and entertaining exhibition. One of its most impressive features was the glimpse it gave of the extent of filmdom's invasion in the field of literature. On every hand were stocked rows and piles of books that had been drawn upon for picturization.

It may be well to point out the conditions that made this affair so successful. Everybody is a movie-goer. All sorts and conditions of people follow the doings of the screen. Certain motion picture celebrites have numerous followers. Newspapers devote much space to the activities of the industry and its personalities. And the same things may be said of books and the book business. Picture producers are close students of the tastes of this enormous clientele, and the advances in photoplay art are attributable to the respect paid to public opinion.

When the public began to find fault with the quality of photoplays, producers turned to the field of literature for their material. The invasion already made into this domain is astounding. It has proved a fertile mine for better pictures. A vast library already has been filmed, from "Les Miserables" to "Robin Hood." And the field seems inexhaustible.

With interest revived in books that inspire pictures, reading of such works has been stimulated. One publisher was alert enough to note the tendency and anticipate the big demand, hence today the new works of fiction, as well as the old classics that find representation on the screen, may be had at popular prices. The stimulus to reading is given in two ways—to persons who, in advance of a picture's presentation, want to refresh their memories as to the details of the story, and to the many who, never having read the book, are aroused to reading by the pleasure they get from the photoplay.

This increased interest in books that inspire photoplays has been felt in the book section of Marshall Field & Company in such degree that it suggested the book photoplay display.

Grosset & Dunlap, publishers of these popular editions, co-operated to the full, enlisting the services of motion picture producers and cinema stars. Through them much of the material for the display was supplied. Marshall Field & Company not only announced the display in special advertisements, but supplied the daily newspapers with material that appeared in the film reviews and book-chat columns. All this publicity had the effect of crowding the book section and stimulating sales. There is also to be said in favor of such a display that it carries with it dignity and worthiness.

To give photoplay producers an idea of the magnitude of the book business a few figures will not be amiss. They are supplied by Grosset & Dunlap, whose special photoplay editions of 75-cent books took such a prominent part in the Field display. The sales of "The Flirt," as a book, were running about 4,500 volumes a year before it was filmed. Its circulation climbed immediately. Today it moves at the rate of 100,000 a year. The influence of the movies lasts about two years. "When Knighthood was in Flower," in its popular edition, is selling better than as an original. From 50,000 it has gone to 100,000 and is still going strong. The same is true of "The Prisoner of Zenda." There are several instances where a book that had little or no sale when introduced thrived enormously after the screen had advertised it. "Manslaughter," selling but 5,000, now is going at the pace of 75,000 to 100,000 running close on the heels of "Main Street." So with the "Leather Pushers," and with "Burning Sands." The revived classics, too—"Robin Hood," "The Three Musketeers," "Count of Monte Cristo," and "Lorna Doone"—all are selling rapidly.

These special photoplay editions carry as illustrations scenes extracted from the photoplay film. So important has their circulation become that Marshall Field & Company seized the opportunity to stage this unique presentation. Throughout the large part of the boob section devoted to the exposition were tables each featuring a photoplay volume.

Do producers realize what enthusiastic movie fans book-lovers can become? It looks as if a similar union between picture promoter and the most prominent book seller of any town can easily be arranged for the purpose of promoting an exhibit such as this, modified or adapted to local conditions. Picture men should be free with what materials they can offer, while the book publishers may be relied on to do everything they can. Such a display makes an interesting and dignified exhibition, is practically inexpensive, is very popular, and is sure to get legitimate publicity from the press.

At Field's a couple of arches were erected out of compo board about thirty feet apart, one of them being at the end of the room and framing the screen, which was 4 x 6 feet in size. Compo board also was used for framing photographs tacked on in groups. A fireproof projecting machine was used. Any machine of similar type, can also project slides, so any message desired may be flashed.

Mooney on Tour

Paul Mooney, in charge of the New York offices of Louis B. Mayer Productions, Inc., left New York Sunday evening, March 11, on an extended tour of the country in behalf of the interests which he represents.

Mr. Mooney's chief duty is the supervision of the distribution of the Mayer photoplays through the national distributing agencies which handle them. At the present time some of the Mayer pictures are going through the First National and others through the Metro exchanges. On his trip, which will require from six to eight weeks, Mr. Mooney will visit all exchanges operated by both these big companies.

Enlarges Scenario Staff

Two important additions to the scenario staff at Universal City have just been announced. They are Marion Orth, a popular fictionist and playwright, and Zach Sanderson, an associate editor with the George K. Putnam Plblishing Company.

Miss Orth was engaged by Raymond L. Schrock, head of the scenario department at Universal City, to write seven original screen stories within the next year.

Zach Sanderson, who is a graduate of the State University of Michigan and who has been for the past six years associated with the Putnam Company, also was engaged by Schrock. He is to do reading and research work.

Fox Cameraman Injured

Russell Muth, New York staff cameraman on tour of South America for the moving picture news reel operated by Fox Film Corporation, New York City, was stoned and seriously injured near Lapaz, Bolivia, recently, while attempting to take moving pictures of the primitive Indian tribes thirty miles north of there. The Indians had never seen a moving picture machine before and attacked Muth when he started to film them.

Issues Annual Statement

The Famous Players-Lasky Corporation, in its consolidated statement (which includes the earnings of subsidiary companies owned 90 per cent or more), reports for the twelve months ended December 30, 1922, net operating profits of $4,110,986.95 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of $14.73 on the common stock outstanding.

This display of photoplay stills in the big Chicago store enhanced enormously the sale of books on which they had a bearing.

These stills from photoplay books, as well as the other appurtenances, were used in Marshall Field's book department in connection with the tie-up that Grossett and Dunlap, book publishers of New York City, effected with the big store.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Insures Patrons Against Sudden Death from Laughter Over Hottentot's Antics

NOW and then something really new comes out.

Des Robinson, of the Madison Theatre, Peoria, Ill., has found something for The Hottentot which will prove just as good for any strong comedy, but which is too good to be used for any but the very best.

He had The Hottentot booked for the Madison and wished to impress the patrons with the thought that this was something funnier than the usual comedy. There is a life insurance company in town and he arranged with them for a supply of policies on their regular forms, the contract of which read as shown in the cut.

THE PEORIA LIFE

INSURANCE COMPANY

PEORIA, ILLINOIS

In consideration of the premium on this policy, which has been paid by the Madison Theater, the receipt of which is hereby acknowledged, the PEORIA LIFE INSURANCE COMPANY hereby promises to pay to the estate of the holder hereof the sum of $50.00 upon receipt of due proof of the death of the holder hereof subject to the following provisions, stipulations and limitations:

If death should occur within the Madison Theater situated on the corner of Main and Madison Streets, Peoria, Illinois during the period from NOON of March 4th, 1923 to MIDNIGHT of March 10th, 1923 from apoplexy or heart disease resulting directly and solely from the stress of viewing the famous cinema "THE HOTTENTOT." This policy shall not be in force or effect outside of the said MADISON THEATER and as above specified.

If more than ten (10) persons should suffer death from any cause whatsoever at any one time in the MADISON THEATER during the term covered by this policy, then all policies of this issue shall be declared to be null and void and of no effect.

IN WITNESS WHEREOF, THE PEORIA LIFE INSURANCE COMPANY has, by its President and Secretary executed this policy at Peoria, Illinois this 24th day of February, 1923.

Secretary. President.

THE INSURANCE CONTRACT

We do not like the last clause, which provides that in the event of ten or more deaths the contract shall become null and void. It would have been better to have had it read that "not more than ten claims would be paid." It is very unlikely that any claim will be presented under the contract, since it is necessary to show that the policyholder died of laughter, but evidently the company believed in playing safe, and it does not greatly offset the value of the general idea of the policy, a cover view of which is shown in the larger cut.

Contracts Were Free

Presumably the company undertook this contract in return for the advertising received. There is, moreover, a certain sales value in the idea of holding a policy, even though it may be clearly a joke. There is a certain moral effect and it provides the local solicitors a wonderful approach to prospects. He can hand a prospect this policy, get a laugh and start in to talk straight insurance before the victim can reach for a paperweight.

This angle is what should make the sale with insurance agents in towns where there is no home office. They will be quick to perceive its value and will persuade their principals to work with them. It can be worked as a pure fake, but it is many times more valuable if it carries the name of a well known company.

Safeguarding

It is probable that the management made a contract to pay the losses which might possibly arise from the policy. It is unlikely that they will be called upon to make good, but the company will require a safeguard, and it looks like a good gamble even though the unexpected should happen and one or two deaths might be included through an excess of excitement.

The idea is capable of being handled in a variety of ways which will suggest themselves to the exhibitor to fit local conditions, but the stunt should not be worked for Safety Last. This is along somewhat similar lines to Never Weaken, and while that occasioned no deaths, there were numerous houses to report that women fainted, and Lem Stewart has advised Southern Enterprise managers to get out the smelling salts again.

But there is a different line of excitement in The Hottentot, and it will pay those who have not yet used the First National to have a talk with their local insurance men. There is a lot of money in Mr. Robinson's idea.

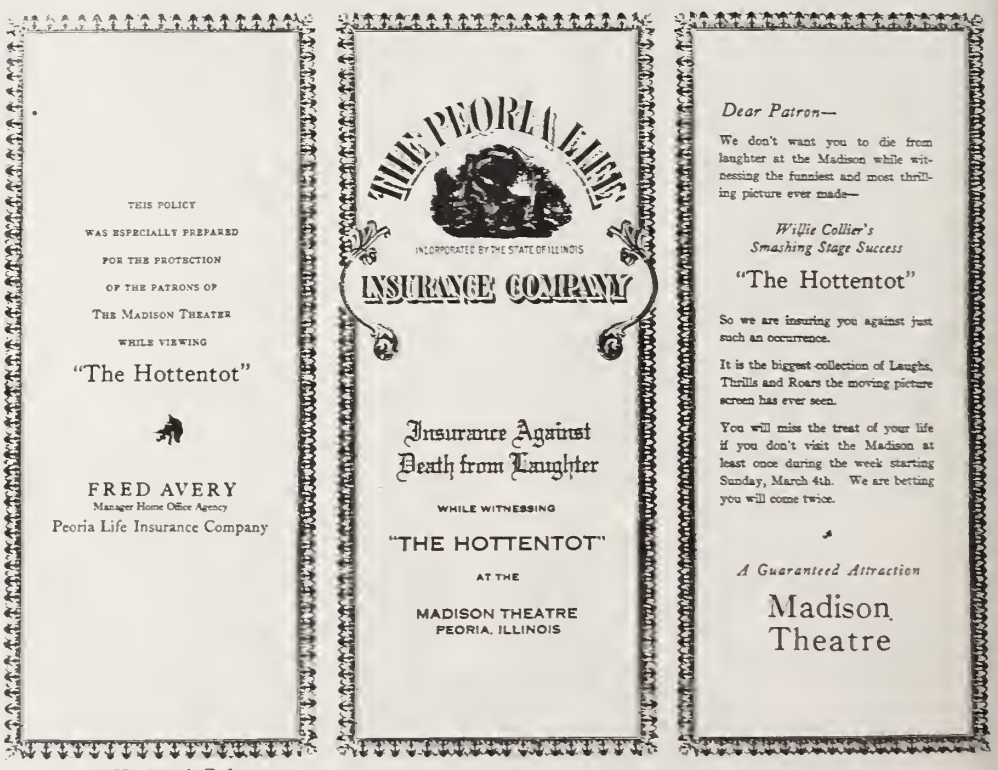
The most damnable fool in all the world is the cheap cuss who thinks he is too big to receive advice and help from others. He's the next smallest thing to a mollecule. Help and be helped—and win.

De Mille Contest

Cecil B. De Mille announces a two-angled exploitation contest in which the exhibitors who make the best campaigns on Adam's Rib will be given gowns used in the production of the Ten Commandments for contest work on that picture.

To the five exhibitors whose campaigns on the current picture are adjudged the best, gowns designed by Claire West for the Commandments production and ranging in value from $300 to $1,500 will be awarded to be made the basis of some contest or other exploitation stunt for the second release. The gowns will be some of those actually used in the production and will be shipped to the winners direct from Hollywood.

Judging will be done on photographs and reports and the decisions will be made by the exploitation editors of the trade papers; Thomas Kennedy, of the Trade Review; W. Moen, of the News; John Spargo, of the Herald; Maurice Kahn, of the Film Daily, and E. W. Sargent, of the World. The contest will be run until July.



THIS POLICY
WAS ESPECIALLY PREPARED
FOR THE PROTECTION
OF THE PATRONS OF
THE MADISON THEATER
WHILE VIEWING
"The Hottentot"

FRED AVERY
Manager Home Office Agency
Peoria Life Insurance Company

THE PEORIA LIFE
INCORPORATED BY THE STATE OF ILLINOIS
INSURANCE COMPANY

Insurance Against
Death from Laughter
WHILE WITNESSING
"THE HOTTENTOT"
AT THE
MADISON THEATRE
PEORIA, ILLINOIS

Dear Patron—

We don't want you to die from laughter at the Madison while witnessing the funniest and most thrilling picture ever made—

Willie Collier's Smashing Stage Success

"The Hottentot"

So we are insuring you against just such an occurrence.

It is the biggest collection of Laughs, Thrills and Roars the moving picture screen has ever seen.

You will miss the treat of your life if you don't visit the Madison at least once during the week starting Sunday, March 4th. We are betting you will come twice.

A Guaranteed Attraction

Madison Theatre

A First National Release

HERE IS AN IDEA YOU CAN USE FOR A REAL CLEAN-UP

It was devised by Des Robinson, of the Madison Theatre, Florida, and it insures patrons against laughing themselves to death over Douglas MacLean's antics in "The Hottentot." See the small cut for the contract wording, then see your local agents.

Young Mr. Coogan Asked More Again

If you remember only one thing about Oliver Twist, it is probable that the sole recollection is that Oliver was delegated to ask for more. The Strand Theatre, Milwaukee, hooked this to a Salvation Army drive, replacing the porridge bowl with a tin cup.

A First National Release

THE COOGAN SOLICITATION

An Army lassie was stationed at each of the stands to watch the contributions, but she let Jackie do all the begging, and his ability as a wealth acquirer has been widely advertised.

It would not be a bad idea to lay in a couple of these posters for future use in case you handle the Coogan releases. You might even start a drive, for that matter, if you have still to play Oliver Twist.

For that matter it might be a good excuse for a return booking.

Easy Windows

Some titles seem made for hook-ups and others have equally good points of contact. "Mighty Lak a Rose" seems to have been made for window work. Recently the Chicago Theatre landed upward of 250 windows for this First National release because the rose suggestion could be worked to the limit by florists and gave good window dressing for other wares

Phonograph shops, milliners and department stores seemed to like the idea almost as well as the florists, and they all formed in line with pretty displays. Of course the phonograph dealers and music roll people fall particularly hard on account of the hook-up with a really good song.

Two of a Kind

The pair of cards devised for "Where Is My Wandering Boy Tonight?" are still in use. Their latest report is from Sumter, S. C., where Oscar White used them for the Rex Theatre.

He put out a woman to hand out the first, a one by two-inch slip reading "Where Is My Wandering Boy Tonight? Please help me find him." She was such a pathetic, forlorn old figure that the advertising took hold. When the play came, a few days later, she was on the streets again, this time her face all smile and her cards announced she had found her boy at the Rex in a fine photoplay.

Gypped Employees Into Reading Card

One of the best features of the campaign of the Pantheon Theatre, Toledo, on "The Christian" was the use of a card 8 by 18 inches, printed in bold type and looking much like an official notice. These were tacked near the time clocks in a large number of factories and were so official looking that practically everyone read the notice. The card is so useful and so well done that we reproduce it for the guidance of others. It can be worked on almost any big picture. Follow the style.

TO THE

EMPLOYEES

You are hereby notified that Maurice Tourneur's mammoth production of "THE CHRISTIAN" adapted from the famous novel and play by Sir Hall Caine is to be presented in Toledo, starting SUN., FEB. 18, 1923.

It is a picture the world has been waiting for, crammed full of THRILLS, ADVENTURE and ROMANCE, with a wonderful cast that includes RICHARD DIX, MAE BUSCH, Gareth Hughes, Phyllis Haver and Mahlon Hamilton, and a picture every employee of this firm should see.

Signed,
Arthur C. Hoganson, Mgr. Dir.
PANTHEON THEATER

A Goldwyn Release

THE EMPLOYE'S CARD

In addition Mr. Hoganson used the "ten names" notification stunt, and had his house artist paint more than life-sized figures of Mae Busch and others in the banquet scene. These were sent around town on two Ford trucks. This kills "The Stranger's Banquet" float, but it helped to put over the Hall Caine play.

The sidewalk mat of patent linoleum was also used, even mats being employed and the lobby was dressed with the paintings and stills.

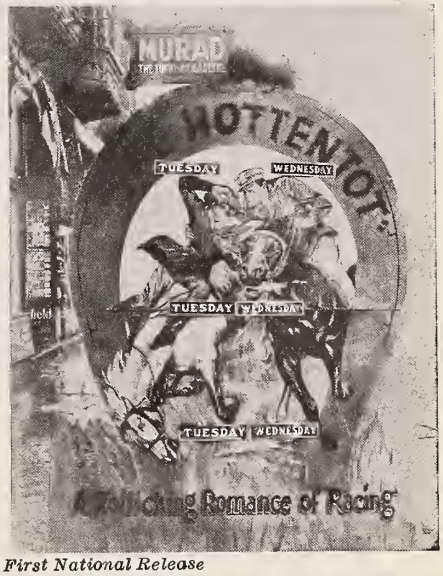
Good Investment

Arch Bamberger, of the Empress Theatre, Owensboro, Ky., spent about seven dollars for a front on "East Is West," and the second day's receipts beat the first by about $106, showing the value of getting the crowd in the first day to go out and talk.

The front was a top and side pieces painted in Chinese style for the attraction, and which is repainted for frequent use. The rest was a bunch of paper lanterns strung around the lobby and carried to the ends of the building.

Small's Big Stunt Used a Six Sheet

Max Small, of the Franklin Theatre, Chicago, used the six sheets on "The Hottentot" for sidewalk work when he got the First National. Apparently they face one way, but they can use them back to back if desired to get them going and coming.



A First National Release

THE SIDEWALK POSTERS

This was evidently used in front of the house, since there is no house advertisement, but it can be stripped with the house name and carried up and down the street with even greater effect. The only stripping done is for the playing days, which very evidently are Tuesday and Wednesday.

Crowd Too Large to Get in Camera

When you can get almost half your town in front of your theatre, you have sufficient reason for feeling good. S. A. Davidson, of the Princess Theatre, Neodesha, Kans., works in a 4,300 town, but they have a fire department and he has a quantity of large town jazz.

He got "The Third Alarm" about the time it opened in New York and before the campaign books were ready, so he planned his own campaign, and got away with it, including a stunt which brought fully 2,000 to the theatre the opening night. Not all of them came in, of course, but there they were, to pick a standout from.

The city had recently purchased a new truck and the argument was that this was a good time to tell the citizenry about it. The local paper was persuaded to sponsor a test run of sixteen blocks from a standing start, time to be taken from the start to the time a line was carried to the roof of the theatre with the hose properly coupled.

The run was made with the whistle wide open and as most persons call central when they hear an alarm, the central girls were hired with passes to tell all about it. And the fireman who climbed the ladder tripped a banner when he reached the top rung and the banner told all those who were not busy at the phone.

Before this a teaser stunt was worked with the fire prevention angle, persons being warned to be careful not to start a third alarm fire, and smaller cards were tacked to every stairway in town warning the public not to throw down lighted cigarette butts lest a third alarm fire be started. It all helped to make a big town run and they did not need the rain insurance they took out.

A Paramount Release

MADE A CHARACTERISTIC DISPLAY FOR "WORLD'S APPLAUSE"

H. B. Clark, of the Strand Theatre, Memphis, made a curtain effect for the Bebe Daniels hit, getting real atmosphere and plenty of color. This was decorated with a comic mask and cutouts of the star, and backed up with a front banner.

Made a Big Flash With Very Little

Exploitation does not always mean killing the bankroll. C. W. Irvin, of the Imperial Theatre, Columbia, S. C., did very little for "The Stranger's Banquet" and got a lot for what he spent.

A strip of compo board was lettered in old English "Marshall Neilan invites you to 'The Stranger's Banquet.'" This was placed at the top of his narrow lobby, supported by two canes on either side, one in front of and the other back of the sign.

Half a dozen inflated balloons were attached to each pair of supporters, and a few yards of serpentine were also twined about. It could not have cost more than two or three dollars, yet it was amply sufficient to give a general air of jollity to the front.

The accessory door knobs were used for house distribution to supplement the front. Little money was spent, but it put business over the top.

Empty Seats Paid

R. C. Frost hooked eight merchants to a co-operative page on "Oliver Twist" and gave each 25 tickets for the opening matinee, explaining that he knew he would have the seats to spare and that each free ticket would send in two or more paid admissions later in the week. They turned them away on Sunday, doubled the usual Monday business and had a Tuesday better than that.

Since a local bakery offers a Jackie Coogan roll, he got them to give him 6,000, which were distributed at the theatre, each in a parafined bag printed up for the attraction. That helped the receipts—and the bakery.

At the Source

George J. Schade, of Sandusky, has used toy balloons on numerous occasions for exploitation purposes. Next to Jasper Emanuel he is the novelty dealer's best friend.

And in recognition of his work a toy balloon factory has been located in Sandusky.

We hold that the town should make some public recognition of Schade's contribution to local expansion, what!

Varied Paddock Idea for the Hottentot

Improving on the old idea of the race track front with "This way to the grandstand" for the entrance doors, the Arcade Theatre, Ann Arbor, Mich., used a paddock setting for "The Hottentot." Just a little profile gave the box office the suggestion of an official stand, with blackboards on either side, and the entrance and exit doors were masked by stall fronts with the usual half doors.

Streamers, pictures and the Hottentot placque were all used in the lobby display, but the stalls and stand were the large noise and they cost very little, counting the material it will not be possible to use again. The novelty of entering through the stable door probably helped the ticket sale and the general atmospheric effect was a strong seller. It will be noted that the display does not enclose the entire lobby, but simply extends across the rear.

For street work a ballyhoo of three led horses was used. This little parade was headed by a traveling judge's stand in which rode a bugler to summons the horses—and the patrons—to the race. This stand was chiefly constructed from second hand material and cost even less than the lobby display, but it was worth a lot of money in that it pointed up the idea of the horse parade.

The window display was a cutout of the hurdlers going over the jumps with a practical hurdle at right angles to the glass to which the cutout was affixed, so that the horses were mostly in the air, but it is possible to use very fine wire and suspend from the ceiling, so that the horses are actually in the air. This will also permit of a slight motion which will add to the realism.

A First National Release

THEY TOOK THE JUDGES' STAND ALONG WITH THEM IN THE ANN ARBOR "HOTTENTOT" PARADE

This was mounted on a light two-wheeled cart, provided with a bell and painted black and white. The driver was also a bugler. In the parade the most spirited horse was naturally labeled "The Hottentot." In the lobby there was a combination of paddock and stable effect. The entrance was to the right of the box office, through the stable doors, the usual half-door effect being used.

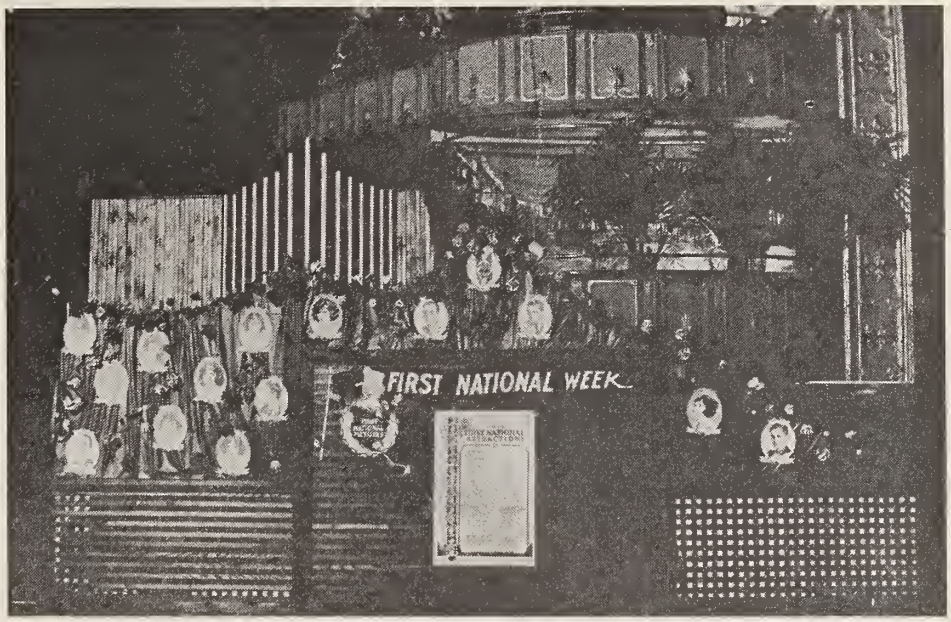
Masks in the Organ for Billboard Uses

Most managers do not make much use of the house interior for advertising, though this is the place to sell this week's patron next week's show.

W. S. Patterson, of the Opera House, Mayville, N. Y., latticed in his organ pipes and then covered with satin, against which he displayed the cutout portraits of the First National stars when he came to advertise his First National Week. Palms complete the decoration.

When the house lights are on, as during the organ solo, these posters show up as the most pronounced points of color and the patron cannot help looking at them. Care should be exercised that the display is not so light in coloring as to distract attention when the picture is on the screen, but the announcements should be plain enough to be visible to those in the rear seats.

The stunt was first used on the Week, and was largely helpful in getting bumper houses for the celebration.



YOU HAVE HEARD OF HOUSE ORGAN ADVERTISING BEFORE

But here is a picture of it. W. S. Patterson, of the Opera House, Mayville, N. Y., screens in his organ with a trellis and then decorates that for First National Week with cutouts of the stars and a line of classy chatter about the brand.

Lobby Fan Displays Help East is West

On this page are two fan designs which will assist the managers who have not yet played "East is West" or who may later wish to put over some other Japanese theme. One of these is a prologue setting, but can be adapted to lobby work. The other is a straight lobby display and is done without much painting.

This latter has sticks of thin wood, tapered and painted carmine, with decorations in gold. The fabric is a wall paper of appropriate design; a conventional pattern with a lot of gold. It is not Japanese, but it is not anything else in particular, so it works well. Above the fan is a lattice to suggest the Japanese style of building, with two large paper lanterns which may be omitted where they cannot be procured without expense. Medallions are made for either side and a cutout of Ming Toy is supposed to support the fan.

In the stage version the fabric is painted up with a Japanese design. For lobby work this can be done on translucent paper with transparent paints and lighted from behind, a cutout replacing the soloist. Wings of wall paper can be used to isolate the fan from the other lobby work.

The lobby is from the Hamilton Theatre, Lancaster, Pa., and the stage set from the Broadway Theatre, Richmond, Va.

Chicago Has Ideas on Third Alarm Run

Most of the work done for the Third Alarm has been along the same lines and does not stand repetition, but J. J. Sampson, the Chicago F. B. O. exploiter, has devised some new kinks.

He made the usual deal to give the Chicago Fire Department fund a small cut of the profits, but in addition he helped the Fire Commissioner put over a prevention campaign which had nothing whatever to do with The Third Alarm, so far as mention was concerned.

This was a modification of the tin can matinee in that the commissioner appealed to the Boy Scouts to clean up back yards as their one good deed a day, and so lessen the fire hazard. There was not even an indirect tie-up to The Third Alarm, but it made for interest in fire matters, and so it applied to the later work.

The picture opened at Barbee's Loop Theatre, and the department not only loaned the last of the horse drawn apparatus, still held in reserve, but it parked that and an old "brake" machine in front of the theatre for two weeks, making the necessary arrangement with the Police Department.

Supplied Auto Equipment

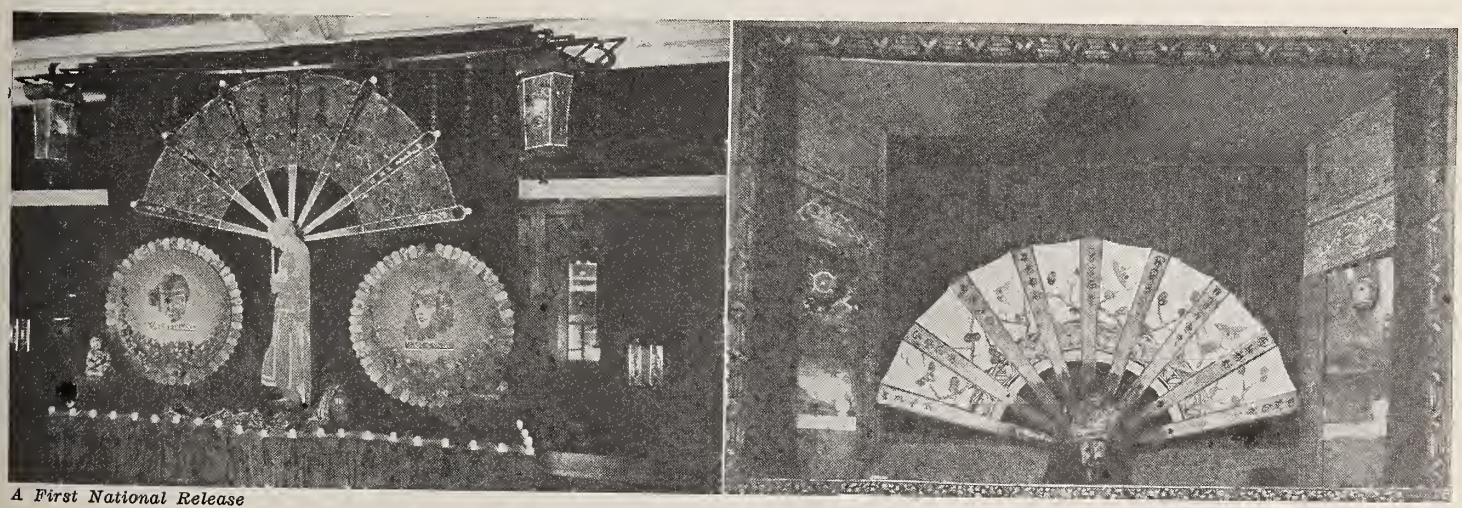
It also supplied the last word in automobile equipment to parade the loop district, splitting the banners between the attraction and fire prevention, and on one day a fireman leaped from the roof into a safety net.

In connection with this Sampson advertised for a girl to do the jump. He did not advertise that one would jump, he just advertised. A lot of girls replied, but did not get the job.

Ice in the river prevented a display by a fire boat, but this will come later, for the commissioner has promised to extend the help of the department even to the neighborhood houses.

And as a last touch the contents of the lobby were insured.

First Easter, then Decoration Day. Pull some special stunts.



A First National Release

TWO OF THE FANS USED TO ADVERTISE CONSTANCE TALMADGE IN "EAST IS WEST"

One is a lobby display in a false proscenium and the other is the set for a stage prologue, but both can be used for lobby and foyer work, and will be better here than as a prologue, which does not help sell the picture. The lobby fan is made from crepe paper and wall paper of appropriate design and can be constructced with little trouble and at a cost within the reach of the small house.

RIALTO
"ONE WEEK OF LOVE"
ELAINE HAMMERSTEIN
1923 Feb. 1923
Su Mo Tu We Th Fr Sa
1 2 3
4 5 6 7 8 9 10
11 12 13 14 15 16 17
One Week Of Love
25 26 27 28
SAILING ALONG

A Selznick Release

THE FLASHER CALENDAR WHICH SHOWED WHICH WAS THE WEEK

William Beddell, of the Rialto Theatre, Atlanta, had a pair of these calendars to hook in to the use of the same idea on various distributed novelties. It brought a substantial increase in receipts at a very small cost.

Tied Up the Front to Novel Idea

It is not what it costs but what it brings which counts in exploitation. But if you can bring in much at small cost, it is better than usual. Dollars for a dime are more profitable than those which cost half a dollar each.

William Beddell, of the Rialto Theatre, Atlanta, recently put over "One Week of Love" to a one- third better than usual business with small cost through a combination advertisement.

Calendars Everywhere

He used blotters and heralds with a February calendar with the 18 to 24 given to a line for "One Week of Love." He also used the same idea in his other advertising.

Meanwhile he had two calendars painted for the two fronts of the house, with a translucent insert for the legend, backed by a flasher circuit. During the day it was a straight sign, but at night the light would blink off and on and get unusual attention. It hooked up to all of the earlier advertising with a positive connection, and it cost less than usual to make the display.

Big Foyer Display Told of Knighthood

A. B. Morrison, of Loew's Palace Theatre, Memphis, made a full foyer display for advance work on "When Knighthood Was in Flower." He used cutout figures of knights on either side of the main entrance doors and set another to guard the staircase display.

This corner showed a state barge masked in with draperies. A figure of the star in boy's dress stood alongside to keep the knight company. All around the walls were emblazoned shields and penons, and a mounted figure on a richly caparisoned horse was stood upon the ledge of the mezzanine balcony, apparently in imminent danger of falling off.

The entire display was tastefully planned and suggested the richness of the production itself.

Found Other Minnies

Teaser handbills asking all who sympathized with Minnie, the homely little heroine of Mickey Neilan's production, to communicate with her were shot out by the Murray Theatre, Richmond, Ind., of course without revealing the connection with the play.

Several hundred communications were received, most of which were probably written by would-be humorists, but there seemed to be a few who really bit and sympathized with Minnie because their own cases were so similar.

Of course there was no reference to the picture on the throwaway, but all who were so lonely and so hungry for the appearance of love that they wrote love letters to themselves were asked to write to Minnie. It was merely a joke teaser, but many took it seriously.

If you try this stunt don't give publicity to the genuine letters. They may get a laugh, but they will also cost you business if revealed. Use the purposely funny ones for press work.

Some Bottle

Building up on the bottle heralds and the small bottles of liquid used for "The Stranger's Banquet," Harry Crull and M. Reilly, of the Victory Theatre, Providence, R. I., had built a bottle sixteen feet high and five feet in circumference. This was placed on a silvered tray and carted around the streets with cotton foam exuding from the neck. Cutouts from the 24-sheet of the 23 stars were placed around the float below the tray, and there was a heavy distribution of the bottle heralds to support the idea. There were also 2,000 chair heralds and 1,000 toast books given out, many of the latter in a dance hall conducted by the management of an opposition house.

Books and heralds were also given out at the various business lunch club affairs and at the soda stands bottles of grape juice in the one-drink size were relabeled.

And 15,000 paper napkins were landed on a chain of six lunch rooms. The business would have surprised George M. Cohan, who was born in Providence and has been knocking the town ever since.

Our Missing Words

Here is a simple little memory test for you to practice on.

The manager of the Temple Theatre, Hamilton, Ont., offered ———— for the local ———— most resembling S———— h ———— in B—a—n of the N—r—h. Prizes were offered for the best trained dog, the one most nearly resembling S————h———— and the best groomed ————.

After the kids assembled at the theatre Mr. Morgan sprang a surprise and organized a p————e for the boys and their pets. No parade, no pass.

He darkened the lobby to let the flasher lamps in the dog's eyes show to better advantage, using blue illumination.

A Warner Brothers Release

MAKING A FRONT FROM A POSTER CUTOUT

H. B. Clarke, of the Majestic Theatre, Memphis, took the 24-sheet for "Heroes of the Street," and cut out the policeman and Wes Barry looking at each other, making them supporters for his cross banner, painting the telegraph poles to the banner.

Swanked the Peg to Sell a Horse

Showing what can be done with a straight campaign now and then, the Fox representative, G. De Grandcourt, sold "Just Tony" in Winnipeg lately with stress on a new angle.

Some time before the picture was due at the Province Theatre Mr. De Grandcourt wrote some special stories for the paper about the latest American slang phrase, Just Tony, which it was cleverly suggested, was a logical successor to "all jake." They knew that "tony" was a synonym for bang up, and words of similar import, and the stuff was accepted at its face value. It was promptly adopted and all things good were "just tony."

Then the merchants were hooked up to a double deck, advertising their goods in the curious phrase from the States, with a competition bringing in many replies as a snapper.

Societies Helped

Then the Province grabbed at the tail of the craze and announced that "Just Tony" would presently be shown an excited public. First of all a preview was given the Humane Society and the boy and girl scouts, and the kid organizations liked it so well that there was a special showing one morning for the boys and on another morning for the girls. The Humane Society sent out 2,000 special letters of endorsement.

A tableau frame seven feet tall was slid into a store window and a jeweler showed a plaster horse's head in a diamond horseshoe said to be valued at $100,000—which sounds like Golem figures.

They stood them out every night for a week, and the newspapers had no kick coming because they got all the extra advertising from the co-operative page.

It just goes to show once more that almost anything is good the first time, and generally more often than that.

A First National Release

ONCE MORE THE ORIGINAL NORMA TALMADGE GOWN IS SEEN

This time it is one of the elaborate costumes from "The Voice from the Minaret," and it was used in Syracuse by the Strand Theatre along with a hook-up to the Norma-Lorna Doone pearls, which can be seen on Norma's left arm.

Mostly Slides

The day he received word that he would get "When Knighthood Was in Flower," C. W. Irvin, of the Imperial Theatre, Columbus, S. C., started a slide campaign on the picture. These were largely along personal guarantee lines, but there was a frequent change of copy. The result was that when the picture came he saved money on general exploitation, but he took extra space for an open letter, and he tacked window cards, back to back, on stakes and planted these through the better residential districts.

Preview a Help

A real help was a preview to the Better Films Committee and the newspaper men which brought a strong endorsement from the committee which the newspapers ran along with a more carefully written notice than would have been possible had they been required to wait for the opening show.

Had Dancing Jockeys for the Hottentot

Fourteen jockeys were used on the second week of the run of "The Hottentot" at the Kinema Theatre, Los Angeles, and they had to work for their money.

After riding the streets all day they rode one evening to a popular dance hall, where they left their blanketed nags outside while they went in to tread a few measures. Then they did expert judging on the "race dance" which was staged as a competitive number, prizes being awarded the couples who best suggested a horse race and a dance at the same time. The whole thing was a Hottentot Handicap Night, and gave the dance palace a chance to do some business bringing advertising while it sold the play idea. You can work it too.

Dealers in photographic supplies were sold on the photographs of the race and sports wear houses made displays of sport clothes with illustrations from the play in the form of stills.

A First National Release

LONDON LIKES THE CUTOUT LETTERS FOR TITLE USE

This shows the Broadway Cinema, Deptford, with a ballyhoo for Constance Talmadge in "East Is West." At the back is a Chinese mandarin who, with the girls, takes part in a prologue. Deptford is one of the suburbs of the City of London.

What's Your Record?

Someone out in Topeka made 2,772 words out of the letters contained in "Douglas MacLean in The Hottentot," and the Isis Theatre paid a small prize for the stunt. G. L. Hooper and his publicity man, Raymond B. Jones, evolved the stunt out of their memories of the past and landed it on the State Journal. The old ones are still good.

And utilizing another whiskered stunt they stenciled horseshoes on the sidewalks, all pointing in the direction of the Isis.

Anyhow it was a public benefit in that it got more persons in to see the nice little comedy.

Another on Jackie

The Capitol Theatre, Pittsfield, Mass., found a good new one for Oliver Twist. It sold the daily paper on a "Mrs. Coogan Asks Advice" feature. Presumably Mrs. Coogan wanted to know how other mothers in America would bring up a nine-year-old boy who was perfectly normal except that he was the best known kid in America and had already earned more than a million dollars through his efforts.

It appealed to the inherent fondness for advice giving, and the mail stacked high. It's a darned good thing for Jackie that Mrs. Coogan will not see the letters. For a simple stunt this is a whizzer. Try it out.

Bill Robson Has the Bottle Idea

Bill Robson, the Pittsburgh Coldwynner, took up the bottle idea for the Stranger's Banquet in Richmond, Va., using a four-ounce bottle filled with some fluid and with a label starting off "Treat yourself" in large type with a small "see" followed by the title and details.

He got the Colonial Theatre a half column news write up by an imaginative reporter who told how one woman had tried to clean gloves with the compound and another had used it for a shampoo.

Perhaps it looked like Scotch when Bill put it out, but the bottle he sends in as a sample looks as though it had whiskers, for it has developed a heavy sediment and even the office boy declines to be used as a sampler in the interest of advertising science.

The bottles themselves gained interest, but the chief value of the stunt was the well written story it called forth. That was worth more than the bottles themselves, though of course there would have been no story without the bottles.

A Goldwyn Release

THIS WOULD LOOK MORE ATTRACTIVE IN COLORS

That was what gave the charm to this rather conventional display for "The Strangers' Banquet" in the lobby of the Strand Theatre, Seattle, Wash. The paper was brightly colored and it made a fine flash, with cutouts on all the doors.

Dolled the Castle

When Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., put on "When Knighthood Was in Flower," he made a castle front with jogs to fit the sides of the arch and with a centre gateway in advance of the building line of the castle. This is better than the straight across style. Stands of arms and shields were placed upon the wall. On the top was the 24-sheet cutout of Miss Davies and the smaller figures, set in a row.

It would have been a little better to have used only the head for the top of the wall, setting the cutouts in store windows or on the sidewalk, since the head is so large it dwarfs the rest of the display. Moreover it looks less important when shoved over to the side.

The jousting figures would have made a fine centre for some window display, and could have worked their way in almost anywhere.

Beat the Ordinance

You cannot do much street advertising in Savannah without getting up against a local ordinance, but the return of the Rhine troops was too much for J. G. Evins, of the Lucas Theatre. He could not let that get by him.

He bannered his automobile and rode up and down the line of the parade, past the files of spectators and then he went back to the theatre and chartered 25 newsboys to wear window cards on their backs.

It made double the usual business for three days on "Dr. Jack."

Kinda Wet

Sometimes it does not pay to go by titles. In a description of a prologue on "The Christian," planned by a house leader, it is told how the curtain rises on the courtyard of a Spanish mission at sunrise. Six altar boys escort a priest on the stage and after blessing them he sings The Rosary.

There is absolutely no Spanish atmosphere in "The Christian," and we think that many devout Catholics will find the idea of a priest singing a passionate love song more than merely offensive. In our opinion this is one of the rottenest pieces of prologue production on record and positively hurtful.

You Can, Too

Over in New Jersey the First National Exchange got out a neat rose bouquet for "Mighty Lak a Rose," laying these off to the managers. The first fifty got others asking where the possessors obtained them and that, of course, involved the use of the house name and play title. If you wish, you can have a leaf printed up with the title, but the anonymous rose seems to work better.

You don't have to wait for your exchange to get busy. You can get them yourself from any jobber in milliners' supplies, and you can get the jobbers address from your local hat store. Query the exchange first, however.

A Fox Release

WHO SAID THE SALOON HAD BEEN LEGISLATED AWAY?

After the more or less authentic barrooms for "Ten Nights in a Barroom" comes "The Face on the Barroom Floor," with this capital display from the Fox Theatre, Springfield, Mass. All the display seems to lack is the license and the w. k. kick.

Hung Lloyd High

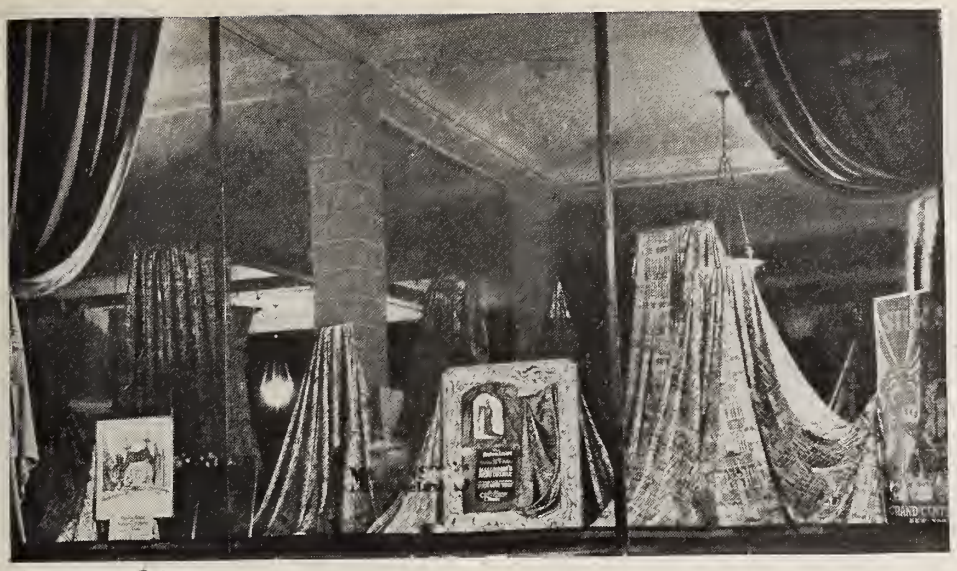
Most of the large cutouts of Harold Lloyd are planned to stand upon the lobby floor, but Ray Beall, of the Rex Theatre, Spartanburg, S. C., used the cutout trimmed at the collar instead of at the shoulders and suspended it from the ceiling. This was flanked by two paintings supplied by the exchange, and a cutout from the six sheet.

The stock teaser stuff was used, along with window cards printed up "Dr. Jack, Fun Specialist." Later regular window cards were put in the same windows, and a street worker was sent around town in a frock coat and carrying a black bag with the same text.

Small Town Stuff

So far the exploiters seem to have overlooked one stunt for "The Hottentot." Most small towns take a certain sort of pride in the local "bad" horse, which cannot be completely broken. Borrow the nag and lead him through the streets with "Maybe you think I'm a bad actor, but see "The Hottentot" at the Dream Theatre and you'll know what a bad horse really is

You can follow this up with a challenge to Sam Harrington to come down and ride your local terror.



A Lichtman Release

MAKING GOOD ON FIFTH AVENUE FOR "POOR MEN'S WIVES"

Poor men's wives have no business over on Fifth avenue. It's tough enough on rich men's wives, but the recent run at the Criterion carried this central display in the Malinson window through a hook-up with Barbara La Marr and the silks.

Asked for Ads

Because he had "When Knighthood Was in Flower" to open on February 14, Oscar White, of the Rex Theatre, Sumter, S. C., used valentines in two styles for his advertising.

Four-page sentimental valentines were put out with the play message on the third page and were handled in place of heralds. And the same number of post card valentines were printed up "This is the Knight—the World loves a lover." The few who did not get a valentine came down to the theatre to ask for them, which is a more than 100 per cent distribution.

You can adapt the idea to any holiday and postcards cost little when you get them by the thousand, and you can do that if you work far enough ahead.

Just imagine George and the cherry tree and the line: If George Washington were alive today he would say that Our Feature was the best play he had ever seen, and you know George was no liar."

Sought Better Class

Feeling that the lobby display and lithographs would sell "When Knighthood Was in Flower" to the usual patron, L. R. Towns, of the Strand Theatre, Birmingham, bent his energies toward getting in the better class of people, who affect to regard the pictures as entertainment not worthy their notice.

He spent a lot of care in the preparation of a form letter to drag them in and sent this to a select list. It was not a straight form letter, for that would not have appealed to the class of persons he was after.

He also went after the women's clubs and got them talking about the play several weeks in advance of its coming.

Teasing Minnie

For the run of "Minnie" at the Capitol Theatre, Bessie Mack, the press agent, devised a set of one-sheet teasers for the elevated platforms and other good locations. They were teasers only in the sense that they teased interest in the play, for the Capitol Theatre was prominently displayed in all six of the sheets.

The essential copy for these posters was: Girls, listen! The secret's out. Beauty is yours. Minnie was a fright but now, Oh Boy!

Hey Minnie! How'd you like to ride to Riverborough? We'll start from the Capitol Theatre.

Hey, Minnie! What's this scandal we've been hearing about you? Please explain.

Boxing. Capitol Theatre. Minnie vs. a Bunch of Cats.

Boys don't write mash notes to Minnie. She writes her own.

She wrote letters to herself, poor Min.

All of these were displayed in strong block type, black on white, and they helped to get interest for the First National production.

Old But Handy

Keith's National Theatre, Louisville, put over "Money, Money, Money" with a treasure hunt and the "What would you do with a million dollars?" symposium. Both are old, but they made money for the National because they had not been done in Louisville lately.

Racing Stuff Will Speed Up Hottentot

Even though "The Hottentot" may not appear to need the advantages of special exploitation, it lends itself so well to some forms that it is almost criminal to overlook the gifts the gods provide. The Albany Theatre, Schenectady, used the whole layout and got all the turf followers in to see the speedy comedy.

One of the best angles is the "Daily One Best Bet" on the lines of the dope sold on the news stands. This can either be enclosed in an envelope or folded so the contents do not show and stapled through. In any event it should be printed up: "Sam Harrington's Guaranteed Daily Winner. Try today's service FREE." Inside Sam should briefly assure the reader that he can bet his socks on "The Hottentot" winning the chase at the specified theatre. Make a real effort to suggest on the cover that this is a new brand of racing information given free the first to introduce it. Get plenty on the stands and slip the newsdealer a couple of tickets to give you a big display.

Get an added line on the sporting page's racing information if you can. After the probable winners at the winter tracks have "The Hottentot" tipped as a certain winner at the theatre. You may have to use a lot of argument to get the sporting editor to put this "joke" over, but sell him on the racing stuff in the picture, slip him some passes and if possible give him an advance showing.

The usual blanketed racer, the chart and all the rest is available, but the sure fire is the racing dope. And if there is a state or local ordinance against the dissemination of racing news, so much the better. Get the District Attorney to investigate the apparent violation of the law, and see that the reporters know all about it—through him.

Set to Music

The words and music of the chorus of the plugger song was the exploitation stunt of A. B. Morrison, of the Strand Theatre, Memphis, on "'Til We Meet Again." This was flanked by a portrait of the star and a full length figure, but the chief attraction was the musical score. That was different.

A First National Release

HOW THE MODJESKA THEATRE, MILWAUKEE, DID THE IDEA

It paneled in the Love Boat poster with a blue cloth backing, flanked it with banners, painted the proscenium frame and piled a lot of framed stills below, all of which told of Constance Talmadge's coming in "East Is West."

A First National Release

MAKING A BOOK WINDOW SELL FOR MORE THAN USUAL

This scene model is more labor than a straight still, but it will pull a hundred spectators for every one the still gets. This is part of the exploitation on "Oliver Twist" at the Kinema Theatre, Los Angeles. Fifty stunts were used.

Real Book Heralds

Jack Hellman, Paramounteer, has invented a real "book herald." He was in Valley City, Minn., helping John Piller, of the Grand Theatre, to put over The Pride of Palomar.

They wanted to get the book in the store window and to carry the point they purchased six copies. Five of them were laid off to the newspaper as prizes in an essay contest. The sixth was vivisected and to each sheet was attached a card telling that this was one page of 312 of mighty interesting reading. Get the book and read the rest and see the play, etc.

Autographed Copies

The book yielded only 156 heralds at a cost of 75 cents, plus printing, but four or five books, overprinted in red, would make more than their cost in any town for a just once.

Marjorie Daw autographed the prize copies and Hellman did not even add "per J. H." No one could prove it was not Marjorie.

Hooking to Church Sold Feature Seats

Because If You Believe It, It's So is a good "church" picture, G. M. Wallis, of the Iroquois Theatre, Petrolia, sold off the idea to a local church, and the sale went so well that the church wants to repeat after Lent, and Mr. Wallis is more than willing.

Meantime, he is going to let the Hospital Guild in on The Young Rajah, figuring that if his split is more than he stands to take on a straight sale and still gives money to local organizations, he takes a profit in both cash and prestige.

If You Believe It was put over with the usual teaser stuff; impossible statements with the title qualifying the apparent lies.

The church hook-up on the right sort of story is about the best local card a house can play, and Mr. Wallis played it straight, place and show.

Don't just say "It's a good picture." Prove it.

Naming the Baby

Apparently there are great possibilities in the naming the baby stunt, which was first worked on Omar the Tentmaker, in Omaha, and which has more recently been worked by L. R. Towns, of the Strand Theatre, Birmingham, and the Birmingham News.

The News, in connection with Back Home and Broke, offered $25 to the first boy baby born within specified dates to carry the name of Thomas Meighan, the money presumably coming from Meighan himself. The money was awarded Thomas Meighan Scales, of Coaling, Ala.

The rules provided that the child must be born within the specified period and be named after the star, a copy of the birth certificate attesting these facts to be accepted as evidence. This money was deposited in a savings bank until the child becomes twenty-one. This to carry out the idea of the title.

Generally the savings bank can be persuaded to make the award.

In Birmingham the stunt brought results at regular prices that were close to When Knighthood was in Flower at an advanced scale; which tells its own story.

Rode the Band

Generally when you put out a street car ballyhoo you have to get your noise maker elsewhere, but in Charlotte, N. C., they will rent you the car and an eleven piece band made up of street car employes.

Claud Lee, of the Imperial Theatre, chartered both for six hours the opening day of Gloria Swanson in My American Wife and with some other stunts, including a 24-sheet on a remodeled building in the business section he got a 60 per cent boost.

A Universal Release

DRUMBAR LIBELS THE KENTUCKY THOROUGHBRED, BUT HE GOT A BUCKETFUL OF COIN

He and W. F. Brock, resident manager of the Strand Theatre, Knoxville, framed this paddock idea for "The Kentucky Derby," and achieved the effect at a surprisingly low cost where the area covered is considered. Just the paling fence, the judges' stand and the banner, but it looked like a full setting and was as good as a fully enclosed lobby display costing much more.

Stranger's Banquet on Many Menu Cards

They picked on the restaurants of Milwaukee to put over The Strangers Banquet, hooking 47 to a set of menu sheets, of which 30,000 were distributed. All carried the same type matter, exclusive of the name of the restaurant, and there was a blank space eight inches deep for the mimeographed menu. They were all run off at the same time, effecting a decided saving in the cost of make-ready, the only change being the insertion of the new name.

HOME RESTAURANT
421 CHESTNUT ST.

Marshall Neilan
Invites you to
THE STRANGER'S BANQUET
ASCHER'S MERRILL THEATRE
during the week starting Saturday February 24
from 11 A. M. till 11 P. M. daily

Hobart Bosworth Claire Windsor Stuart Holmes Nigel Barrie
Thomas Holding Rockcliffe Fellows Claude Gillingwater
Ford Sterling Eleanor Boardman
and others will be there to entertain you.
Its a superb Goldwyn achievement.

A Goldwyn Release

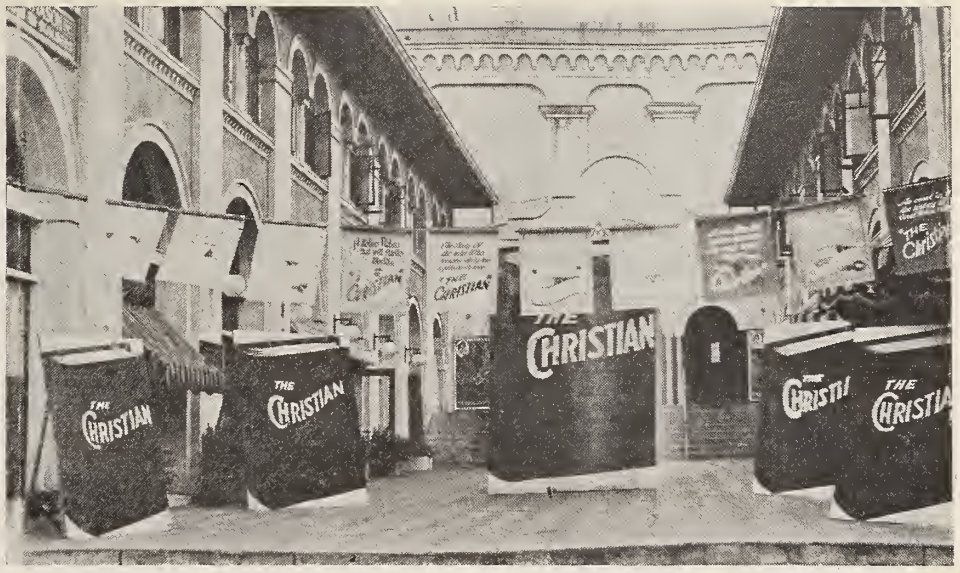
THE MENU TOP

These were confined to the cheaper sort of restaurants where the daily dishes are run off by means of some duplicatng device.

A special card was run off for the Wisconsin Hotel for the Sunday dinner, and the five rooms of a lunch chain were supplied with 25,000 paper napkins in addition to the 30,000 which went with the menu forms to the 47 other places. It all helped to make Ascher's Merrill Theatre the best advertised house in town with 95,000 pieces of advertising, the additional 5,000 being blotters split between the attraction and the club breakfasts at the Hotel Charlotte.

In addition there was a co-operative page, in which the contest was the correct naming of the 23 stars, one in each advertisement, and Gimbel Brothers made a heavy tie-up with the Grosset & Dunlap edition of the book.

In addition to all this there were used 10,000 paper heralds, 5,000 chair heralds and 2,500 toast books.



A Goldwyn Release

TEN BANNERS AND FIVE BOOKS WERE "THE CHRISTIAN" DISPLAY
The cut does not show it, but each of the books carried a different sales message, as did the ten banners above when the Tourneur production reached the Plaza Theatre, St. Petersburg, Fla. The display is all inside the building line.

One Cent Tickets Gave an Overflow

Maj. I. C. Holloway gave a one-cent matinee to put over Heroes of the Street, and the kids liked the idea so well that he had an overflow. As the one-cent tickets were not good later, and the Grand Theatre, Columbus, Ga., was packed by three o'clock, he sent the rest over to the sister house to see The Kentucky Derby.

The idea was to sell Barry to the adults through the children, and though the business was a flop the second day, because of continuous rain, he did well enough the third day to chalk up a 20-cent increase on the three-day run.

Managers who are not using the one-cent ticket scheme are losing one of the most profitable exploitation stunts. The idea works on both children and adults and gives the most desirable verbal advertising.

Put Over Christian for Five Day Run

San Bernardino, Calif., is not a long run town and five days for one title is reckless gambling, but J. G. Knapp, who owns three houses in town, decided that he could make the grade with The Christian.

He started early with a banner made from the title on the 24-sheet for the lobby display while the cutouts from the same paper were utilized as stands. He also put out five 24-sheets on the boards and 150 window cards, at the same time arranging for a store display of the Grosset & Dunlap edition of the book.

Made Good Profits

Next he arranged a pre-showing for the local editor, who was so well pleased that he put over a deal for an essay contest on "The Christian Spirit in Modern Life" which netted about eight columns of copy; three of the stories making the front page of the second section of the newspaper.

Then he laid out a nine-day advertising campaign with a change of copy daily, making his big point that New York, Los Angeles and San Bernardino were to see the picture first run. Later he ran the Los Angeles criticisms and finally came down to "only two days more" and the "last chance."

He kept business up for five days and not only made his immediate profit, but gave the picture idea greater distinction.

Lent will soon be over and you won't have that excuse. Get busy and hustle now.

A Metro Relase

ANOTHER CASTLE PERAMBULATOR FOR "PRISONER OF ZENDA"
This is very like a stunt recently shown, but this photograph gives a clearer idea of the details of a stunt which can be used for any castle or jail picture. Note that the windows are backed by cutouts. From the Aldine Theatre, Philadelphia.

Easy for Irwin

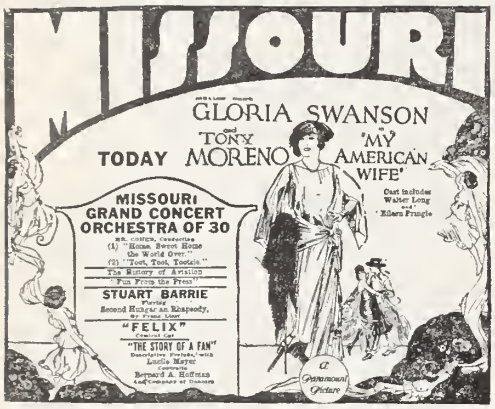
An entire business block in Brainerd, Minn., burned down just before George D. Irwin was due to play The Third Alarm at the Park Theatre. As soon as he could get a bill poster into the lot without burning his shoes off, Mr. Irwin had some 24-sheets up and then he sold the city officials on a fire prevention drive.

This made it easy to borrow the fire department for a ballyhoo, and the school board advised the students to come and see the dangers of fire-carelessnes. It resulted in packed houses at a small outlay.

The opening night railroad fuses were fastened to the marquise and touched off just before the doors opened, an alarm being turned in which brought most of the apparatus and a large proportion of the population right up to the theatre doors.

Combination Display Uses Stock Design

This 100 line by 4 from the Missouri Theatre, St. Louis, shows how a plan book cut can be worked into a general design. It might have been drawn especially for this use, but it was not. It is merely that the home artist saw how he could extend the idea to give him what he wanted in the way of a figure without having to draw one, and he simply elaborated his own border around the pasted design. When managers come to a better appreciation of the many uses to which the plan book material may be put, we think that we shall hear less about inefficient books. The books are all right, particularly those gotten out by the older companies. The greater trouble lies with the artist and manager who complains that the cut offered is not precisely what he wants. If any press department could satisfy the



A Paramount Release

WORKING OUT THE STOCK CUT

wants and ideas of the entire country with four to eight cuts it would be a modern miracle. What the home office does is to offer what they think will be most generally available and leave it to the particular ones to remake to suit their own needs and ideas. Herschel Stuart and Olmstead take what they want and add the rest,

—*P. T. A.*—

Makes Rule Work Get the Attention

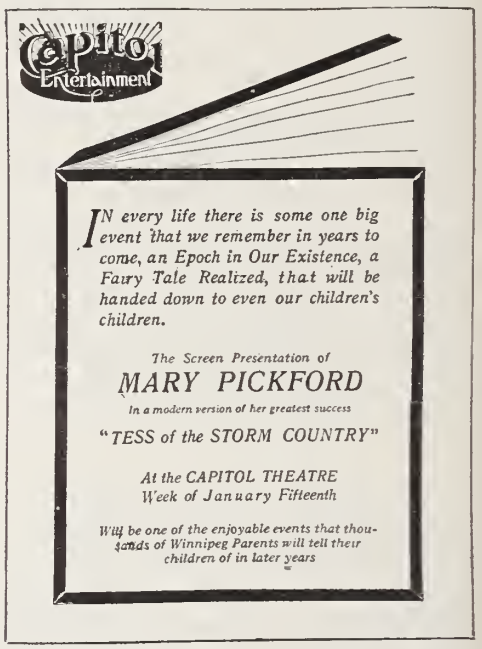
These two designs from the Capitol Theatre, Winnipeg, will serve to show how the theatre uses rule work to get the same attention that cuts would command when the cuts are not available. The first is the opening announcement for Tess of the Storm Country, and this is set in the form of an announcement card and its envelope, with the house signature as the design on the envelope flap. This is not drawn work, for if you will look closely you will see that the rule does not meet on the right hand corner of the envelope, but this is the only poor join in an intricate job. This took a space five inches across three, and gives real distinction

Capitol
Entertainment
Announcement
The Management of the Capitol Theatre takes great pleasure in announcing the ultimate screen achievement of the present day, MARY PICKFORD in the modernization of her greatest success, "TESS OF THE STORM COUNTRY," the entire week of January 15th at the Capitol Theatre.

A United Artists Release

THE INITIAL ANNOUNCEMENT

above that carried by the cut. It also served to give the mental impression that this is an event and not just another picture. The second design was a follow ad; a book design with the text on the cover. This is also rule work and very simply done in that it involves no elaborate bent work, though it is no simple matter to get a good lockup on this type of work. It carries remarkably good copy on the production, much better than the average, and carries along the general suggestion of the unusual. With these designs more is done than could be accomplished with double the space and the usual cuts. Cuts are common. This handling suggests the unusual, and it gets over much better than would a more commonplace form. Probably the house used this form because cuts were not handy, but in doing this they lifted the attraction into a class by itself. Rule work as a regular thing is apt to become even staler than cuts, since there is less variety to be had, but a special design for a single attraction now and then will get more attention than cuts if for no other rea-


Capitol
Entertainment
IN every life there is some one big event that we remember in years to come, an Epoch in Our Existence, a Fairy Tale Realized, that will be handed down to even our children's children.
The Screen Presentation of
MARY PICKFORD
In a modern version of her greatest success
"TESS of the STORM COUNTRY"
At the CAPITOL THEATRE
Week of January Fifteenth
Will be one of the enjoyable events that thousands of Winnipeg Parents will tell their children of in later years

A United Artists Release

THE BOOK DESIGN

son than it is different, and if the work is cleverly done, there is the additional appeal to be derived from this fact. We hope that some compositor got a couple of passes on this job. He assuredly deserved them.

—*P. T. A.*—

An English V. P.

J. Prendergast, of the Palladium Cinema, Lancaster, England, sends in a set of six

Nazimova Ad Sets Pace for Others

Roy Miller, advertising director of the California Theatre, Los Angeles, sets the pace for others with his display on Nazimova's Salome. He wrote some striking copy and then Hub. Robinson contributed a sketch that supplements the text. There is nothing here about the dance; nothing to convey a false suggestion of nudity. Instead Mr. Miller seeks to interest in the character of the star, the opening lines carrying the main idea. If you sell the dance, you are going to get in bad with your patrons, for the dance is nothing to write letters about, but if you interest them in the character study of the dancer you are selling them goods you can deliver, and interest will extend to the play and not be centered upon the one feature which will fail to please. We like best in this display the portion just above the title, in which the reader is urged to come—at the matinees, if possible, but to come anyway. This is a distinct improvement upon the old urge to attend the matinees to avoid the rush. It says that, but it says still more, and in this Mr. Miller has made a contribtuion to standard copy. In the past few months Mr. Miller has offered a succession of capital displays, but he has done nothing that is better than this for all around effect. We are coming to the belief that Mr. Miller could even advertise Mae Murray without showing her bare legs.

Nazimova
The Incomparable
DAZZLES THE SCREEN with her exotic interpretation of Oscar Wilde's paean of youth—passionate, incarnate YOUTH.
The impetuous ardor of Salome's love will win your sympathy and responsive interest. Its beauty will enchant you, its exquisite artistry will excite your rapturous admiration.
We urge you to come early,—we advise you to attend the matinees! But, remember, don't miss seeing the inimitable Nazimova in the most unusual, the most magnificent photo-creation of the decade
Salome
Starting To-Day at 12:30 P. M.
Shows 12:30, 2:00, 4:00, 5:45, 7:15, 9:15 P. M.
CONCERTS TODAY
2:00, 4:00, 7:00 AND 9 P. M.
P. S.—THE CONCERTS BY ELINOR'S FIFTY-PIECE ORCHESTRA are of superlative merit—typical of those superb musical programs which have made the California Theater the Mecca of music-lovers.
PROGRAM
Rossini's brilliant overture, "Semiramide"; Gounod's lilting lullaby, "Berceuse," and another of Elinor's own arrangements of tuneful songs and symphonic syncopation, "How Many Do You Recall?"
California
THEATRE
MAIN at 8th

A United Artists Release.

ROY MILLER'S ADVERTISEMENT ON SALOME FOR CALIFORNIA THEATRE

page vest pocket programs covering each an entire month, as is possible with a three-day billing. The page size is 2¾ by 4¾, a very handy size for both men and women. Time was when there were hundreds of houses using this most effective advertising form, but the present users are few simple because the V. P. went out of fashion for no good reason. Why not a revival?

Mr. Prendergast also sends along a printed form letter on behalf of a series of one-reel nature pictures, eighteen in number, made in Great Britain. The sales angle is the supposed response to a demand for better educational films, and his copy for this letter is extremely good. Evidently the good short subject is also appreciated abroad.

—P. T. A.—

Stock Cuts Help to Sell Dr. Jack Seats

Here is another example of the use of stock cuts for Dr. Jack. This comes from the Regent Theatre, Blackwell, Okla., which modestly rides at the bottom of the text to give star and title the right of way at the top of the space. The star and title are the chief factors in the sale, but these sprightly

A Pathe Release.

ANOTHER DR. JACK

cuts help to clinch the sale with their suggestions of lively action and funny situations. Very little text is used in this, and that matches the idea of the cuts.

—P. T. A.—

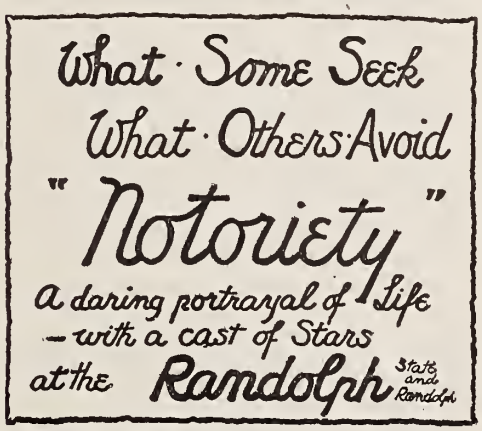
Gets Big Display by Avoiding Blacks

One of the best laid advertisements for Fairbanks in "Robin Hood" yet turned out comes from the Pershing Theatre, St. Louis, in the form of this 75 lines by 6. It might have been a little better had the two cuts matched each other better in tone, for either one is too black or the other too light; it does not matter which. Our personal preference would be for a lighter tone for the sketch of Doug himself rather than a darker ground for Miss Bennett. Either, however, would yield a better balance, though this is more a matter of artistic appeal than pulling power; though the artistic advertisement, other things being equal, always has the greater strength. The better feature is the combination of type and hand lettering, in which hand work is used to gain the display in a lighter face than most artists would consider necessary, and yet which is more inviting and better calculated to get attention, for that reason, than a display in which the blackest possible ink was slung over the page. Dropping down to type and then reverting to hand lettering again gives a change which enhances the display values of all three sections. "Robin Hood" is a superior attraction and should be handled with greater care than the average program picture, for you make the greater impression if you convey the idea that extra care has been used in the layout because of the extra importance of the picture. This has been done here, and done exceedingly well. It is a nice display, and is early enough to serve as a model to others. It is much superior than the best work even Pete Smith was able to wrest from the Pittsburgh compositors.

—P. T. A.—

Being Different Dominates a Page

This script advertisement is only 50 lines by two, but it stands out on the crowded page of the Chicago Sunday paper like a twenty-four sheet in a mass of ones. There are larger spaces taken by other picture houses, but this one hundred line investment yields a better return than some more than double the space, merely because it is different. This attraction is sold mostly on the



A Weber and North Release

DIFFERENT AND GOOD

title, and the two lines will sell the title better than most arguments, so there is no loss of selling talk and a large gain in publicity through contrast. In a small town where there are only two or three dramatic displays and space runs around twenty cents an inch, the matter of display is less important, though display never is unimportant. Where the line rate is often double the inch rate in the small town, more care must be exercised if money is not to be wasted, and a simple, and not highly original expedient has given the Randolph the run of the page at a smaller cost than others meet for less effective work. It cannot be done every week, nor can it be applied to all plays, but now and then this is a valuable device. Try it sometime if you have an engraver at command. It will be worth the cost of having a cut made, even though you do not, as a rule, go to this expense. But do not make the mistake of using script type unless you use one of the modern faces with character to the letter instead of the monotonous spencerian script. A clear, but not too elegant pen copy is the best, and a marking crayon is better than a pen. Size a card ten times the measurement of the space you intend to fill, then use a heavy crayon and bear down hard. In the reduction the roughness will disappear while the bold effect will remain.

—P. T. A.—

Nearly a Half Page Paid for Free Mat.

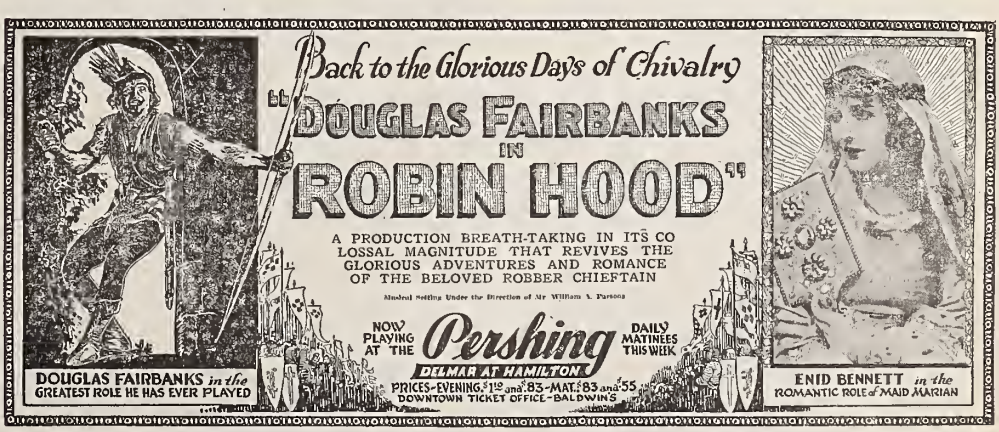
One of the by-products of the free matinee is shown in this seven fourteens from Enid, Okla., which the newspaper gave, among other things, for the free matinee offered it by the Rialto Theatre. It was a holiday stunt —for New Years, and the paper of course played it up in the news columns as well as in the advertising section, with a follow story on the party itself. When it will bring all this free advertisement, you cannot won-

ALL GIRLS And BOYS UNDER 10 YEARS ARE INVITED TO THE ENID EAGLE PARTY
OH BOY! AND OH GIRLS!
COME ON KIDS LET'S GO TO THE BIG FREE PARTY, GIVEN AT THE
RIALTO THEATRE
By The
ENID DAILY EAGLE
MONDAY MORNING—NEW YEARS DAY
THEY ARE GOING TO SHOW US
JACKIE COOGAN in "OLIVER TWIST"
You don't have to have a cent. It's FREE just be at The Eagle Office MONDAY MORNING. New Year's Day, before 10 o'clock—and we will all go from there. Better be there Early too. because the show starts at 10 o'clock.

A First National Release

WHAT THE EAGLE SCREAMED

der at the persistence of the stunt, though in some towns it has been done to death. Perhaps this was the first one in Enid, in which case it was as new as though it had never been done elsewhere.


Back to the Glorious Days of Chivalry
"DOUGLAS FAIRBANKS IN ROBIN HOOD"
A PRODUCTION BREATH-TAKING IN ITS COLOSSAL MAGNITUDE THAT REVIVES THE GLORIOUS ADVENTURES AND ROMANCE OF THE BELOVED ROBBER CHIEFTAIN
Musical Setting Under the Direction of Mr William S. Parsons
NOW PLAYING AT THE Pershing DAILY MATINEES THIS WEEK
DELMAR AT HAMILTON
PRICES-EVENING, $1.10 and $.83-MAT. $.83 and $.55
DOWNTOWN TICKET OFFICE-BALDWIN'S
DOUGLAS FAIRBANKS in the GREATEST ROLE HE HAS EVER PLAYED
ENID BENNETT in the ROMANTIC ROLE of MAID MARIAN

A United Artists Release.

A PRETTY DISPLAY ON ROBIN HOOD FROM THE PERSHING THEATRE, ST. LOUIS

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures and the avoiding of bad ones. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

American Releasing

CARDIGAN. (7,000 feet). All star cast. When you run this one, tie up with the schools. A truly wonderful historical production. Plenty of action. Beautiful scenes. Used six, three, one, slide, lobby; attendance was poor on account of very cold weather. Big city, draw all classes. Get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

JAN OF THE BIG SNOWS. (4,549 feet). Curwood production. Just an ordinary program picture for me. Scenery good; story rather weak. Had fair attendance. Mrs. J. B. Travelle, Elite Theatre, Palcerville, California.

SHATTERED IDOLS. (5,850 feet). All star cast. This picture gave splendid satisfaction for us, and while it has no box office appeal, it can be exploited into a winner. It's a big picture, spectacular and interesting. At the price we paid for it we were delighted with it. The cast, huge production, color are advertising slants. Attendance fair. City of 14,000, draw all classes. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

TIMOTHY'S QUEST. (6,000 feet). Star cast. Everyone enjoyed this exceptional picture. On account of book, exploitation angles are very good. Attendance very good. City of 32,000. Admission 10-25-30. H. W. Peary, Ogden Theatre, Ogden, Utah.

Associated Exhibitors

LURE OF EGYPT. Featured cast, from novel by Norma Lorimer. Here is one of the most perfectly photographed pictures I ever run. The print was perfect and the story exceptionally good. Used one and three sheets to get good attendance. Town of 600, draw mill help. Admission twenty cents. Howard James, Union Theatre, Voluntown, Connecticut.

WOMAN, WAKE UP. (6,000 feet). Star, Florence Vidor. Our first Vidor. Everybody liked this one. Hope the rest of the Vidors we have booked will be as good. They might have used more light on the interior sets. Used posters and slides for fair attendance in town of 4,500, drawing better class. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

F. B. O.

CAPT. FLY-BY-NIGHT. (4,944 feet). Star, Johnnie Walker. A good program picture if bought at the right price. Used photo, slide, one sheet, with fair attendance. Town of 2,500, family trade. Chas. Martin, Family Theatre, Mt. Morris, New York.

IN THE NAME OF THE LAW. (6,136 feet). Featured cast. Excellent production from every standpoint. F. B. O. is to be congratulated for this achievement. Everyone well pleased. Used twenty-fours, sixes, threes, street ballyhoo, stunt cutout. Attendance good in small town. Jack W. Ogilvie, Lyric Theatre, Fairview, Oklahoma.

SEVEN YEARS' BAD LUCK. (5,000 feet). Star, Max Linder. Absolutely a roar all the way through. Usual advertising brought good attendance in small town drawing general type. E. F. Keith, Strand Theatre, Granbury, Texas.

First National

ALL FOR A WOMAN. (5,873 feet). Star, Emil Jannings. A great picture for those who understand the story of the French Revolution. The acting was wonderful. Some of our audience did not like it because they did not understand it, there not being enough explanation of the Revolution at the start of the picture. The print of this picture was fine and the price right, so we could make money. Used three sheet, slide and posted bills. Attendance fine. Town of 2,800, draw mostly working people. Admission 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

BOND BOY. (6,902 feet). Star, Richard Barthelmess. Good. Used window cards, billboards, newspapers, had good attendance. Town of 9,237, draw general class. Admission 10-20-30. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

COURAGE. (6,000 feet). Sydney Franklin special, with Naomi Childers. A good picture, one that every showman should put on. Many a tear shed during the showing of picture. I had a rainy night. Used one three, three ones, teasers, big newspaper ads. Fair attendance. Town of 2,000, draw residential class. Admission 10-25. W. E. Piland, Victory Theatre, Cairo, Georgia.

COURAGE. (6,000 feet). Sydney Franklin special, with Naomi Childers. This production was wonderfully well acted, but there could have been a little more comedy relief. Playing old pictures like this, as we sometimes do, should cost us about one-half. Usual paper, with poor attendance (very cold). Town of 460, draw families and merchants. Admission 13-22. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

CROSSROADS OF NEW YORK. (6,292 feet). Mack Sennett Funmakers. I played this on Christmas; purposely picked out a fast moving comedy-drama and it was very well liked. It was ridiculously funny at times and my audience, preferring a "laugh show" to a "sobster," ate it up. If you want to analyze this picture it won't stand it, but if you want to be entertained and are not too critical this one will both thrill and amuse. It's a mixture of everything, comedy predominating. Can't give you no idea of drawing power, for I played it on a holiday and everything goes then. Usual advertising, with excellent attendance. Patrons are health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. Filled house first night, turned them away second. And now it looks good for a week's run. Usual advertising got above result. City of 52,000, draw white people only. Admission 20-30. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

DINTY. (6,000 feet). Star, Wesley Barry. It probably was a good picture before age overtook it. The print we got was terrible; four breaks in one reel, continuity gone, the kind that makes the manager and projectionist nervous. Worst of all, we charged special prices—22-39 cents—had to on account of rental; and I know most of our people were aggravated. Exchange promises an adjustment, but that don't square us with the patrons. Booked for two nights and played but one on account of condition; also had no light power in village until twenty minutes before show. And then people will wonder why exhibitors turn gray headed overnight! Attendance fair. Town of 500, draw rural type. Charles W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

DOMESTIC RELATIONS. (5,192 feet). Star, Katherine MacDonald. As usual, Katherine MacDonald does not draw here. Had poor attendance. City of 12,000, draw mixed patronage. Admission 10-20-30. C. G. Couch, Grand Theatre, Carnegie, Pennsylvania.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. This one only pleased about half. I was much surprised, as I thought it was going to clean up. We hardly got by on it. The first night killed the second. It might go big in other towns, but it certainly fell flat here. Used every possible means to exploit, with poor attendance. Town of 4,200, draw neighborhood class. Admission for this 15-35, usually 10-22. E. E. Elkin, Temple Theatre, Aberdeen, Mississippi

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Fine picture, the best the star has put out. Should please all classes. Used newspapers, photos, slide, with good attendance. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

FOOLS FIRST. (5,773 feet). Star cast. They didn't seem to care much for it. "Go and Get It" is only Neilan hit here yet; that one was a real one. Town of 4,000, draw family trade. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

FOOLS FIRST. (5,773 feet). Star cast. A good crook melodrama that pleased the majority here. It keeps you guessing and has some real good comedy running through the story. The name will draw, but do not advance your admission. Used twenty-four, sixes, threes, slide, photos, with good attendance. Town of 4,800, draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

LORNA DOONE. (6,083 feet). Star. Madge Bellamy. Fine picture for the higher class and for the readers of the book. If you are catering to lower classes, lay off of it. Fine classic, very well produced. School tie-up is advertising slant. Attendance fair. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. This is a wonderful pic-

ture, but only suited for the houses catering to high class trade. Better class will say "great!" Use window cards, newspapers. Attendance big. City of 17,000, draw family trade. Matinee admission 10-17, evening 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

MY BOY. (4,967 feet). Star, Jackie Coogan. I guess we exhibitors know that Jackie's salary is above par without the press agent yarns that use up the headlines; nevertheless, I'd rather see the "kid" get the money than some of the over-rated female luminaries whose chief distinction is their physical attraction plus (?) clothes. "My Boy" may not be a world beater and in any other hands would be very commonplace, but Jackie gets everything out of it that is possible. We didn't do much business on "Peck's Bad Boy" or "Trouble," but did well on "My Boy." Warning, film exchanges: don't get the idea "Oliver Twist" is going to be worth any more to us on this account. Used a little extra advertising for good two-night attendance. Town of 300, draw rural class. Admission 20-30, Specials 22-39. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

NOT GUILTY. (6,823 feet). Stars, Sylvia Bremer, Richard Dix. The kind of picture I like to report. Not a great big million-dollar toot, but a right down, genuine exhibitors' picture, showing brains in the making that furnished a little different twist that keeps the interest up to the finish a hundred per cent. This kind brings them back. Used three sheets, had good attendance. Town of 600, draw mill help. Admission twenty cents. Howard James, Union Theatre, Voluntown, Connecticut.

OLIVER TWIST. (5,000 feet). Star, Jackie Coogan. Very good and drew well; ran it four days. Used three twenty-fours, three sixes, fifty cards, newspaper, and had very good attendance. City of 12,000, draw mixed type. Admission 10-20-30., C. G. Couch, Grand Theatre, Carnegie, Pennsylvania.

POLLY OF THE FOLLIES. (6,137 feet). Constance Talmadge. If we were to say what we actually thought of this picture we would be arrested for bad language. Constance Talmadge could have better occupied her time in taking a good sleep. Certainly this would-be production will hurt her. She is a big card here, but was "all wet" in this one. Gives me the shivers to think of it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

RED HOT ROMANCE. (5,000 feet). Emerson-Loos Production. Could not see any excuse for this picture at all. Got it for one day and sure glad we did not have to run it for three as our franchise calls for. It has satire and humor, but goes over the heads of movie audiences; they take it seriously and do not get the burlesque. Not worth bothering about. City of 14,000, draw general type. Ben L. Morris, Elk Grand and Temple theatres, Bellaire, Ohio.

RED HOT ROMANCE. (5,000 feet). For me, absolutely "rotten." I'd lay off. Did a fair business, but it caused more knockers for the theatre than any picture in the last six months. Usual advertising. Town of 2,000; admission 10-15, except for specials. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

ROSE OF THE SEA. (6,037 feet). Star, Anita Stewart. Along the usual Stewart lines; if they like the star it will go over. Not much comment, as it lacks something. Usual advertising drew fair attendance. Town of 1,100, draw steel workers and family trade. Admission 10-20, on specials 25-40. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

SCRAP IRON. (5,000 feet). Star, Charles Ray. **Fairly good picture,** pleased majority. Nothing to rave about; showed ones, threes, sixes, photos, local paper and drew fairly good attendance. Town of 1,500, small town and country draw. Admission twenty-five cents. Tom Marksby, for F. M. Knight, Opera House, Blenheim, Ontario, Canada.

SKIN DEEP. (6,500 feet). Stars, Milton Sills, Marcia Manon, etc. An excellent drama of a crook's reformation. If your town likes these, get this; it's a fine picture. It should do business. Hook it up with the American Legion; that will boost business. Heralds and mailing list pulled good attendance of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SONG OF LIFE. (6,920 feet). Featured cast. For me, poor. Smallest attendance in three months. Used newspaper, window cards and billboards. Town of 9,237, draw general class. Admission 10-20-30. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

STAR DUST. (5,600 feet). Star, Hope Hampton. Some of the boys have been panning this one, but my people liked it. Whether or not it followed the book is the least of my worries; methinks that about ninety-nine per cent of this hullabaloo was press agent stuff. Good attendance. Town of about 2,000, draw from town and country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

TROUBLE. (4,800 feet). Star, Jackie Coogan. Very good. However, the kids get more enjoyment out of Coogan than the grown-ups, but he pleases both. Used ones, heralds, newspaper, in small town; had fair attendance. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

Between Ourselves

A get-together place where we can talk things over

Film-flu! Any of your prints have that? It's a wide-spread disease, according to reports.

Symptoms—careless inspectors in exchanges know them well—torn sprocket holes, scratches on the emulsion, and so on. Develop in time to serious mutilation—that's the acute stage of film-flu.

Serious diseases need drastic remedies. It may come to a time when the exhibitor will book by footage based on the ORIGINAL footage statement of the producer; and there's a law about measurements and weights.

Cure the disease before it gets where it needs the harsh measures.

Exhibitors—tack this sign up in your projection room: "Taking cuts from film is theft! Don't do it. Keep film in as good condition as it comes."

Exchanges—tack this up in front of that girl who runs over the film: "See that damage to film is not overlooked. Keep film in perfect condition. The five dollar man of today may be the fifty dollar man next year."

VAN.

Fox

ANY WIFE. (4,597 feet). Star, Pearl White. Great picture, where Miss White certainly is at her best. Used newspaper, three and one sheets, had big attendance. Town of 4,000, draw mixed type. Admission 15-30. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

ARABIAN LOVE. (4,400 feet). Star cast with John Gilbert. Ran this to good business. Title drew. Picture did the rest. Good program picture. Used threes, ones, photos, for good attendance. Draw mixed small town type. W. H. Moore, Nusho Theatre, Anadara, Oklahoma.

BEYOND PRICE. (5,000 feet). Star, Pearl White. A dandy. Pearl took well in a regular Society picture. Used 11x14 and slide. Attendance fair. Mining village of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

BOSS OF CAMP FOUR. (4,235 feet). Star, Chas. "Buck" Jones. Jones is fairly knocking on Mix's heels. This picture is 100 per cent and very, very thrilling. Used ones, threes, sixes, photos, slide, with good attendance. Town of 4,200, draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

CONNECTICUT YANKEE. (8,291 feet). All star, from Mark Twain humorous book. Did well on this one. Farce, rather than comedy, with lots of action and thrills. Full house. This should go over anywhere. Used extra threes, ones, six, etc. Very good results. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

CONNECTICUT YANKEE. (8,291 feet). Star cast, from book by Mark Twain. This one had them all laughing; like one of the sub-titles says, "It brought down the house." The film was not in any too good condition, but we fixed it so we could run it. Used threes, slides and bills with good attendance. Town of 2,800, drawing all classes for this one. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

CRUSADER. (4,780 feet). Star, William Russell. A fairly good program picture that wasn't thought of as being much here. It will please where they are not too discriminating. A fair program picture that is worth what you consider a fair program picture to be worth in your town. Usual advertising. Good (Saturday night) attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FIGHTING STREAK. (4,888 feet). Star, Tom Mix. Another good Mix picture that pleases them all. Great stuff for the Mix fans. Usual advertising brought good attendance. Draw high class in large city. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

FIGHTING STREAK. (4,888 feet). Star, Tom Mix. Good Mix picture; pleased about eighty per cent. Have played some better, but will please Mix fans. Used one, three, photos, slide, program. Good attendance. Town of 992, draw mixed class. Admission 10-25 to 10-40. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

FOOL THERE WAS. (7,000 feet). Stars, Lewis Stone, Estelle Taylor. Very good vampire picture. Not even in good shape. Used special printed one sheets, throwaways. Attendance good. City of 12,000, draw all classes. Admission changes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

FOOTLIGHT RANGER. (4,729 feet). Star, Chas. "Buck" Jones. Here, for me, is a "lemon." Can't see why Fox puts Jones in this dress suit stuff. Give him to us in the Western pictures. Attendance was very

good. Town of a thousand. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

FOR BIG STAKES. (4,378 feet). Star, Tom Mix. Come on, Tom Mix—give us a picture! The fans are kidding your stuff. Wildly improbable. Mix is killing too many at one shot to suit even the short grass Kansans. Usual advertising pulled fair attendance. Town of 2,850, draw R. R. transients, tourists, farmers. S. H. Blair, Majestic Theatre, Bellville, Kansas.

GET YOUR MAN. (6,408 feet). Star, Chas. "Buck" Jones. Western picture, with nohing either to recommend or to condemn. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

GREAT NIGHT. (4,346 feet). Star, William Russell. A good comedy-drama that will please nearly everyone. Usual advertising got fair attendance. Town of 7,000, draw general class. Admission 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

JUST TONY. (5,233 feet). Star, Tom Mix, featuring horse "Tony." This is one picture where Tom Mix takes a back seat and gives his horse a chance to make one of the best pictures of Tom's career. Used ones, threes, photos, window cards. Good attendance. Town of 1,700, pull from town and country. Admission 10-25 and 15-25. Herbert Taft, Hippodrome Theatre, Sheridan, Indiana.

JUST TONY. (5,233 feet). Star, Tom Mix, featuring horse "Tony." The best one Tom has ever made, but most of the credit should go to his horse; if you can't put this one over and make money on it there is something wrong with you. Used posters and mailing list. Pull from small town, with good attendance. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

LIGHTS OF NEW YORK. Featured cast. Not a picture for family theatres; might go big in some houses, certainly not in better class. Used cards, newspaper. Attendance poor. City of 17,000, draw family class. Matinee admission 10-17, night 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

LIGHTS OF THE DESERT. (4,809 feet). Star, Shirley Mason. Star well liked here, but the picture is not up to standard, nor as good as some of her others. William Noble, Isis Theatre, Iklahoma City, Oklahoma.

MIXED FACES. (4,400 feet). Star, William Russell. A very clever story of love and politics with lots of comedy and action of the class in which Russell is at his best. A very good pasttime picture for a one day house. Will please patrons, but will cause no great amount of comment. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THUNDERCLAP. (6,745 feet). Star, Mary Carr. This was our second engagement on this one and it is a genuine knockout wherever they like melodrama. It has several big scenes, a good story and a sterling cast. If you can buy it right you can make money, as it is a real picture. Advertising slants, the race scene and rescue from waterfall. Attendance good. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

VIRGIN PARADISE. (9,000 feet). Star, Pearl White. Entertaining, but the impossible for a story. Held interest all the way through. You see more of the star in this picture than in any other of her pictures. Paid price of Special. Should have been program. Used five ones, set photos, slide to pull average attendance. Town of 2,147, draw all types, both races. Matinee admission ten cents, night 15-25. R. X. Williams, Jr., Lyric Theatre, Oxford, Mississippi.

YOSEMITE TRAIL. (4,735 feet). Star, William Farnum. A good one. Farnum at his best. Give us more like this one. Attendance good. Town of a thousand, regular type. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

Here Are the Late Ones

Exhibitors are sending in reports on some pretty recent subjects. These are mighty well liked. Send something on your own show, Mr. First-and-Second-Run Exhibitor.

FLAME OF LIFE. (Univ.-Priscilla Dean). The best picture she has made for a long time. Folks who come to see Priscilla in "glad rags" will be disappointed, but not in the picture itself. The mine explosion is a peach. Marsden & Noble, Noble Theatre, Marshfield, Oregon. (5,780 feet).

BELLBOY 13. (First Natl.-MacLean). Would class this as an ordinary program picture, not good and not bad; proves to be fair entertainment. A. Schutz, Liberty Theatre, Silver City, New Mexico. (3,940 feet).

FURY. (First Natl.-Barthelmess). A real good sea story, a trifle too long, but the action in the last few reels makes up for it. Marsden & Noble, Noble Theatre, Marshfield, Oregon. (8,700 feet).

JAZZMANIA. (Metro-Murray). It is a knockout picture. I consider it about the most perfectly produced picture from an audience-pleasing standpoint that I have ever played during my twelve years as an exhibitor. Ross D. Rogers, Mission Theatre, Amarillo, Texas. (8,500 feet).

Goldwyn

ACE OF HEARTS. (5,883 feet). Stars, Chaney, Bowers, Leatrice Joy. I'd stay away. A money loser. One of the worst I have had from Goldwyn. Usual advertising got fair attendance of regular small town type. David Chait, Palace Theatre, Flemington, New Jersey.

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. A great picture. I think this is Chaney's masterpiece. Admission 25-40. Used big newspaper display, special lobby display, to get very good (down-town) attendance in large city. Jas. D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

DON'T NEGLECT YOUR WIFE. (5,574 feet). Not much of a picture. The title drew a good house. The pictures they make now make this look very poor. Gertrude Atherton story. Town of 1,100, draw second and third class at admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

GOLDEN DREAMS. (4,618 feet). All star cast. For me, N. G. (meaning no good). Regular advertising pulled poor crowd, and glad of it. Town of 1,200, draw town and country class. Admission 10-25. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

GOLDEN DREAMS. (4,618 feet). All star cast. Ran one day to a poor business and can't say much for the picture, as it is a Zane Grey picture—about the poorest Zane Grey. Booked eight pictures from Goldwyn, this is the only poor one. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

HIS BACK AGAINST THE WALL. (4,690 feet). Star, Raymond Hatton. Good light comedy-drama. Star overacts a little and the ending is rather abrupt; but it will please most audiences. Town of 800, draw farmers and miscellaneous class. Admission 10-25. Al C. Stewart, Empire Theatre, Waitsburg, Washington.

MR. BARNES OF NEW YORK. (4,804 feet). Special cast. A very pleasing picture. No kicks registered on this one. Advertised as usual. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

Hodkinson

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. Star's best. A picture that will please most any audience and you can buy it right. I talked it up a little and packed my house. Used ones, six, photos, slide, window cards, etc. Town of 1,500, regular draw. H. Wall, Ozark Theatre, Barryville, Arkansas.

HEART'S HAVEN. Can't say anything good about this picture. Christian Scientists no doubt would like it. Used two papers and ones, also threes, with poor attendance. Town of 2,400, draw family trade. Admission 10-25. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

MYSTERIOUS RIDER. (6,000 feet). Stars, Robert McKim, Claire Adams. I judged from "Consensus of Opinion" in World that this would be a weak Zane Grey, however, it drew big for me, and pleased. It's best feature, in my estimation, is some fine cowboy humor. The final handshaking and hugging at the end is awfully ordinary. If we must have such endings, let's have a little more originality to them. Used handbills, hook-up with book store, monthly program, slide, one sheets. Excellent attendance. Town of 300, draw farmer contingent. Admission 15-25, occasionally 20-30. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

Metro

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. This picture pleased. Well produced, handsomely gowned and directed intelligently. It's not the best the star has had, but it will please. If you don't have to give a "King's Ransom," show it and go after it hard, and your front rows will be also well filled. I used heralds, ones, threes, photos and slide, appealing to health seekers and tourists, secured good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ENTER MADAME. (6,500 feet). Star, Clara Kimball Young. Not good for small town. "Hands of Nara" killed this star. With me, first day poor—second day, 28 adults, ten kids. (Came in to see the comedy). Lost money. Used photos, slide, 3,000 programs, one, three sheet. Draw small merchants and workers in town of 5,000. W. Babitz, Grant Theatre, Cicero, Illinois.

ENTER MADAME. (6,500 feet). Star, Clara Kimball Young. A very good production, but this star does not pull at this class of theatre. Booked for three days and pulled after one day of poor business. Used front with Italian flavor, ones, threes, sixes. Transient trade in big city. Admission 17-20. J. L. Stallman, Savoy Theatre, Philadelphia, Pennsylvania.

FIVE DOLLAR BABY. (6,000 feet). Star, Viola Dana. Nice little program picture. Drew good crowds as star usually does. Everyone seemed to like it. Usual advertis-

ing and street stunt pulled good business. Draw high class trade in large city. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

GLASS HOUSES. (5,000 feet). Star, Viola Dana. A good comedy-drama that pleased a hundred per cent. Kept the audience in good humor throughout. Her pictures fail to draw, however, as we have had so many bad ones of late. Used slide and posters, got poor attendance. Town of 4,200, drawing neighborhood type. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

GREAT REDEEMER. Print so bad we couldn't run it. Refunded money and closed the show. Exchange made no adjustment. We got the "razz." Advertised regular way. Town of about 3,000, usual small town class. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

IDLE RICH. Star, Bert Lytell. Picture well liked. Nothing extra, but people liked it. Film good. Used three, ones, stills, newspaper, heralds, slide. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

SEEIN'S BELIEVING. (4,500 feet). Star, Viola Dana. Nothing to rave about; a good program picture. W. E. Tragsdorf's Trag's Theatre, Neillsville, Wisconsin.

TRIFLING WOMEN. (9,000 feet). Rex Ingram Production. Very good. Patrons spoke very well of this picture. Advertised with regular newspaper, for mixed patronage, attendance was very good. J. F. Carey, Liberty Theatre, Providence, Rhode Island.

WOMAN'S HATE. A very poor picture; everybody disappointed here. Alice Lake well liked here, but picture not up to date. W. Ventura, New Mill Theatre, Eleele, Hawaii.

TURN TO THE RIGHT. (8,000 feet). Star cast. All the good I could say would not adequately express my opinion on this one. Book it, and boost it!—and then meet your patrons as they come out. This is a small town, and I had good attendance. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

Paramount

ANNA ASCENDS. (5,959 feet). Star, Alice Brady. Only an average program picture for me. I wouldn't want to pay too much for it. As good as the average Brady picture, however. Advertising angles are poor, so was my attendance. Town of 7,500, drawing better class. Admission 10-17-22-35. K. H. Sink, Wayne Theatre, Greenville, Ohio.

BACK PAY. Stars, Mat Moore, Seena Owens. Just one more long-drawn-out dress parade. Unwholesome story. In advertising slants there are plenty of possibilities, but wouldn't advertise it too strong. Attendance average. Regular small town of 2,500. Admission 5-10 and 10-20. A. L. Middleton, Grand Theatre, De Queens, Arkansas.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. Well, to be frank, our patrons said, "Why!" They did not like it as well as the "Sheik." Used heavy exploitation, window display, etc. Attendance was good in town of 7,000, drawing general class. Jno. Creamer, Strand Theatre, Chillicothe, Missouri.

CLARENCE. (6,146 feet). Star, Wallace Reid. Played this to packed house both nights. People who had never been inside the house came to see Wallace Reid in this, and everyone went away pleased. Nothing but the most favorable remarks made. My only regret is that I have only one more Reid picture, "Thirty Days," left to play. Reid has made me more money than any one else and will live in the memories of my patrons for years to come. Used six, three, ones, cards, newspaper. Small town, drawing neighborhood type. Admission 10-25. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

Report On Shorts

Don't forget, folks, that the one and two-reel subjects mean a lot to the man who is making up his show. If you have room on your blank, sing out about the short ones as well as the features. The knockout two-reeler may save a weak show from flopping.

CRADLE OF COURAGE. (5,000 feet). Star, Wallace Reid. Holds one's interest throughout. Very good program picture. Used heralds, photos and ones for good attendance. Harry Waffle, Lyric Theatre, McIntosh, South Dakota.

EBB TIDE. (7,336 feet). Stars, James Kirkwood, Lila Lee. Very good picture which is produced in eight reels. Same old story—the producers ask too much money. Used good advertising for fair attendance. Town of 7,500, draw better class. Admission 10-17-28-35. K. H. Sink, Wayne Theatre, Greenville, Ohio.

FOOL'S PARADISE. (8,000 feet). Star cast, Cecil DeMille production. One of the best pictures we have ever run. Should please them all. Enough pictures like this will help bring business back. Used photos, six, ones, heralds. Attendance good. Draw town and country class in town of 2,000. Admission 19-25-35. E. H. Elkin, Palace Theatre, Hico, Texas.

GREAT MOMENT. (6,372 feet). Star, Gloria Swanson. A fair picture, and that's all. Used two ones, 11x14 to get fair attendance. City of 14,000, draw working class. Admission 10-25. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

GHOST BREAKER. (5,130 feet). Stars, Wallace Reid, Lila Lee. This picture pleased. Usual advertising brought good attendance. Patrons are health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GOOD PROVIDER. (7,753 feet). All star. As good as "Humoresque." A perfect gem of a picture. Shown in connection with Chaplin's "Pay Day" and an especially good issue of Pathe News; it made a truly fine program. Bought right this picture ought to do well for any house. My advertising angle was, same cast, author and producer as "Humoresque." Attendance good. City of 14,000, draw merchants, farmers, workers. Average admission 10-25. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

HELL DIGGERS. (4,277 feet). Star, Wallace Reid. A good picture. We shall certainly miss Wallace Reid. He was always a prime favorite with our patrons. Attendance good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

LOVES OF PHAROAH. (7,352 feet). Foreign cast. A massive foreign production. Pleasing story, well acted, but absolutely no drawing power for me as the stars are unknown. Usual advertising. Fair attendance. Town of 7,000, draw general class. Admission 10-25-35-40. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

MANSLAUGHTER. (9,061 feet). Thomas Meighan and star cast. The best of Paramount's so-called "Famous Forty-one" (although they only released thirty-eight). A real picture with a very interesting story plot, excelllent cast and good direction. Contains no padding. For me it was the only successful Special that could be called so of the entire group. Charles H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

MANSLAUGHTER. (9,061 feet). Thomas Meighan and star cast. Best I ever ran. Will please all classes. Book it and boost it. Used ones, threes, photos, window card, twenty-four, for good attendance in town of 2,300. L. C. Hamiter, Bonita Theatre, Marion, Alabama.

MANSLAUGHTER. (9,061 feet). Thomas Meighan and star cast. Very good picture. Tom does very good work in this. Used regular advertising, had good attendance. Thomas J. Romine, Isis Theatre, Roseville, Illinois.

MANSLAUGHTER. (9,061 feet). Thomas Meighan and star cast. As a box office attraction it can not be beaten and as a picture it is all that can be said and then some. Push this to the skies and you will not go wrong. Used extra advertising for good attendance. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

MANSLAUGHTER. (9,061 feet). Cecil De Mille production. Excelent, and a picture that will not only draw but will please a hundred per cent. I wouldn't pay too much for it and I'd say clean up. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MAN UNCONQUERABLE. (5,795 feet). Star, Jack Holt. Very good. An interesting tale of the South Sea pearl fisheries. Star does splendidly. Advertised with slide, photos, posters, newspapers. Attendance, great, Xmas day. Town of 7,000, draw general class. Admissions, 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

MAN WHO SAW TOMORROW. (6,993 feet). Star, Thomas Meighan. Not as good as Meighan's recent pictures. Story runs along on two plots of what might have happened. Just an ordinary picture, not worthy of an extended run. Good cast, but poor story value. Big city, neighborhood draw. Admission 10-17. Charles H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

MORALS. (5,000 feet). Star, May McAvoy. This is a fine little program picture; sent everybody home laughing and they want to see May again. The title is a little misleading, but they came just the same to see it. Used slides and billboards, had good attendance. Country and small town of 800 to draw from. Admission varies. Guy C. Sawyer, Town Hall, Chester, Vermont.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. A great and pleasing picture; good enough for any theatre and in any city or town. No kicks registered on this one. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

NICE PEOLE. (6,244 feet). Star, Wallace Reid. Picture very good. Wallace Reid draws very well here. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

NORTH OF RIO GRANDE. (4,470 feet). Star, Jack Holt. An exceedingly interesting picture. Should please the majority. Advertised to small town patronage with slide and paper, drawing fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NORTH OF RIO GRANDE. (4,770 feet). Stars, Jack Holt, Bebe Daniels. Here is a good Western with two well-known stars. It's only in five reels and should be sold as a program and not as a Special. Pleased them all. Lobby and six sheet brought good attendance. Draw all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

OLD HOMESTEAD. (7,606 feet). Theodore Roberts in star cast. Here's a feature with a kick in it. If you don't make money on it you have yourself to blame. Advertise the star, story and title. Attendance was good. Town of 5,000, mixed types, all nationalities. Admission 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

OLD HOMESTEAD. (7,606 feet). Theodore Roberts in star cast. For medium sized towns, up to 100,000, this is the best bet of the first "41" of Paramounts. Attendance was big. City of 50,000, draw better class. Admission 35-50. Claude E. Cody, Gladwin Theatre, Lansing, Michigan.

OLD HOMESTEAD. (7,056 feet). Featured cast. An epic in film. An old favorite that lives again. Memories of past stage glories revived. A picture that lends dignity to the screen and brings in new business. A really great story with every angle of audience appeal. Attendance was good City of 15,000, draw general class. Admission, ten to thirty. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

O'MALLEY OF THE MOUNTED. (6,000 feet). Although this picture was released some time ago, we received a brand new print. The picture pleased about seventy-five per cent., mostly the men, as it does not end according to the taste of the women D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

ONE A MINUTE. (4,510 feet). Star, Douglas MacLean. A very good picture, full of laughs. Paramount prints from Wilkes-Barre have all been in good shape. Advertised with 11x14s and slides. Town of 1,700, drawing mixed class. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

ONE GLORIOUS DAY. (5,100 feet). Once upon a time there came to my theatre a five-reel picture; they call it "One Glorious Day." They said it was a Paramount Picture with instructions If It Is a Paramount It Is the Best Picture In Town. Well, I took their word for it and got busy; put up a big front in advertising and in calling the attention of my friends as they passed by, "Boys, come tonight, we are lined up for a glorious night." Well, they took my word for it and did come. But oh, My! My! when the show started! Right after the first reel I told my projectionist not to turn on the lights, for I did not want them to see me; I was pale through a chill; slipped over to my ticket taker, gave her the keys, told her "Have the boys lock up when the show is over." I could not face the music, which I knew was coming. And it did come! Boys, I'd stay off this one. Listen to a man who knows and paid the penalty. They said advertise it big, I'd do a smashing business. Well, I did come near getting smashed up, I tell you. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

ON THE HIGH SEAS. (5,050 feet). Star, Jack Holt. Reviewers were not very favorable to this on account of ending. Our people thought it was great, and the ending leaves a good taste. Improbable finishes do not mar a picture in the eyes of the regular movie fan. As a sea story it is top notch. Holt is most pleasing and looks his part. Pleased immensely for three days. Attendance, capacity. City of 15,000, draw general type. Admission, 10 to 30. Ben L. Morris, Temple, Olympic, Elk Grand theatres, Bellarie, Ohio.

ON THE HIGH SEAS. (5,650 feet). Stars, Dorothy Dalton, Jack Holt. Very good picture of its kind. Work of stars excellent. If you book it let them know what you have. It has a real good surprise finish. Business only fair. Used special display advertising methods. Town of 6,000, draw all classes. Admission 10-25. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

Worst Now Best

J. C. Rowton, Orpheum Theatre, Quinton, Oklahoma, has built his bad day into a good day—this is his report on the film that did it:

IN DAYS OF BUFFALO BILL. (Univ.-serial-Acord). Have played seven chapters with good features and turned my weakest day into the best of the week. By playing up the educational part it's bringing in lots of people who otherwise would not see a serial.

OUR LEADING CITIZEN. (6,634 feet). Star, Thomas Meighan. A good program picture with this star. Too long in seven reels; could have ben cut to advantage. Used posters and slides; had poor attendance (big snow storm). C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

OUR LEADING CITIZEN. (6,634 feet). Star, Thomas Meighan. A fine picture by a star who always draws for me. Also, the work of Theodore Roberts is especially worthy of mention. Consider this a good picture for a small town. Good advertising possibilities. Advertised with ones, three, slide, post cards. Small town, draw all classes. Attendance, good. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

OUTCAST. (7,309 feet). Star, Elsie Ferguson. A good picture, but a bad print. Patrons' opinions divided; some liked it, some disliked it. Will pass where star is known. Regular advertising brought fair attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

OVER THE BORDER. (6,837 feet). Star, Betty Compson, Tom Moore. This feature, starring the pair named, is a real Northern. Wonderful scenery and a great picture from all angles. Deals with hootch activities on the Canadian border and its results. It is one of the most beautiful pictures we have ever seen from the angle of the magnificent snow scenes. Advertise with photos, inserts, 22x28 photos, threes and ones. Attendance, neighborhood, good. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

PRIDE OF PALOMAR. (7,494 feet). Star cast, Cosmopolitan Production. Real good story. Had it not been for the weather we would have had bigger attendance on the second night. Advertised with extra newspaper space. Attendance good. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

PRIDE OF PALOMAR. (7,494 feet). Featured cast. Frank Borzage produced. Gave the best of satisfaction. A little of everything in this picture, which pleases all classes. Used six, three, ones, cards, for good attendance. Small town, draw neighborhood class. Admission 10-25. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

RESTLESS SEX. (5,000 feet). Star, Marion Davies. An old one that we avoided as long as possible. Very mediocre entertainment. Rather richly produced and we had few kicks on it, but it lacks some of being a good picture. Safe to slip it in for one day if it's bought right, but it will not stand much boosting. Play up author, novel, star, richness. Attendance good. City of 14,000, draw clerks, merchants, farmers. Admission 10-25. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

SINGED WINGS. (7,788 feet). Stars, Bebe Daniels, Conrad Nagel—a Penrhyn Stanlaws production. Did nice business and pleased. Had many compliments on this picture. Used window cards and newspapers, getting better than average attendance. City of 17,000, draw family trade. Matinee admission, 10-17; evenings, 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

SIREN CALL. (5,417 feet). Star, Dorothy Dalton. A good production and well played by the cast. Enjoyed by all who saw it, but the attendance was light. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

SLEEP WALKER. (4,530 feet). Star, Constance Binney. Just an ordinary program picture. Miss Binney is deserving of better parts as she has talent. I draw better class, no rough stuff goes here. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

SLEEP WALKER. (4,530 feet). Star, Constance Binney. Fair program picture. Realarts are the only Paramount pictures that make me any money any more. Like most Paramounts, the star is the chief asset as an advertising slant. Attendance average. Town of 2,500, drawing all classes. Get 5-10 two days, 10-20 three days, 10-30 one day. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

TRAVELING ON. (6,262 feet). Star, W. S. Hart. A picture that drew good business and seemed to please the Hart followers. City of 15,000, draw general type. Admission 20-30. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

TRUTHFUL LIAR. (5,243 feet). Star, Wanda Hawley. Good story, good looking star and a good program picture, only I paid too much for it as it is an old Realart picture, about a fourth less would have been okay. Used five ones, photos, slide, three sheet. Attendance average. Town of 2,147, drawing all types of both races. Matinee admission 10, night 15-25. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

VALLEY OF SILENT MEN. (6,941 feet). Star, Alma Rubens. A splendidly produced picture; splendid exteriors of beauty. Interesting story, acting is fine. In all it is A number one. Usual advertising brought good attendance. Town of 7,000, draw general class. Admission 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

WORLD'S CHAMPION. (5,030 feet). Star, Wallace Reid. Very junky. Where do they get this gag of calling this a Special? This is about the worst he ever appeared in. Title is about all that's worth anything. Used newspaper, had good attendance. City of 12,000, draw varied types according to appeal made. Admission varies. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

Pathe

THAT GIRL MONTANA. Print in rotten shape; not run on that account. Town of 350, draw small town and rural. Admission 10-28. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

Preferred Pictures

THORNS AND ORANGE BLOSSOMS. (6,971 feet). All star cast. A fairly good picture from a novel thirty years old which has been brought up to date. Some liked it, others didn't. The titles in color save it. Usual advertising in small town gave average attendance. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

Selznick

JOHN SMITH. (6,000 feet). Star, Eugene O'Brien. As good as any O'Brien ever

made. Seemed to please all. Draw family trade, attendance was fair. R J. Relf, Star Theatre, Decorah, Iowa.

LOVE IS AN AWFUL THING. (6,500 feet). Star, Owen Moore. One of the best drawing and satisfying pictures of the year. Town of 5,000, draw family patronage. Admission, 25-50-60. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

MRS. LEFFINGWELL'S BOOTS. Star, Constance Talmadge. For the money, this wins. Would suggest that a good two-reel comedy be added to complete a program containing this feature. Advertised regular ways. Attendance was poor, not fault of picture. Town of 282, draw small town and country classes. Admission, 10-20-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

PAWNED. (5,000 feet.) Star, Tom Moore. Good. Book it, and if you have an Irish population you will get every one in town. Used tie-up with book stores on the novel and it went over big. Big city, draw transient trade. Admission 17-20. J. L. Stallman, Savoy Theatre, Philadelphia, Pennsylvania.

PROPHET'S PARADISE. (4,000 feet). Star, Eugene O'Brien. Not so bad, and none too good. The scenes were above par, and it kept up the spirits of the audience. Advertised regular way. Attendance was fair. Town of 282, draw small town and country types. Admission, 10-20-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

REPORTED MISSING. (7,500 feet). Star, Owen Moore. Enough said when I state that this picture played to an excellent business, second run. The best comedy ever. No advertising, and attendance fine. Town of 1,800, drawing all sorts. Admission, 10-25. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

REPORTED MISSING. (7,500 feet). Star, Owen Moore. This show set them laughing all right. One fellow said he hadn't laughed since his wife died twenty years ago. He became so overjoyed he went and got married all over again—don't know if he is laughing yet—doubt it! Usual advertising got good attendance. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Universal

ACROSS THE DEADLINE. (4,886 feet). Star, Frank Mayo. While Mayo as a star is not much of a drawing card with our patrons, the stories supplied for him as a rule are such that his pictures would go over in good shape. This one excites uninterrupted suspense and conjecture from beginning to end. Used one sheets, and had fair attendance. D. B. Rankin, Co-Operative Theatre, Idana, Kansas. (Sorry, no further Rankin reports till airdome season.)

AFRAID TO FIGHT. (4,600 feet). Star, Frank Mayo. Good picture. Used newspaper, posters, slide, for good attendance. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

CAUGHT BLUFFING. (5,000 feet). Star, Frank Mayo. A dandy Alaska picture, that is, Alaska in the summertime, as there is not the usual snow or the dogs. Mayo knocks out a few villains in regular Mayo style. In other words it is a good picture for your roughneck nights. Had good attendance. Town of about 2,000, draw town and environs. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

FIRE EATER. (4,341 feet). Star, Hoot Gibson. Mr. Laemmle makes a statement at the beginning of this picture that this is Gibson's best picture. Well, if this is his best I feel sorry for the fellows that have to play his others. Business poor on Saturday. F. M. Francis, Lincoln Theatre, Petersburg, Illinois.

First On This

MIGHTY LAK A ROSE. (First Natl.-star cast). The best picture of its type we have seen since "Humoresque." It takes good music to put it over as that is the theme of the picture. Business fair—but not the fault of picture. Marsden & Noble, Noble Theatre, Marshfield, Oregon. (8,000 feet).

THE FLIRT. (8,000 feet). Star cast. You will find it a great picture from start to finish. It will please a hundred per cent. Had terrible weather, but still had a fair crowd. Used one, three, six, 11x14, special handbills. Fair attendance for bad weather. Town of 1,100, draw family and steel worker classes. Admission 10-20 20-40. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

THE FLIRT. (8,000 feet). Star cast. Very good. Fair attendance. Town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

HER NIGHT OF NIGHTS. (5,000 feet). Star, Marie Prevost. Very nice picture. Used ones and slide. Fair attendance. Mining village of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

KINDLED COURAGE. (4,418 feet). Star, Hoot Gibson. "Hoot" never fails to drag in a fair percentage of the fans. He has a method and a clientele all his own. Wish Universal would "can" the "Eddie" stuff; "Hoot" is good enough, and it's what they all know him by. As a program star he is unbeaten. Advertising slant—root for Hoot. Good attendance. City of 14,000, draw all classes. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

LAVENDER BATH LADY. (5,000 feet). Star, Gladys Walton. Was very much disappointed in this picture and so were my patrons. Universal had better put this little star in better pictures or else "kill her off." Usual advertising in small town drew fair attendance. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

THE STORM. (7,400 feet). Star, House Peters. Feature good, but when it comes to that fire, what improbabilities. I don't understand why they portray stuff that is impossible. Used special printed ones and heralds. Had very good attendance. City of 12,000, draw all classes. Admission varies. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

TRIMMED. (4,583 feet). Star, Hoot Gibson. A mighty good picture which I had many favorable comments on. Hoot always brings 'em in for me. Made some dough. Used two papers, two ones, three, slide, photos, had good attendance. Town of 2,400, draw family trade. Admission 10-25. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

United Artists

TESS OF STORM COUNTRY. (10,000 feet). Star, Mary Pickford. An excellent attraction that delivers the goods. Mary sure came back and surprised us as to her popularity. Usual advertising in small town drew excellent attendance. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

THREE MUSKETEERS. (12,000 feet). Star, Douglas Fairbanks. Pleased the classes good, but did not get by so good with the lower element. A great picture, however, and should be shown wherever price permits. Used ones, threes, sixes, window cards, heralds, photo, lobby, slide. Very good attendance. Town of 2,150, drawing from all classes. Admission, usual 10-20. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

Vitagraph

HEART OF MARYLAND. (6,000 feet). Star, Catherine Calvert. Excellent Civil War picture. We believe this is the only Civil War picture now available to exhibitors. Gave veterans of Civil War and Spanish American War comps and did a fair business. Used threes, photos, heralds, ones. Attendance fair. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

Comedies

FIRE FIGTHERS (Pathe). Our Gang Series. A two-reel comedy that should be played wherever comedies are run. An absolute riot. At times you could hardly stand the cheering. Book it by all means, and step on the advertising. I used heralds and posters. Attendance was good. Town of 4,200, drawing neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Arkansas.

HOMESPUN HERO (Educational). Bobby Vernon. Good. Took fine. Attendance good. Admission 10-28. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

KEATON COMEDIES (Metro—eight comedies). I have never shown any other comedies that caused as much favorable comment as these. I have ruined my people for other comedies after showing them this guy. Am now showing them Semons', but although they are good they do not cause the mouth-to-mouth advertising for me that the Keatons did. Usual small town type in town of about 2,000. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

MY WIFE'S RELATIONS (First Natl.—Keaton). Just a good comedy. Not worth the big price they asked me for it. Attendance was very good. General small town draw. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

MY WIFE'S RELATIONS (First Natl.). Buster Keaton. Just a good comedy, not worth to me the price asked me for it. Attendance veery good. Admission ten cents. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

OH, PROMISE ME (Educational). Christie Comedy. A comedy that made our audience laugh at times. As good as the average Christie. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

POP TUTTLE'S MOVIE QUEEN. (F. B. O.-Dan Mason). This comedy was either photographed very poorly or we received a very dark positive print. As a comedy it was so-so. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

RAINMAKER (Educatl). Lloyd Hamilton. A good, fair comedy. Admission 10-25. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

SAILOR MADE MAN (Assoc. Exhib.) This was our first Lloyd, and certainly pleased our audience a hundred per cent. It is a regular laugh riot. This comedy made them laugh every minute. Used posters and slide, banners on trolley. Attendance good. Town of 4,500, draw better class. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

365 DAYS. (Pathe-Snub Pollard). A good comedy in two reels. and somewhat different than the usual. Charles Martin, Family Theatre, Mt. Morris, New York.

TREASURE BOUND. (Educational). A good, laughable comedy. Town of 7,000, drawing from general type. Admission 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Serials

IN DAYS OF BUFFALO BILL. (Univ.-Acord). Have just finished this serial and must report that it is better than the average, although the price was too high for me. If your patrons like serials at all it is more than probable that they will like this one. Ran a Century comedy and a two-reel Western with each chapter. Used banner, photos, ones and heralds. Had fair attendance. Town of about two thousand, regular small town and environs. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

PLUNDER. (Pathe-Pearl White). Started off wonderfully well and holding them in line, each week a little better than the previous one. Best drawing serial since the Jack Dempsey serial. Aronson & Browne, Almo Theatre, Raleigh, North Carolina.

TIMBER QUEEN. (Pathe-Ruth Roland). Just finished episode fifteen. Held up all the way through. Consider it to be one of the best serials ever run in my house. If you are showing serials you can't go wrong on this. Action!—lots of it—Ruth is there when it comes to action. City of 15,000. Admission 10-20. Wm. Thacher, Royal Theatre, Salina, Kansas.

Short Subjects

BAR CROSS WAR. (Pathe-Leo Maloney). For two-reel Westerns these cannot be beat. They are clean and carry lots of action. Use ones and threes on them. Town of 4,200, draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

FOX NEWS NO. 28. A very well edited picture. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

OLD LEATHER PUSHERS (Univ.-series). Star, Reginald Denny. A cracking good two reel subject, six of them, very good story with abundance of action. Push these hard to the men folks—they'll like it. Used ones and slides, returned fair attendance. Mining village of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

PATHE NEWS. For real news none can compare with this one. I would as soon part with some of the seats as to do without it. Use ones on it and attendance is, as a rule, good. Town of 4,200, draw neighborhood type. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SMOKED OUT (Pathe). Star, Leo Maloney. An ordinary picture; just ordinary. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

Every adverse report saves some exhibitors money. Every good report makes him see a chance to pull in the people. Straight From the Shoulder is growing fast. Help it along! USE THE BLANK BELOW.

State Rights

BEAUTIFUL AND DAMNED (Warner Bros.) (7,000 feet). Star, Kenneth Harlan. Best picture and to best business in last six months. The advertising slants are exceptionally good. Attendance was big. City of 32,000, get 10-20-30. H. W. Peary, Ogden Theatre, Ogden, Utah.

I AM THE LAW. (C. C. Burr). (6,800 feet). Star cast. This is as good a Mounted Police story as you can wish for. Price was high, but I raised my admission and made a profit. Photography is wonderful. Used trailer, slide, window cards, billboards. Attendance fine. Small town, 800, draw country type. Guy C. Sawyer, Town Hall, Chester, Vermont.

MILKY WAY (Standard). Star, David Butler. For me, the poorest picture ever run, except the "Servant in the House"; even the children made fun of it. Believe me—no more for me. Used newspaper and lobby cards; attendance was poor and glad of it. H. R. Dixon, Unique Theatre, Walton, Kentucky.

NIGHT RIDERS (A. & R.) (5,750 feet). Nothing extra, just a common Western. Used lobby, newspaper, billboards, drew fair business O. W. Harris, St. Denis Theatre, Sapulpa. Oklahoma.

SAGEBRUSH TRAIL (Western Pictures). (4,470 feet). Cast has Majorie Daw, Wallace Beery, Roy Stewart. A good story, well acted; made a good program picture. Nothing excited, not wild and woolly picture, but worth showing in the small towns. No feature. Usual advertising brought fair attendance. Town of 2,800, pulled working class for this one. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

SHADOWS OF CONSCIENCE (Russell Prod.) (7,000 feet). Featured cast. A very good story, different from the others; just enough of everything in it to make it interesting. Pleased everybody. Usual advertising to neighborhood patronage brought fair attendance. Joe Gorski, Eagle Theatre, Eagle River, Wisconsin.

SHERIFF OF SUN DOG (Arrow). Star, W. Fairbanks. Good, clean Western. Used two ones, 11 x 14 with good result. City of 14,000, draw from working class. Admission 1025. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

STORM GIRL (Security). (5,000 feet). Star, Peggy O'Day. I was stuck up for a picture and was forced to play "Storm Girl," and I was certainly glad that I played this one. It pleases. Eighty per cent picture, to good business. J. Lamm, Shakespeare Theatre, Chicago, Illinois.

TEN NIGHTS IN A BARROOM (Arrow). (8,000 feet). Special cast. A very entertaining picture for its kind. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

THE UNKNOWN (Niagara). (5,000 feet). Star, Richard Talmadge. Rather a good idea to feature a troupe of acrobats and have a little story. Usual advertising brought fairly good attendance. Draw middle class in city of 10,000. Admission twenty-five cents. Daniel Buss, Star Theatre, Tonawanda, New York.

WHAT'S WRONG WITH THE WOMEN? (Equity). (6,000 feet). All-star. A corking fine box office magnet and a sure fire pleaser. Did big for us and pleased one hundred per cent. It's an Ace. For advertising slants—the title is crammed with them. City of 14,000, drawing from merchants, farmers, clerks. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

WORLD'S A STAGE (Principal Pictures). (6,000 feet). For us, "rotten." Had we written the story instead of Elinor Glynn, they'd have sent it back. Might make a good "lecture film" on "The Curse of Drink." Usual advertising to small town patronage drew fair attendance. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

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NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Isle of Lost Ships"

Maurice Tourneur's First National Production Is Unusual, Vigorous and Thrilling Sea Story.

Reviewed by C. S. Sewell

Maurice Tourneur has produced an excellent audience picture in "The Isle of Lost Ships" for First National, based on a sea story by Crittendon Mariott. Your interest is first riveted by the directness of the action and the plunging into the drama with a minimum of preliminaries. Very soon you begin to realize that here is a vigorous and thrilling picture with a story quite different from the ordinary run. The entire action takes place on the sea and concerns very few characters, each of which is exceedingly well portrayed.

It is a red-blooded story of adventure which holds your attention throughout with its vigorous action and good suspense, including a splendid fight which rises to a high tension and ends with a perfect gem of comedy relief, there are several other excellent comedy touches and the women too should like it, for the character of the hero is one that will appeal to them strongly.

Characteristic of Tourneur's production, this picture is artistically made, and a striking feature is the unique sets and shots of the "Isle" itself represented as located in the Sargasso Sea and composed entirley of derelict vessels which have drifted together. Mr. Tourneur deserves great credit for the manner in which he has reproduced this difficult "location."

Another striking feature of the production is the "atmosphere" the director has created and the manner in which he succeeds in bringing the spectators to feel the vividness of the story and intensity of the action.

The picture is portrayed by an exceptional cast, each player seeming to fit the character unusually well. Milton Sills and Anna Q. Nillson have the leading roles with such excellent support as Frank Campeau, Walter Long and Hershall Mayall in roles of scarcely less importance.

Where the little party in a running fight make their escape on a submarine by diving under the old vessels only to become enmeshde in the seaweed, the interest is held tensely and rises to a big climax. These scenes are very dramatic and exceedingly well done.

It is a production which because of its many angles of appeal should prove a fine box office attraction if properly exploited.

Cast

Dorothy Fairfax.....Anna Q. Nillson
Frank Howard.....Milton Sills
Detective Jackson.....Frank Campeau
Peter Forbes.....Walter Long
Patrick Joyce.....Bert Woodruff
Mother Joyce.....Aggie Herring
Captain Clark.....Hershall Mayall

Story by Crittendon Mariott.
Directed by Maurice Tourneur.
Length, 7,425 feet.

Story

A liner from South America is wrecked in a storm. All make their escape in boats except Detective Jackson and Frank Howard, who he is taking back to New York on a charge of murder. Howard rescues Dorothy Fairfax, daughter of a millionaire, from the sea. The ship stays afloat and they drift into an "isle" in the Sargasso Sea, which is composed of derelict vessels. They find it inhabited by about fifty people headed by Forbes, a sea captain, who seeks to force Dorothy to marry him. Howard defeats Forbes in a thrilling fight and marries her in name only. He is a naval engineer and with the assistance of some others they equip a submarine, and by diving, make their escape and are rescued by a destroyer. Howard's actions have won Dorothy's love and he succeeds in proving his innocence.

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"Good-By, Girls"

William Russell Is Starred by Fox in Lively Comedy with Many Thrills

Reviewed by Mary Kelly

Comedy and melodrama evenly divide the interest in this latest vehicle for William Russell. While comedy may not be considered his forte by many, there is considerable amusement in the situations. Lively action on the whole and a few thrills furnish an ordinary amount of entertainment.

The hero's adventures in a secluded country estate recall in mild form some of the thrills of "One Exciting Night." Mysterious visitors, lightning disappearances, colored servants in a panic and a lot of unexplained activities lend the desired effect of suspense.

Scenes in and about an attractive suburban estate add to the appeal. Carmel Myers as the lovely heroine vigorously and mysteriously pursued adds the romantic interest. William Russell is not the best type for light comedy, but he makes good use of the moments for heavier acting and comes off with honors in the fighting scenes as usual. The picture has been capably directed and makes the best of the material.

Cast

Vance McPhee.....William Russell
Florence Brown.....Carmel Myers
Bill .....Tom Wilson
Sarah.....Kate Price
Batista.....Robert Klein

Story by George Foxall.
Scenario by Joseph Franklin Poland.
Directed by Jerome Storm.
Length, 4,746 feet.

Story

Vance McPhee, author, goes to his country estate for a rest, prescribed by his doctor. A mysterious woman whom he has to befriend and a horde of villains pursuing her give Vance anything but rest, but this round of excitement proves to be just what he needs for a complete cure.

"The Spider and the Rose"

Bennie Ziedman's New Feature Is Surefire With Million Dollar Cast—Principal Pictures Releasing.

Reviewed by Roger Ferri

The cast of Bennie Ziedman's "The Spider and the Rose" reads like some of the million dollar talent benefits given at big New York houses now and then. Every role, no matter how small, is in the hands of a capable and proven artist whose work has popularized them with the public and made their names a box office magnet.

But there is something more than an extraordinary cast in "The Spider and the Rose." There is a wonderful production, produced on an elaborate scale and with everything that goes to make a sure-fire box office humdinger. There is a story that is fascinatingly charming in point of narrative and again thrillingly interesting from the viewpoint of action. We find in "The Spider and the Rose" a little bit of "Robin Hood," "Suzanna," "Blood and Sand" and what not. It is distinctly a showman's picture—and if you are a showman you had better grab this immediately; you have title, names, production, story, photography—everything—and you can't go wrong with it.

The settings are big and rich, particularly the exteriors. The time of the story is back in the romantic days when Spanish sons and daughters dominated southern California. It is a beautiful thing all through. The characters are picturesque. And gosh, how those players do act! There is a little of Prizma color to add to the artistry of the piece, with battle scenes and a novel twist to the climax that will throw your patrons out of their seats.

Alice Lake as Paula is beautiful and a complete success in a sympathetic role, while Gaston Glass as Don Marcello, Jr., is wonderful. Others whose work is deserving of credit include little Dick Headrick, Joseph J. Dowling, Robert McKim, Noah Beery, Otis Harlan, Frank Campeau, Macklyn Arbuckle, Alec Francis, Edwin Stevens and Louise Fazenda. Some nifty cast! And some picture!

Cast

Paula.....Alice Lake
Don Marcello, a child.....Richard Headrick
Don Marcello.....Gaston Glass
The Governor.....Joseph J. Dowling
Mendozza.....Robert McKim
Maitre Renaud.....Noah Beery
The Secretary.....Otis Harlan
Don Fernando.....Frank Campeau
The Priest.....Andrew Arbuckle
Good Padre.....Alec Francis
Bishop Oliveros.....Edwin Stevens
Dolores.....Louise Fazenda

Story

Paula, sweetheart of Don Marcello, who has pledged himself to the revolutionists seeking freedom from the tyrannical moves of Mendozza, who while secretary of Governor Marcello, is because of the influence he wields over the man, considered the real ruler, is double crossed by Mendozza, who learns of Don's new affiliation. Don's comrades are arrested. They believe Don Marcello a traitor, but are sent away. Marcello later is thrown into the sea by those who believed him a traitor, but he is saved by a fisherman. He learns of the whereabouts of his comrades, effects their escape and, with their aid, succeeds not only in ridding the community of Mendozza, but also reinstalls his father as Governor and wins Paula.

"Where the Pavement Ends"

Vivid Drama and Exquisite Romance of South Seas in Rex Ingram-Metro Picture

Reviewed by Mary Kelly

There is so much to substantiate the appeal in "Where the Pavement Ends" that its popularity, it seems, should be without exception. It is beautifully representative of Rex Ingram. It is permeated with wistful romance and intensified by dramatic effects of extraordinary power. It will afford entertainment for many different tastes. Although the ending is not the conventional happy one, it seems the only plausible solution and should satisfy generally.

A story by John Russell, "The Passionate Vine," has furnished the material. In South Sea Island settings, the romance between a missionary's daughter and a young native chief is told with extremes of idealism and human fiendishness.

Two more exquisite types for the lovers than Ramon Novarro and Alice Terry can hardly be imagined. They seem unusually fitted to play opposite each other. They have physical beauty of the finest type and an imaginative harmony that is seldom seen. Ramon Novarro is like a Greek god at times, and although there is somewhat of a tendency to give him long poses, his work in really dramatic situations dispels any illusions that he has nothing but looks. This is a role that should make him immensely popular, particularly with the younger set. The saintly charm and pathos of Alice Terry's acting will be felt by any one. The co-featuring of these two should mean tremendous box-office results.

The descent through the falls is a unique and thrilling accomplishment. Some marvellously beautiful shots of the falls are included. The suspense is finely managed while the two lovers take this perilous journey down the ravine. A tropical storm and a big fight are other vivid effects. Expert photography helps to make the whole picture enjoyable. Splendid support is given by Edward Connelly as the missionary and Harry T. Morey as the heavy.

In the early part of the picture considerable care has been taken to impress various characteristics of the islanders. Some of this could be cut. It does not add dramatically and there is so much to entertain in what follows that it does not seem necessary.

Cast

Pastor Spener.....Edward Connelly
Miss Matilda, his daughter.....Alice Terry
Motaurl.....Ramon Novarro
Captain Hull Gregson.....Harry T. Morey
Napuka Joe, his servant.....John George

Based upon story, "The Passionate Vine," by John Russell.
Adapted and directed by Rex Ingram.
Photography by John F. Seitz.
Length, 7,706 feet.

Story

Pastor Spener, a missionary in Wallos, learns that Captain Gregson has closed his cafe to prove his earnestness as a Christian. Spener's daughter, Matilda, is in love with a handsome young native chief. Her father favors a marriage with Gregson, who is really a villain. The girl and her lover attempt to journey to his home, but their plans fail, and separation seems inevitable. The captain is killed.

"Her Accidental Husband"

C. B. C. Film Sales Corporation Has a Swift-Moving Melodramatic Feature of Fisherfolk.

Reviewed by Roger Ferri

Forrest Stanley scores a personal triumph in the titular role of the Belasco Productions, Inc., special, "Her Accidental Husband," which C. B. C. Film Sales Corporation is state righting. And right here let it be said that his work is instrumental in "jacking up" the supporting players to the extent that makes the production, which dwells on the romantic adventures of a blind fisherman's daughter, a swift-moving melodrama with plenty of real action, pretentiously luxurious settings with hundreds of people prancing dancingly around, and a story that the feminine patronage will characterize as cute. There is plenty of good material in the picture and Dallas M. Fitzgerald, in his direction, made good use of most of it.

There is a wreck at sea, perilous rescues of drowning persons, a number of realistic and vigorous battles on cliffs and in the water, and splendid photography. While the final status of the girl's seemingly tumultuous romance is obvious after a rescued man has been forced into a hasty marriage by a grief-stricken daughter of the seaman, the story is told so smoothly and with such care in melodramatic construction that it can not help but register as a hit at the box office. "Her Accidental Husband" is a splendid exploitation production, for it presents innumerable angles with unlimited commercial value. As a vehicle of entertainment, however, it will be an asset to any house on any program.

The cast is replete with names that are not unknown, for Miriam Cooper as Rena is at her best, while Mitchell Lewis as the blind seaman, while not called upon to do much, does splendidly. Richard Tucker in a heavy role satisfies. Kate Lester and Maude Wayne give good support, though called upon to do very little, the burden of the work falling to Miss Cooper and Forrest Stanley.

Cast

Rena Goring.....Miriam Cooper
"Old Blind Goring," her father..Mitchell Lewis
Paul Dupre, an artist.....Richard Tucker
Gordon Gray.....Forrest Stanley
His Aunt, Mrs. Gray.....Kate Lester
His Fiancee, Vera Hampton....Maude Wayne

Story by Lois Zellner.
Directed by Dallas M. Fitgerald.
Length, 5,800 feet.

Story

In a successful effort to save Gordon Gray, who had figured in a wreck, Rena Goring loses her blind father, who in his delirium over the girl's absence had walked off the fishing schooner and drowned. Grief-stricken, the girl blames Gordon for his death, and, determined to fulfill her promise to her father that the schooner would continue functioning until rotted away, she forces Gordon to marry her. Their life is unhappy.

Finally, Gordon takes the girl to his mother and there Rena meets Dupre, a man-about-town, who poses as an artist and whom she had met in her village. Dupre makes violent love to Rena, who accepts his advances in an effort to force Gordon to pay for her unhappiness and loss of her father. But Gordon, knowing Dupre, warns him to remain away from his wife, the latter rebelling, and when cornered, after her husband offers to free her, learns she loves him. She seeks forgetfulness on her fishing schooner where she is followed by Dupre, who attacks her. Gordon, too, has gone to Rena and arrives in time to save her. After a bitter fight in the water, on a hillside and finally on the edge of a cliff, Gordon wins and Rena announces her love for him.

"Single-Handed"

Comedy Predominates in Newest Universal Production for Ed (Hoot) Gibson

Reviewed by Mary Kelly

The story of a fiddler, a circus and a treasure cave affords Ed (Hoot) Gibson good opportunities for action and comedy. "Single-Handed" is a little of everything that pleases the average audience. It has a cyclone for thrills, a boob hero for comedy and a circus for a combination of both.

Action in the first part consists of a rapid sequence of escapes from a sheriff who wants the hero for a crime of which he is innocent. The circus as a place of hiding offers some good comedy angles. Gibson poses as everything from a trained bear to a legless-armless wonder. His biggest stunt, the leap-for-life, is interrupted by nothing short of a cyclone, which is managed principally with comedy effect.

Almost all of the picture is far-fetched and the treasure-hunt is a rather overworked idea. But the performance is entertaining and the mood is light and farcical, so for this reason the picture should be welcome in the average theatre. Hoot Gibson is an effective source of human interest and laughs. Elinor Field is the pretty heroine who spurs him on in the treasure-hunt.

Cast

Hector MacKnight.....Hoot Gibson
Ruth Randolph.....Elinor Field
Prof. Weighoff.....Percy Challenger
Windy Smith.....William Steele
Gypsy Joe.....Phillip Sleeman
Sheriff Simpel.....Dick LaReno
Milo.....Mack V. Wright
Macklin.....Tom McGuire

Story by Edward Sedgwick.
Scenario by George C. Hull.
Direction by Edward Sedgwick.
Photography by Virgil Miller.
Length, 4,255 feet.

Story

The town boob gets involved in a gambling argument, fails to impress the sheriff with his innocence, and in escaping incidentally saves a girl from two sharks who are trying to get a treasure chart from her. The boob conceals himself in a circus, finds the other half of the chart, saves himself from the sheriff and finally outwits the gang, securing the treasure for himself and the girl.

"Your Friend and Mine"

Metro Produces Willard Mack Stage Drama with Enid Bennett in Featured Role

Reviewed by Mary Kelly

Willard Mack's stage drama, "Your Friend and Mine," has been converted into a rather intricate, elaborate screen plot, produced in a style that is in keeping with popular demands. A conventional theme has been treated in melodramatic fashion. In compensating for familiar material and obvious emotional appeal, there is a certain glamour of treatment that will register favorably.

A triangular love story is the center of interest. There are a number of subordinate motives that have no vital relation to the main plot, but seem to have been included more for the sake of elaboration. The superfluous member of the triangle is a dissolute artist. One of his former affairs in which a betrayed woman is the sympathetic note is depicted in a manner that is too reminiscent of the old school to be entirely effective. The playwright and his wife add a rather light touch that makes the story progress more entertainingly. But a lack of originality throughout is a disappointing feature.

The most dramatic point is the familiar scene of the husband cross-examining a faithless wife, with the villain hid behind a curtain. Enid Bennett and Huntly Gordon go through this in conventional style. The director seems to have interpreted it without humor.

In many theatres where problem dramas in attractive conventional settings, with touches of Bohemian atmosphere, are in demand, this performance should please. The cast includes also Willard Mack and Rosemary Theby.

Cast

Patricia Stanton.....Enid Bennett
Hugh Stanton.....Huntly Gordon
Ted Madison.....Willard Mack
Mrs. Beatrice Madison.....Rosemary Theby
Victor Reymier.....J. Herbert Frank
Andrea Mertens.....Otto Lederer

Based upon play by Willard Mack.
Scenario by Winnifred Dunn.
Directed by Clarence G. Badger.
Length, 5,750 feet.

Story

Hugh Stanton is so absorbed in business that he fails to see that Victor Reymier's interest in his wife is not wholesome. He goes out of town, subjecting her to Reymier's attentions, but through the interference of two friends the affair is broken up before it is too late.

"Mind Over Motor"

Trixie Friganza Clowns Herself to Winning Spectacular Auto Race in This Principal Picture

Reviewed by Roger Ferri

Trixie Friganza is vaudeville's greatest feminine clown. Well, she carried her clownish tactics to the screen in Ward Lascelle's comedy melodrama, "Mind Over Motor," and manages to win a spectacular and highly interesting and exciting automobile race in which the drivers are rushed and jammed time and again. And it is quite some hair-raising race this one in which the plumpy Trixie does a lot of funny tricks, but all of which help her win six thousand iron men. Anyway, Trixie had a very good reason for winning that race. Many autoists are put in jail because of speeding, but in this instance, Trixie had to speed and break speed records to keep out of jail, for she had been swindled into financing the race by a crooked promoter, who had engaged "bought and paid for" drivers only to participate in the race.

"Mind Over Motor" is all Trixie Friganza. There is hardly a scene wherein she doesn't appear. She is an auto-maniac and is at home when dodging speed cops. She collects speed slips like some folk collect cigarette coupons. The story is well told, and had the director speeded it up a bit in the first three reels he would have given the business a picture that would be good for the best houses. As it stands it is a good entertainment vehicle, but could have been better. It's good comedy with a lot of hoakum and the auto race is certainly worth waiting for. It is a corker.

Ruth Handford, Carolyn Rankin, Grace Gordon, Clara Horton and Ralph Graves are splendid.

The Cast

Tish.....Trixie Friganza
Jasper McCutcheon.....Ralph Graves
Bettina Bailey.....Clare Horton
Lizzie.....Lucy Handforth
Aggie.....Carolyn Rankin
Marie.....Grace Gordon
Officer.....Pietro Sosso
Gardiner.....George Guton
Mother.....Mrs. Lee

Adapted from Mary Roberts Rinehart's Story.
Directed by Ward Lascelle.
Length, five reels.

Story

Letitia Carberry—a "grown up baby" who believes she can discover what De Soto failed to find—is known as "Tish." She is an auto maniac and is interested in a race-promoting proposition by a crooked promoter. She is called by a relative to chaperon Bettina who is in love with Jasper McCutcheon. The latter hears of the plot of the promoter and attempts to beat it by entering the race. He is winning, when the promoter gives the signal that brings about a jam in which Jasper is put out of commission. Meanwhile a sheriff calls on Tish and informs her she will be arrested after the race with being a participant in the race swindle. She rushes into the race, for the sheriff had informed her that victory by an outsider was her only salvation. She rides to keep out of jail—and wins. Jasper and Bettina are allowed to continue their courtship and eventually marry.

"A Son of the Desert"

Sheik Picture with the Usual Appeal—Distributed by American Releasing Corporation.

Reviewed by Mary Kelly

Where the sheik picture has not exhausted its appeal, this production from the American Releasing Corporation will probably be a good choice. As the picture holds nothing distinctly new, it is safest to be governed by the popularity of similar attractions in the past.

The material does not permit of any great suspense. It is not difficult to guess at the outcome of the plot—which depicts an American girl's foolhardy visit to a sheik's camp, her attempts to flee across the desert, and her final escape when her sweetheart steals his way into the chieftain's tent.

The most interesting scenes are the thrilling rides across the desert. While there is nothing surprisingly different about them, they have considerably more action and scenic charm than anything else in the picture. William Merrill McCormick and Marin Sais have the principal roles, which they interpret in the melodramatic spirit that characterizes the picture generally.

Cast

Sheik Hammid Beni Zayad.....Wm. Merrill McCormick
Helen Dobson.....Marin Sais
Steve Kinard.....Robert Burns
Zuebida.....Faith Hope
Colonel Dobson.....James Welsh

Written and directed by Wm. Merrill McCormick
Length, 4,144 feet.

Story

Helen Dobson, an art student, wishes to paint the portrait of the Sheik Hammid Beni Zayad. Against the advice of her father and Steve Kinard, a Texas cowboy employed by a syndicate to purchase horses in Arabia, Helen decides to accept the sheik's hospitality. Steve decides to follow, just the same. When he arrives at the sheik's tent and finds Helen gone, he bluntly accuses the sheik of knowing where she is. At that moment Helen's horse dashes in, riderless. What happened to Helen while she was with the sheik and what happens to her when she is again in the tent—this is excitingly told in the later scenes.

"Uneasy Feet"

(Educational—Comedy—Two Reels)

Filled with highly amusing business from start to finish, this Educational comedy proves to be one of the best laugh-getters in which Lloyd Hamilton has appeared, which is going some, for his recent productions have all been far above the average in entertainment value. As usual, there is not much of a story, but Hamilton's unusual personality and the clever gags provided for him will keep almost any audience in continual laughter. This time Ham appears as an innocent young country chap in the city. Taxi drivers tear his clothes to ribbons and his endeavors to re-outfit himself and stay clear of a cop who is watching him lead to a ludicrous series of adventures. —C. S. S.

"Einstein Theory of Relativity"

(Premier—Scientific—Two and Four Reels)

Several months ago the scientific world was startled by a theory propounded by the German astronomer Einstein which was at considerable variance with accepted theories regarding the universe. This theory was painstakingly worked out in film form and from this technical version Prof. Garrett P. Serviss handling the scientific end and Max Fleischer the necessary animated diagrams, with the assistance of Miles Fadman who brought the German film to this country, have prepared a popular version.

Because of the large amount of newspaper publicity accorded this revolutionary theory considerable interest was aroused in the average person's mind as to what it was all about. This film translated into non-scientific terms and with easily understood illustrations of the different points is a commendable effort to satisfy this curiosity. The success achieved by the makers is greater than naturally would have been expected, and they have wisely confined themselves almost entirely to the more popular aspects of this complicated theory and have not attempted to delve deeply into the sections regarding the fourth dimension and the bending of light rays which Einstein himself is quoted as saying probably can only be clearly comprehended by about a dozen persons.

The film is interesting and will appeal to any one who is possessed with natural curiosity regarding this theory. By simple parallels from everyday life the theory regarding the relativity of time, space, distance, and other seemingly definite factors is logically presented and in such a manner that the ordinary spectator even though he may not clearly comprehend this highly complicated theory at least will probably not be bewildered and will be able to get a good idea of the theory.

Obviously the strength of the appeal increases with the scientific knowledge and curiosity of the spectator. There are two versions, one in two reels for theatre use and one in four reels with drawings, examples, etc., that are a little more complicated and carries the explanations a lattle further, which is intended for schools and colleges.

So out of the ordinary is this film that it furnishes no definite basis of comparison with any other from a showman's standpoint and it would appear to be a question for each individual exhibitor to decide as to whether it will appeal to his patrons.—C. S. S.

Letters from Readers

Fairmont, Minn., Feb. 28, 1923.

Moving Picture World, New York.

Gentlemen:

There seems to be considerable discussion relative to the length of features, and we would like to give you our views.

We would like to have features limited to five thousand feet. We want a chance to offer something more on our program than the feature and a comedy. Today we cannot do it. In fact, too often the feature alone consumes our schedule running time and the addition of a comedy throws our schedule all out of joint.

We have been in the business ever since the days of the one-reeler, and it was our observation that the popularity of the picture was created in the days when **we built up our program** out of one and two-reel subjects. In those days we could diversify our program so that there was something on it for everybody.

If we had the opportunity today to build up programs of a number of good subjects we are convinced that we could bring back to the theatre many who have ceased to attend, and that there wouldn't be so much cause for complaint of poor business.

By the way, we have been consistent readers of the WORLD ever since the days of the single-reelers, too.

Yours very truly,
HAY & NICHOLAS.

250 West 105th Street,
New York City, March 4, 1923.

Editor of the Moving Picture World,
516 Fifth Avenue, New York City:

Dear Editor:

May I take up some of your more than valuable time by asking you to read this letter? Knowing the very wide appeal your paper has, realizing the broad-minded and helpful policy you pursue, I come to you with this question: Do you not think it would be a good thing if some noble soul or institution would come forward and offer annually a prize for the best thing done in the cinema world? There are the Pulitzer awards each year for the best play, the best novel and so on. In France and the other countries prizes are striven for by the finest minds.

Why not an annual motion picture prize? Not necessarily for the best picture play, but for any outstanding contribution to any phase of the screen.

Would not such a prize awarded by a distinguished jury be a great spur to better efforts and by better people?

May I ask your forgiveness for this intrusion? And may I tell you how much I enjoy reading the Moving Picture World?

Sincerely,
ETHEL KING.

CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.)

Adam and Eva

(Marion Davies—Cosmopolitan-Paramount—7,153 feet)

M. P. W.—A delightful picture that will afford satisfactory entertainment to the great majority.

E. H.—Offers first-rate entertainment of a light order.

N.—Cosmopolitan has taken an average story, spilled a fortune on its transplantation, still another fortune on gowns, assembled a cast, each member of which is an ideal type and engaged Joseph Urban to put on the finishing touches. The result is highly satisfying.

T. R.—Happy-go-lucky light comedy atmosphere, combined with rarely beautiful scenic effects, ought to win a wide degree of popularity.

F. D.—Satisfying entertainment dealing with the modern American family; has good audience appeal.

The Bohemian Girl

(Ivor Novello and Gladys Cooper—American Releasing—6,462 feet)

M. P. W.—Distinguished production that is worth the attention of the discriminating.

F. D.—A pleasing picture though not particularly distinctive.

T. R.—Decidedly a high class picture. Should please the majority who see it.

E. H.—Director Harley Knowles has made the most of the time-worn story.

N.—Should draw well at any house and carries good exploitation possibilities.

Bell Boy 13

(Douglas MacLean—First National—3,940 feet)

M. P. W.—Admirers of the old-fashioned farce will find lively entertainment.

F. D.—Fairly weak comedy number when compared with the Ince-MacLaren "The Hottentot."

T. R.—Provides an excellent vehicle for Douglas MacLean and registers as very amusing entertainment.

N.—There are a number of amusing situations, but it hasn't the originality, the spontaneity of "The Hottentot."

E. H.—Presents amusing bits of fun of a light order, bordering on slapstick, and while not uproariously funny, achieves its purpose as a diverting five-reel feature.

A Bill of Divorcement

(Featured Cast—Associated Exhibitors—5,819 feet)

M. P. W.—Anyone who appreciates the distinctive mental and emotional crisis of the drama will find it to be absorbing entertainment.

N.—We believe you need not hesitate to recommend this strongly to your patrons.

T. R.—Picture which should find a popular approval as decided as the play from which it was adapted.

N.—It is a fair program picture.

E. H.—A forceful, dramatic and serious drama that will make its principal appeal to thinking audiences.

F. D.—Unusually powerful dramatic entertainment in film version of stage play.

The Custard Cup

(Mary Carr—Fox—6,166 feet)

M. P. W.—It is a production which should find favor with the majority of audiences, and is thoroughly clean and wholesome.

T. R.—Should readily give satisfaction in the majority of houses.

F. D.—Mostly human interest stuff with some good characterizations but little plot.

E. H.—Presents Mary Carr in a pleasing story replete with humorous situations, dramatic moments and sentimental appeal.

N.—It's a picture made to order for the neighborhood house which caters to a feminino clientele.

Canyon of the Fools

(Harry Carey—Universal—5,180 feet)

M. P. W.—On the theory that a big scene makes a big picture, this production should meet with favor, but to more exacting tastes it will seem like somewhat uneven entertainment.

N.—It is one of Carey's best—which means that it will please almost any crowd.

F. D—Average Western with plenty of helter skelter action; will please where they are not critical.

T. R.—A trifle improbable at times, but there is no doubt that lovers of wild Western pictures will be well pleased.

E. H.—Should prove thoroughly pleasing to Carey admirers.

Crinoline and Romance

(Viola Dana—Metro—6 reels)

M. P. W.—Unique and pleasing romantic comedy drama.

T. R.—An attractive scren offering. Just enough of the costume idea about it to add to the charm.

F. D.—Pleasing comedy-drama that should go over well.

E. H.—Holds a modicum of entertainment because of its slight and trite story.

N.—A light, frolicsome comedy romance—one ideally suited to Viola Dana's personality.

Dr. Jack

(Harold Lloyd—Pathe—4,700 feet)

M. P. W.—Harold Lloyd scores another box-office knockout in his first feature production for Pathe.

E. H.—Ought to bring home the bacon. * * * There's a laugh in every foot of it and like "Grandma's Boy" it has punch, and zip, and go, and the ever-present pleasing Lloyd personality.

T. R.—The real thing in laughing gas, a picture fairly buzzing with snappy action.

N.—Here is zippy comedy which hits on high all the way. * * * Get the picture as quick as you can.

The Dangerous Age

(Featured Cast—First National—7,204 feet)

M. P. W.—Will go through the movie houses of this country like a cyclone, leaving in its wake a monumental series of new box-office records.

E. H.—It should prove one of the season's successes, as it ranks high as entertainment and carries a lesson in domestic felicity that will stick with the picture-goers for a long time.

N.—It is a production that approaches the much talked about 100 per cent class.

F. D.—A splendidly made picture that makes a fine audience attraction and should prove a popular choice.

T. R.—Exhibitors cannot afford to overlook this attraction, which is certain to please all classes of patrons.

Fury

(Richard Barthelmess—First National—8,709 feet)

M. P. W.—Despite its nine reels, it holds your attention throughout, and is one of the star's best pictures.

N.—One of the most colorful sea dramas ever put on the screen. * * * The picture has a big appeal because it is "different" in mounting and scenic background.

T. R.—An excellent sea story that should find favor with all the admirers of Richard Barthelmess and Dorothy Gish.

F. D.—Ranks with "Tol'able David" as one of Barthelmess's best pictures.

E. H.—A stirring tale of the sea with heart touches, sobs and laughter nicely intermingled.

Gentleman from America

(Ed "Hoot" Gibson—Universal—4,658 feet)

M. P. W.—Should bring satisfying results because it offers plenty of human comedy on an unhackneyed phase of a subject that has an appeal for almost everyone.

T. R.—Lot of hokum in the story and hardly a vestige of plausibility, but it serves to get the laughs and should go well.

N.—It's a sure winner.

F. D.—More atmosphere than comedy in Gibson's latest, but a satisfying humorous offering at that.

E. H.—Well directed and very amusing is this comedy-drama.

Gimmie

(Featured Cast—Goldwyn—5,769 feet)

M. P. W.—Is a production which is rich in exploitation possibilities and one which should satisfy the majority of patrons.

E. H.—Because of its human appeal, will live long in the memory of picture fans.

N.—Rupert Hughes has taken another vital domestic problem and woven it into a highly entertaining bit of screen fabric.

T. R.—A step forward in the field of comedy-drama.

F. D.—A pleasing entertainment of the light variety that the majority will like.

E. H.—Delightful Rupert Hughes production.

Salome

(Nazimova—Nazimova Productions—6 reels)

M. P. W.—It will provoke a more appreciative reaction from what might be termed the higher class of patrons.

T. R.—A remarkably artistic screen presentation by Nazimova.

F. D.—An artistic, somewhat daring and unusual production. * * * May be difficult to put over as a financial success.

E. H.—A fantastic scren adaptation of Oscar Wilde's play. * * * Picture is entirely Nazimova.

N.—Getting right down to brass tacks the picture may appeal to one's artistic sense, but it offers no entertainment and won't be a sell-out for the exhibitor.

One Million in Jewels

(Featured Cast—American Releasing—5,326 feet)

M. P. W.—Crook drama with fine suspense.

T. R.—Here is a good detective story that will hold the interest from beginning to end.

E. H.—Will no doubt please those who like mystery plays without bothering much about logic.

F. D.—Good production and right treatment makes material interesting.

N.—The type of picture which has made the program house popular.

The Third Alarm

(Featured Cast—F. B. O.—6,700 feet)

M. P. W.—Will appeal to all who like big thrilling scenes and a wealth of sentiment.

N.—Very vivid, colorful, true to life material and contains the stuff with which box office records are cracked.

F. D.—An almost inexhaustible supply of fine thrills in picture dedicated to firemen; sure box-office picture of its kind.

T. R.—Possesses all the kinds of stuff which "get across" to the masses and is a credit to all concerned in its production.

E. H.—Makes its principal appeal to lovers of horses and seekers after excitement. * * * The fire sequence is one of the best ever filmed.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Bits and Hits of the Passing Week

MANY independent exchangemen have written to this department seeking information relative to the plans of the national exhibitor distributing organization, recently incorporated. We must confess we have heard nothing regarding their plans, although we expect to hear more about them at the national exhibitor convention in Chicago in May.

AND, speaking of the national exhibitor convention, we would advise as many independents as can possibly get away from their business to make the trip to Chicago. It will be worth while in more ways than one, for we expect the greatest and most important exhibitor convention ever held—and we know there are a number of matters of vital importance to independents that will come up for independents.

BENNIE ZIEDMAN has turned out another production that looks like a consistent money-maker. It is "The Spider and the Rose," with a brilliant, all-star cast—and a rapid-moving story, brimful of melodramatic action that is backed with pretentiously colorful settings of the elaborate type. Principal Pictures Corporation is releasing this special.

NOW prepare for a deluge of Tut-Ankh-Amen pictures. Burton King will shortly make a "Tut" picture. England already has four of them. What next?

THE acquisition of the services of Lenore Ulric by the Warner Brothers - David Belasco combination for "Tiger Rose" is a piece of news that is most welcome. It merely bears out what we have said in the past that the Belasco-Warner deal will bring to the screen names that the public long has hoped would grace the silver sheet.

IT will be interesting, too, to know just what sort of productions Warner Brothers make of the Belasco masterpieces. We were pleased to hear that Sid Franklin had been signed to direct "Tiger Rose," for we know of no director who is any more capable of producing that masterpiece along lines that will be strictly Belascoesque than the man who made such a colorfully dramatic production of Norris' difficult character study, "Brass."

THE more we see of "Brass"—and we saw it a second time at the New York Strand this week—the more we like it, and the more we appreciate the excellence of Franklin's work. "Brass," as we conceived it after reading the book this week, is nothing more than a study of various characters. The story, as written by Norris, can hardly be said to be adaptable to the screen. Yet the adapters of "Brass," the screen product, improved on the characters of the book, serving out a logical sequence with a conclusion that is a compromise between a happy and sad ending. And the way in which the story was worked up to this situation is, in our humble opinion, a new departure in picture-making—and daring—but, nevertheless, a showman's solution of a most difficult problem.

WHAT Warner Brothers will do with Sasha Guitry's "Deburau" and "Babbitt," not to forget "Main Street," which, we understand, will be released next month, is awaited with interest, for those are stories that, in literary construction, do not vary much from "Brass"—and their adaptation to the screen should give us something to think about.

THE effort reported being made on the coast to unionize players appearing in independently-made productions is farcical not only in motive, but in intimation as well. Those who have been mentioned in connection with the movement are practically unknown to the business in general. A unionization of independent players is impractical, and can certainly do the player no good.

ONE important reason why Al Lichtman's distribution proposition is such a great financial success is found in the fact that producer, distributor, exchangeman and exhibitor all make a substantial profit. It is indeed a co-partnership plan, which, backed by money-making attractions, is winning for the Al Lichtman Corporation a place in the industry that is the envy of no few.

A Word to the Wise

The enterprising and energetic independent producer and distributor will lose no time completing his plans for 1923-24. We are happy to hear from C. B. C. Film Sales Corporation. We know what Warner Brothers will have for next season. And also what to expect from C. B. C. Film Sales Corporation and Principal Pictures.

Mr. Independent Producer and Distributor, announce your 1923-24 plans as soon as possible. Don't wait until August to line up product for next season. Then it will be late! If independent productions are to be considered competition, the competition must conform to the business-like tactics of our opposition.

If you want good exhibitor patronage, start now informing the exhibitor what you will have in 1923-24. He starts booking for next season within two or three months. Now is the time to sell him. Not when he has clogged his booking dates.—R. F.

WE take this means of extending our thanks to the many kind persons who, either by letter or telegram, expressed their satisfaction over the recent "Who's Who and What's What" edition of the Independent Department of Moving Picture World.

THAT Warner Brothers versus Second National Exchange (Balaban & Katz) case promises to develop a number of angles of interest to the entire industry.

SOME independent distributors we know and have met are inclined to believe that publicity and exploitation is unimportant; that press books mean nothing. Fact is these unthinking distributors are still lagging behind the procession and wondering why they are not up among the leaders.

AND, by the way, have you been observing the development of our independent news service? It is the only one of its kind in the business covering the independent market from every angle. Incidentally, Moving Picture World is giving the trade in general more live and up-to-date news in a single issue than our competitors are giving in six months. Think this over—then you will understand why independents all read and *demand* Moving Picture World.

SYSTEM, many independent exchangemen are discovering, is as applicable to the film business as it is to other industries. And it won't be a bad idea for some exchanges to systematize their own offices before even attempting to buy pictures for next season. System means organization—and a systematically operated organization is an asset.

THERE is a general tendency among independent producers to lengthen their productions to a point where it is beginning to hurt the box office. This is a problem that directors and producers must solve—and they can by eliminating waste and extravagance. The most successful directors in the business are doing it—so it certainly can be done.

THE exchangeman who is that wise that he knows when he has enough pictures in stock is a blessing to the industry—and, also, this type of exchangeman usually ranks among the most prosperous of his territory. Overstocking an exchange is not the quickest route to successful distribution—it's a liability.

THAT, after all, reviews represent nothing more or less than the individual opinion of the writer is being proven in New York every week. It is seldom that all newspaper critics agree on a picture.

WITHIN the next two weeks we expect to make announcement of the invasion of the independent field by a well-known magnate whose name stands for the best in the business. This gentleman is at the helm of an organization that is now being formed and has the financial backing of substantial bankers and business men. He will have something like eight specials for release next season. These productions, in which established stars will be featured and which will be made by competent directors, will be released through independent exchanges on a co-partnership basis. Watch this department for the first news of this new and important organization.

JUST how Ben Blumenthal and David P. Howells will release "Othello" remains to be seen. After having played two weeks to big business at the Criterion in New York, the picture was moved up Broadway to the Rivoli Theatre, where it is enjoying good patronage this week. Just how this picture will score out of town remains to be seen.

ONE independent producer some time ago offered a big price for the screen rights to "The Fool," in which James Kirkwood is starring, in New York. However, this week we heard Fox Film Corporation will make the screen version, which means the independent bidder lost out. "The Fool" should make a wonderful feature.

Lenore Ulric Is Signed for David Belasco's "Tiger Rose" by Warners

Negotiations, exclusively reported in this department of Moving Picture World three weeks ago, as predicted then, resulted this week in the signing of Lenore Ulric, famous David Belasco star, for the leading role in "Tiger Rose," which Warner Brothers will make as a consequence of a partnership agreement made with the great American producer. Harry M. Warner, head of Warner Brothers, announced the consummation of this deal this week. Another internationally known star also will be signed by Warner Brothers within the next two weeks and her identity will be disclosed in this department as soon as the deal is closed officially. This is the second member of America's theatrical aristocracy that Mr. Warner has signed, the other being John Barrymore, who will appear in "Beau Brummel," and probably "Deburau," the Sasha Guitry success made famous by Lionel Atwill. .B. F. Roeder, general manager for David Belasco, acted for the latter in the Warner-Belasco co-partnership agreement, which means the Warner firm will adapt virtually all of the great Belasco productions to the screen.

Sidney Franklin, who directed "Brass," and formerly director for Constance and Norma Talmadge, will direct "Tiger Rose," the selection of Mr. Franklin having been personally made by Mr. Belasco. Edmund Goulding will write the continuity.

Both Messrs. Warner and Roeder are enthusiastic over this new phase of the important Warner-Belasco deal, Mr. Warner, in part, commenting as follows:

"We are proud, indeed, to have been able to secure Miss Ulric to appear in the photograph of her great stage success. The play is particularly adaptable for the screen, and it offers unlimited opportunities for the making of a big box-office attraction. In this connection Miss Ulric is exactly the type suitable for the screen, and the combination of Mr. Belasco, the star, director and continuity writer cannot be improved upon. These factors will bring about one of the greatest money-making attractions of the business."

Mr. Roeder, who has been general manager for Mr. Belasco for more than 30 years, said to Moving Picture World.

"However, we are particularly happy to have successfully consummated our arrangement with the Warner Brothers. In our opinion, the organization is progressive and entirely in accord with Mr. Belasco's constant endeavor to idealize his every understanding. The selection of Mr. Franklin to direct the production meets with Mr. Belasco's approval, and the entire arrangement is highly satisfactory in every way."

Miss Ulric has been appearing for the past two seasons in the Belasco play, "Kiki." While the popularity of the play shows no signs of abatement, Miss Ulric, however, had planned to go to Europe this summer for a vacation. But at the advice of Mr. Belasco, following the consummation of the picture arrangement, she will terminate her engagement at the Belasco Theatre the latter part of May and leave immediately for the Warner Brothers sudios in Los Angeles to begin active work on "Tiger Rose."

An important feature in connection with the arrangements is that Mr. Belasco will personally, and for the first time in his career, invade a photoplay studio in order to infuse into the filming of the production the high standards he so successfully employs in his stage plays. He is expected to leave for Los Angeles about June 1.

LENORE ULRIC
David Belasco star who will play stellar role in Warner Brothers' "Tiger Rose."

Nigh's Picture Will Be Ready Next Week

Production on the next Will Nigh special, "Marriage and Morals," which L. Lawrence Weber and Bobby North will release in the independent market, will be completed next week, according to information gathered at the Metro studio in New York, where Nigh and his company have been "shooting" for the past six weeks. It is believed that "Marriage and Morals" will be ready for distribution by Weber & North late in April.

The cast engaged for "Marriage and Morals" is one of the most notable signed for an independent production made in New York this season. It is headed by Tom Moore, one of the most popular leading men in the business. Playing opposite him is Ann Forrest, well known both on the stage and screen. The supporting cast includes Florence Billing, Edmund Breece, Jack Galsworthy, Tom Lewis, Charles Craig, and the two youthful players, Russell Griffen and Mickey Bennett.

Ben Bahrens is Director Nigh's assistant, while Jack Schultz is the technical director. The photographers are Jack Brown and Sidney Hickox.

Gregory La Cava and Richard Thorpe of the C. C. Burr production forces returned this week from Florida, where they were in charge of a comedy company that made "The Pill Pounder" and "The Life of Reilly."

On April 15 another C. C. Burr troupe of comedy players will go to Bermuda to take exteriors for forthcoming comedies. Kathlene Martyn and Charley Murray will head the fun makers who will make the trip.

The next Daniel Carson Goodman picture for Equity distribution will be made at the Tiffany studios in West 44th street, New York City, according to announcement made by Goodman this week.

In so far as could be ascertained this week all of the Elaine Hammerstein pictures that Truart Pictures Corporation will state right will be made on the West Coast instead of New York. This plan, however, may undergo a change.

Burton King in "Complications," which he will shortly release, has got the jump on other producers, for he will be the first director in this country to incorporate in his production scenes and acting depicting the life as it was some years back in the days of the famous Tut-Ankeh-Amen, a Pharaoh, whose tomb was discovered a few weeks ago.

The demand for stories among independent producers, both in the Coast and local studios, is greater than ever.

Independent stars and players in New York attended the Paramount ball en masse at the Commodore Hotel last Friday night. Among those who were on hand were Tom Moore, Johnny Hines, Ann Forrest, Zena Keefe, Mary Alden, Mary Astor, Harry Morey and many others.

Guy Bates Post Supporting Cast Set; Coast News

LOS ANGELES—(Special)—Announcement of the personnel cast in support of "The Man from Ten Strike," starring Guy Bates Post, which will be that star's first Principal Pictures Corporation picture, was made this week. It includes Grace Darmond, Cleo Madison and George Siegmann. "The Man from Ten Strike" is based on a James Oliver Curwood story. Robert T. Thornby will direct.

F. M. Sanford of Sanford Productions, Inc., left this city last week for the East with a print of his latest feature, "Follow Me," starring Pat O'Malley, Cleo Madison, Otto Lederer, Frank Hayes and others. He will make several stops while en route. He will make his offices at the Astor Hotel in New York.

"Maiu Street," the latest Warner Brothers' 1922-23 production, has been completed and will be ready for shipment to New York late this month. This picture will be ready for release late in April.

The Rintintin dog picture, tentatively titled "Wolf Fangs," will be the first of the 1924 Warner releases, it is believed here.

David Belasco is expected to come to the Warner studios here some time in July to personally supervise the production by Warner Brothers of several of his successful plays. A rousing reception will greet the famous stage producer.

Three independent producers have been approached with propositions from representatives who said they were speaking for the new exhibition direct releasing organization, which, it is said here, will begin functioning early in August.

Choice Productions, Inc., which recently took over the Francis Ford studio here, have started there the production of two-reel Choice comedies. The studio has been renamed Choice studio.

Anna May is working in "The Fog" which Max Graf is making up in San Francisco.

Harry Rapf of the Warner staff and producer of many big Warner specials, is so well "sold" on the Coast and its climate that he has not only moved his family here, but incidently he purchased his own home in Hollywood.

Max Balaban of the Balaban Brothers' independent releasing firm and with extensive theatre holding interests in Chicago is on the Coast renewing old acquaintances and looking things over generally.

Finis Fox Starts New Production

Finis Fox, author, director and independent producer, has started work at the Fine Arts studios in Hollywood, Cal., on his third independent production, "The Man Between," a virile drama of modern life in the quaint old city of Quebec.

The principal roles in the story are to be portrayed by well known artists and among those thus far engaged are Allan Forrest, Philo McCullough, Edna Murphy, Vola Vale, Kittie Bradbury, Fred Malatesta and Doreen Turner.

R. W. Baremore, publicity and exploitation director for C. C. Burr, is confined to his home with illness. He is recovering rapidly, however.

TUT, TUT BURTON KING
Scene from Tut-Ankeh-Amen carnival to be incorporated in that producer's new picture, "Complications"

Legislature Sees "Greatest Menace"

(Exclusive Despatch to Moving Picture World)

HARRISBURGH, PA.—Put down on record a clever piece of work to the credit of Tony Luchese, Oscar Neufeld and Bill Haggerty of De Luxe Film Exchange of Philadelphia. Tuesday afternoon, March 13, this trio came to Harrisburgh and pulled a stunt that will in all probability not only result in the endorsement of the Mayer & Quinn anti-drug feature, "The Greatest Menace," but incidently "sell" the picture to the theatregoing public even before the production has been booked into any theatre in this territory.

There has been considerable discussion hereabouts relative to the status of anti-drug pictures. However, Luchese and Neufeld purchased "The Greatest Menace" because of its entertainment value as a straight picture, the dope angle being merely incidental, but at the same time sufficiently timely to warrant its release at this period. And it is because of the entertainment value of "The Greatest Menace" that De Luxe has taken the trouble of exploiting the picture as it seldom has got behind any of its features.

On Tuesday afternoon Exploitation Director Bill Haggerty, whose business-getting stunts of the past two years have attracted unusual attention, came to Harrisburgh determined to show "The Greatest Menace" to members of the State Legislature. The stunt was splendidly hooked up with newspapers all over the State, the papers conducting a campaign against the drug traffic. The picture was "sold" to the legislators on the theory that the story was so convincingly effective that it could not help but defeat the purpose of the traffic and at the same time entertain those who saw it.

The special showing before the legislators served a double purpose. Not only was the State Legislature treated to a first glimpse of the picture, but incidently the date was one on which the public hearing on the anti-daylight savings bill was held. Exhibitors and representative men and women from all parts of the State came to Harrisburgh to argue pro and con on the anti-daylight saving bill. Haggerty invited everybody, opponents and proponents alike—and among the many who attended the hearing were ministers, magnates, etc.—to see the picture.

As a result the showing of "The Greatest Menace" developed into the most representative and most lavish of its kind ever held in Pennsylvania. It won considerable prestige for the picture—and an army of boosters in every walk of life.

Warner Brothers and Balaban & Katz Break; Plan a Federal Action

(Exclusive Despatch to Moving Picture World)

CHICAGO—Contending in their suit, based on a charge of violation of contract, that Balaban & Katz, operators of the Second National Exchange of Chicago, discriminated against the product, Warner Brothers, distributors of the Screen Classics series, this week took action in the Windy City to force the Illinois firm to return to them all prints of Warner pictures together with accessories. A hearing on the petition for an injunction restraining Second National of Illinois from further booking Warner pictures, was slated for the Circuit Court on Tuesday of this week, but Warner counsel at the eleventh hour decided to take action in the Federal Courts, the case coming within the jurisdiction of the latter.

While on the surface the Warner-Balaban & Katz tangle seems to be nothing more than a civil action, the fact remains that the outcome of the litigation will have a direct and important bearing on the future status of independent producers and distributors in general. The charges incorporated in the bill of complaint and petition of Warner Brothers are of a nature that interest the field, for other distributors are affected in more ways than one by the ultimate conclusion of the case.

Harry M. Warner, head of Warner Brothers, in a statement given this week to Moving Picture World, charges Second National's backers, of whom Sam Katz is the head, with having broken that portion of their agreement providing for the approval by Warner Brothers of all bookings on the latter's product. The final break, which was threatened several months ago when the Warner Brothers first expressed their dissatisfaction over the manner in which their product was being distributed in Illinois, came last week in the booking of "The Beautiful and Damned" into the Alcazar Theatre, a two-hundred-seat house, for first showing in Chicago. Warner Brothers allege that this move constituted not only a discrimination against their product, but also claim it is a violation of contract, in that, they allege, the Alcazar booking was not referred to them for approval, as provided in the agreement with Second National until after the engagement was over.

Goodman to Make Third Equity Film

Pleased with the world premiere showing of "Has the World Gone Mad!" at the Victory Theatre, Providence, R. I., last week, Daniel Carson Goodman this week started plans for the production of his third special for independent distribution by Equity Pictures Corporation. Just what the nature of his next story will be has not been divulged. Meanwhile reports from Vice-President Louis Baum of Equity, who is on a sales tour, convey news of a number of sales that will be announced next week.

One of the main features of Goodman's next offering will be an all-star cast, just as he placed in the two preceding pictures. Daniel Carson Goodman is a staunch believer in this policy of all-star-cast productions because he holds the opinion that one part of the drama is just as important to the entire production as another part, no matter how small that part may be. Each part should be portrayed by a finished actor to turn

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INDIANAPOLIS — (Special) — "Thorns and Orange Blossoms" at the Apollo Theatre is doing a satisfactory business. Buster Keaton's "The Electric House" also is on the bill, which is one of the best offered at that house this season.

PROVIDENCE, R. I.—(Special)—"Wildness of Youth," the Ivan Abramson special, with Mary Anderson, and "Only a Shop Girl," at the Victory are doing a fair business this week. Bad weather kept many from the theatres here the first half of the current week.

CLEVELAND — (Special) — "Sure Fire Flint," with Johnny Hines, is being popularly acclaimed one of the best pictures shown here this season. The comedy drama is being extensively shown in Cleveland this week. At the Circle it is being shown along with Hod Williams' jazz band, the combination contributing toward making a program that compares second to none in the city this week.

BOSTON—(Special) — "Streets of New York," Arrow's Burton King special, topped the bill at Gordon's Scollay Square Theatre this week, the showing being the first in the Hub. Bad weather on Monday and Tuesday kept business down considerably.

TOLEDO, O. — (Special) — "Poor Men's Wives," a Preferred Picture released by Al Lichtman Corporation, was promising big business the early half of the week. The opening Monday was big and the picture seemingly pleased everybody, for the response on Tuesday was also good.

CLEVELAND, O. — (Special) — Reade's Hippodrome, in conjunction with an all-star vaudeville bill, is this week showing "The Drug Traffic," with Barbara Tennent, Gladys Brockwell and Bob Walker. Despite the weather Monday afternoon and night, the house was sold out.

Grand-Ascher Move Believed to Aim at Federated Revival

(Special Despatch to Moving Picture World)

LOS ANGELES—If advances made in this city can be taken as any criterion, there is a definite movement on foot to reorganize and revive Federated Film Exchanges of America, Inc., certain exchange members of which have during the past year been releasing short subjects. Those who were the heaviest financial losers in the organization and operation of Federated are behind the movement, which will give that co-operative body a definite number of independent productions to be released at regular intervals during 1923-24. It is estimated that upwards of one million dollars were lost by a number of independent exchangemen affiliated with Federated. Lack of product resulted in the curtailment of activities of that organization.

With the advent here of Sam Grand and Harry Ascher, both of Boston, and heavily and financially interested in Federated, started the reorganization movement in so far as the acquisition of independent productions are concerned. Since the advent of these two New England exchangemen local producers have heard considerable concerning the probabilities of the re-formation of a new string of co-operative exchanges to operate under the Federated banner. Others interested in Federated today are reported to be Bobby North of New York, Joe Brandt of C. B. C. Film Sales Corporation, Joe Friedman of Chicago, Ben Amsterdam of Philadelphia, and many others. Grand and Ascher are expected back in Boston this week, having left here the middle of last week for the New England metropolis.

Persistent reports in circulation here have it that Grand and Ascher have leased the Chester studio and will make a series of pictures there. These reports further have it that Elliott Dexter and Bryant Washburn have been signed for appearance in future pictures. Monty Banks will make a series of two-reel comedies. Billy Rhodes is said to have also been signed.

Picture Length Cost Joe Plunkett $3,000

The length of Warner Brothers' "Brass," a Harry Rapf production, cost Joe Plunkett, managing director of the New York Strand Theatre, $3,000 on Sunday when that wonderful special played to record-smashing audiences at every show—and the only reason the house record for the day was not broken being found in the inability of the house to give an extra show owing to the unusual length of each performance necessitated by the length of the picture. When the last show started there were some 2,000 people taxing the capacity of the spacious lobby of the theatre and with four lines extending from the box office down Broadway to Forty-seventh street and up Broadway to Forty-eighth street on the other side of the ticket booth. Had it not been for the length of the production, "Brass" without question would have broken the house Sunday record.

The Broadway opening of "Brass" proved the biggest boost an independent production has ever received. From noon until 11 o'clock crowds that seemed never to decrease in number crowded outside the house seeking to get in. The incidental program arranged by Joe Plunkett together with the picture itself consumed about 22 minutes more than the regular time used up by shows at the Strand. This prevented the accommodation of the more than 2,000 people waiting to get into the house after 10 o'clock, despite the fact that the regular performances—following the initial one—were cut in order to dump the house.

However, "Brass" is so chockful of "meat" that it can be cut no more. As a matter of fact, according to Harry M. Warner, more than a month was consumed in cutting the film. Director Sidney Franklin filmed considerable film in order to secure the proper effect. It is impossible to further cut the splendid picture, which last week broke records to such an extent at the Park Theatre, Boston, that its engagement there has been prolonged three more weeks.

Monday's business at the Strand, in spite of the all-day downpour of rain, was big, with the Tuesday gross showing an even greater public response.

Johnny Hines' next production, "Luck," produced and distributed by C. C. Burr, will in all probability follow Elmer Clifton's "Down to the Sea in Ships" at B. S. Moss' Cameo Theatre in New York. The Clifton production is holding up splendidly at the Cameo, and should run at that house for at least four or five more weeks.

"The Little Church Around the Corner," another Warner Brothers picture based on the play produced some years ago by Charles Blaney, will be shown at the Strand during Holy Week.

There is considerable speculation rife in metropolitan independent circles concerning the entrance into the State rights market of several distributors whose physical distribution of pictures is handled by national distributors.

Sam Zierler of Commonwealth Pictures Corporation, who is interested financially in the Bond Exchanges in Buffalo and Albany, visited those offices late last week to put into effect certain important changes.

Charley Goetz of W-B Exchange on Thursday, March 15, was host to a number of newspapermen at a special showing of a new picture his exchange had acquired. The scene of the showing was at the Dyckman Theatre in the Bronx, and was preceded by a dinner at the Astor Hotel.

Commonwealth Pictures Exchange will handle "Luck" in New York and northern New Jersey.

Many independent exchangemen and salesmen attended the big annual Paramount ball at the Commodore Hotel, New York, Friday night, March 9.

Melvin Hirsch, manager of the Aywon Exchange, back from a country wide tour, in the interests of Aywon Film Corporation's pictures, is quite satisfied with conditions throughout the country as he observed them. He closed many sales deals.

"The World's a Stage" and "Environment," two Principal Pictures Corporation productions, are doing a good business in New York territory, according to reports emanating from Jack Bellman, manager of the Renown Exchange.

Speculation among independents who went to Albany, N. Y., last week to attend the hearing on the censorship board repeal bill, is even that the commissioners will be invited to seek other jobs.

Chain Houses Seeking Quality S. R. Productions

DETROIT — (Special)—That chain houses, despite their control by financial backers of exchanges, will not overlook any quality independent production is being well proved in this territory through the wholesale booking of the better State rights pictures available from local distributors. This week Phil Gleichman booked five Preferred pictures from the local Al Lichtman Exchange for showing at his Broadway-Strand Theatre. This spacious first run house already has shown "Shadows" and "Thorns and Orange Blossoms," making big money on both. Those that will be shown there include "The Hero," "Poor Men's Wives," "Are You a Failure?" "The Girl Who Came Back" and "April Showers."

"Brass," the Warner Brothers super-special, is expected to make the bow at one of the big houses in this territory soon after the Lenten season. "Beautiful and Damned" and "Heroes of the Street" are now being booked into the smaller houses of the territory.

Independent newspapers are giving independent exchanges here splendid co-operation.

Jess Fishman of Standard Film Service Exchange announces the acquisition of a series of Betty Blythe pictures and two Principal Pictures features, "Environment" and "The World's a Stage."

Ray J. Branch, who recently formed the Ray Branch Features Productions, Inc., has acquired the Arrow pictures for distribution in this section. The product includes the Peter B. Kyne series, six Westerns, starring William Fairbanks, "The Splendid Lie," and others.

The Madison Theatre here has booked "Little Church Around the Corner" for a first run showing.

First Anti-Drug Picture Is Shown in Chicago House

CHICAGO—(Special) — "The Drug Traffic," Irving Cummings' anti-narcotic picture based on a story by Harvey Gates, was given its premiere showing at the Alcazar Theatre here on Monday night. The production was sensationally advertised and just what the public response will be remains to be seen. The opening drew the middle-class folk, with those whose tastes call for higher type of pictures, remaining away from the house. This is the first of a number of anti-drug pictures that are slated to be shown in this territory.

Abe Warner and Sam Morris of Warner Brothers are both here taking part in the Warner Brothers-Balaban & Katz tangle. Warner arrived here on Sunday from Los Angeles, where he had been for the past three weeks. Sam Morris arrived on Monday. Warner will go to New York and from there continue on to Europe.

Lessees of legitimate houses, anticipating a dull summer of legitimate attractions, are offering their theatres to independent exchanges. One deal already is under way. "Hunting Wild Animals in Africa with Gun and Camera" is due here shortly.

Frank Zambreno of Progress Pictures Exchanges here and in Indianapolis is arranging for a downtown showing of the latest Arrow picture, "Lost in a Big City," starring John Lowell, star of "Ten Nights in a Barroom."

Just where and when the big Warner feature, "Brass," will be shown in Chicago is problematical at this time. The Balaban & Katz-Warner affair has aroused considerable speculation regarding the exhibition status of the Harry Rapf adaptation of the popular Norris novel.

"Poor Men's Wives," a Preferred Picture, is due for a showing at one of the big downtown houses. "Rich Men's Wives," handled by Joe Friedman's Celebrated Film Players-Al Lichtman exchange here, was a consistent money-maker in this territory.

C. C. Burr Ill, Will Go South to Recuperate

C. C. Burr, president of Mastodon Films, Inc., will recuperate in Palm Beach from his severe illness of the last several weeks. With his family and attending physician Mr. Burr will leave for the South in the next several days. It is expected that his recovery will be more rapid under the healing influence of the mild and enervating Florida weather.

A slight cold somewhat neglected was the forerunner of a severe attack of pneumonia, which overtook the Mastodon executive in the midst of active preparations for the season's program of features for the independent market. Johnny Hines, who has just finished "Luck," was marking time impatiently to start off on his next and thus far biggest feature comedy. Two stories have been bought and productions on these were awaiting Mr. Burr's command to begin.

These stories are "The Average Woman," the famous Saturday Evening Post story by Dorothy de Jaegers, and "Rich Men's Sons" by Gerald Duffy.

The first program has been accounted for with the completion several weeks ago of "You Are Guilty," with James Kirkwood and Carmel Myers as the featured players, and Johnny Hines' latest feature comedy, "Luck."

BELASCO PRODUCTIONS

PRESENTS

HER ACCIDENTAL HUSBAND

SHE MARRIED HIM BECAUSE SHE HATED HIM

ALL STAR CAST

MIRIAM COOPER
MITCHELL LEWIS
MAUDE WAYNE
FORREST STANLEY
RICHARD TUCKER
KATE LESTER

DIRECTED BY
DALLAS M. FITZGERALD

STORY BY
LOIS ZELLNER

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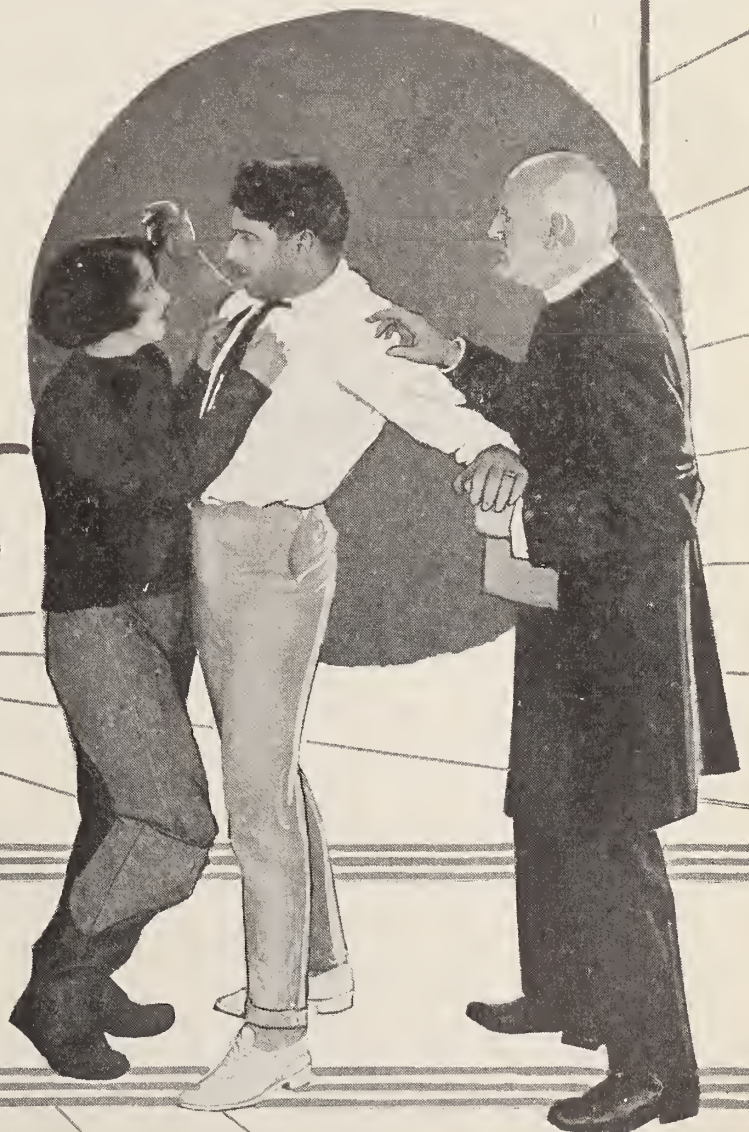


"Secrets of Paris" Abroad Runs Against Long French Version

(From Special Correspondent of Moving Picture World)

LONDON, ENG.—That British producing and distributing forces are planning to give American productions the stiffest sort of opposition by bringing here pictures made either in British or continental studios has again come to the foreground and is the subject of considerable speculation. English producers are more active than ever before, and are following in the footsteps of their American cousins in taking hold of timely topics and adapting screen pictures suitable to the occasions. Witness the wholesale release of Tutankhamen pictures, which right now rivals the anti-narcotic picture invasion across the pond. But British producers, distributors and exhibitors are not overlooking opposition and this they are furnishing by bringing French or Italian versions of stories already adapted to the screen by Americans.

Charles C. Burr's "Secrets of Paris" has won much praise in England, but is up against an unusual situation, for "Mysteries of Paris," the title of the Eugene Sue story, on which the Burr-Whitman Bennett picture was based, is being released throughout England. This foreign picture includes Camille Burdon, Charles Lammy, Mlle. Huguette Duflos and Mme. Berangere, and was made in France. This production, too, met with enthusiastic praise from critics who saw it in London last week. The picture as it stands now is 38,000 feet in length, while the American picture is in seven reels. The French picture is now being cut and edited, and was in all probability rushed to London to serve as opposition to the American version of the Sue story. The French picture was made in Paris.

Al Lichtman, president of Al Lichtman Corporation, whose American firm handles Preferred Pictures which are distributed in the United Kingdom by Waltudraw, is completing arrangements for the 1923-1924 distribution of his pictures here. He went to Paris late this week. It is expected that he will visit all of the principal European countries before returning to London early in the spring. He is not expected to return to America until the latter part of April or early in May.

The House of Granger, Ltd., is releasing a new melodramatic production entitled "Dr. Mabuse, the Great Unknown." It was shown for the first time at a trade show on March 7.

"Thorns and Orange Blossoms," Al Lichtman's Preferred Picture, received enthusiastic praise at the hands of British critics. Waltudraw is handling the Preferred Pictures in the United Kingdom.

Eddie Polo's independent serial, "Captain Kidd," is being just released in England by International Films, Ltd.

"The Tomb of Tutankhamen," the Pharaoh who reigned in the valley of the Nile 1,000 years before the birth of Christ, is being sensationally exploited in London, Paris and Rome. The picture, made at the tomb, was made with the permission and co-operation of the Egyptian government.

Tutankhamen pictures are quite common in England these days. British Famous Films, Ltd., there is announcing "The Lure of Egypt" and advertising it as follows: "Based on the discoveries of Tutankhamen's tomb."

Bernard Smith has been appointed by Napoleon Films, Ltd., to negotiate the sale of "A Royal Divorce," the Samuelson special, in America. He was due in New York late last week.

J. Stuart Blackton is due in America this week, having sailed from England early last week. He will return to England in the spring. It is said that he goes to America to sign a few stars to be featured in pictures to be made abroad.

George Cooper, in England, is making a war picture in which there is not a single woman in the cast.

Ivor Novello, the Welsh actor who is under contract to D. W. Griffith, has written to friends in England to the effect that Griffith will lengthen the term of his conract, which now is for three years.

"Brass" Booked Four Weeks at Park in Boston

BOSTON—(Special)—"Brass," the Warner Brothers' feature, remains at the Park for three more weeks, according to announcement made this week. The demand for seats, being sold at a dollar top for night performances, is greater than last week due to the splendid newspaper notices received from the local papers.

William Shapiro of Franklin Film Exchange left on Monday for New York to negotiate for new pictures. "Main Street," the last of the Warner Brothers' features of 1922-23 series, will open at the Park Theatre here shortly after Easter, according to reports heard in Film Row. Shapiro is in New York closing a deal involving the distribution of the Bennie Ziedman picture, "The Spider and the Rose," in New England.

Franklin Film Exchange has acquired the New England rights to the Einstein theory of relativity picture.

Sam Grand of Federated Film Exchange and Harry Ascher of Al Lichtman Exchange, who have been on the West Coast for the past three weeks, are expected back here some time this week. There is a persistent rumor along Film Row that they closed a deal with several independent producers whose pictures will be handled by Federated Film Exchanges, the revival of which organization these film men have in mind.

"Little Church Around the Corner" will be the Holy Week attraction at the Strand Theatre in Providence, R. I., it was ascertained this week. Manager Eddie Reid of the Strand has been busily working on an exploitation campaign of this Warner feature for the past three weeks.

Another rumor that attracted attention in local film circles had it that Harry Segal of Pioneer Film Exchange here is contemplating, in association with several others, to open an exchange in New York City.

That two local State rights exchanges are about to consolidate is the substance of a story that has reached the ears of well-informed persons in this territory. The fact remains that with three exceptions, the State rights exchanges because of the quantity of quality pictures that exhibitors are booking freely from independent exchanges, have found the going rather stiff. These have come to a realization that only with similarly big pictures can they hope to compete with their opposition, and these are unable to acquire this product because of a lack of ready cash. The consolidation plan is believed by several of these exchanges involved to furnish the means whereby competition can be increased.

Guy Bates Post (right) being welcomed by Thomas H. Ince and Madge Bellamy, his new leading lady. Post's pictures will be released by Principal Pictures Corporation.

Associated Photo-Plays, Inc. to Re-Establish Its Franchise Plan

Announcement made last week of the reorganization of the Associated Photo-Plays, Inc., and the appointment of A. Canter as sales manager, is followed this week by news of the arrival of the first of a series of five pictures starring Milton Sills—"Why Women Re-Marry."

Although the print of "Why Women Re-Marry" has been in New York but a few days, both foreign and domestic buyers have begun bidding for the territorial rights of the picture, and requests for screenings for exchangemen and exhibitors have been numerous.

It is the intention of Associated Photo-Plays to re-establish their former franchise plan of distribution, a plan whereby distribution costs are cut to a minimum, thus causing a great saving, which is passed on to the franchise holder. The sales policy of the organization, according to Mr. Canter, will enable the independent exchange manager to obtain the finest productions on the independent market on a basis whereby he can make money.

Jake Wilk Releasing New Film "The Tie That Binds"

"The Tie That Binds," described as a modern drama dealing with problems of today, is announced for territorial distribution by Jacob Wilk, 1476 Broadway, New York City. The foreign rights to the production have been purchased by the Warner Brothers.

In offering this feature to the state right market, Mr. Wilk declared that it has been produced on an exceptionally lavish scale, that its story value digs right into the fabric of the American home of today, and that a stellar cast of screen players were engaged to portray the leading roles, including Barbara Bedford, Walter Miller, Raymond Hatton, William P. Carlton, Robert Edeson, Julia Swayne Gordon, Marion Swayne and Effie Shannon. The story was written by Charles K. Harris, the popular song writer and author of many screen plays, and Joseph Levering directed. Pearl Keating adapted the story for the screen.

State Rights News Despatches

DETROIT (Special)—Harry Charnas, President of Standard Film Exchanges of this city, Cleveland, Cincinnati and Pittsburgh, visited Detroit to confer with Jess Fishman, his local manager.

DETROIT (Special)—Joe Brandt and George Davis, of New York, were in Detroit March 8, 9 and 10 on their trip around the country to dispose of pictures being handled by C. B. C. Film Sales Corporation.

MONTREAL (Special)—Equity Pictures, Ltd., has been reorganized by Phil Hazz and I. Stuart. This firm is distributing state-rights pictures in Quebec and Ontario.

Eighteen Specials Will Be on C. B. C.'s Program for 1923-24

In keeping with its spirit of optimism as regards the future which confronts the independent producers and distributors, the C. B. C. Film Sales Corporation has completed the most ambitious plans ever undertaken by that organization. In accordance with these plans C. B. C. will release eighteen productions this year. Each of these features will contain all-star casts, which have so greatly helped the product of the independents to achieve their present popularity.

According to Jack Cohn this important step on the part of his organization is the direct result of the recognition now being accorded the state-rights exchanges by exhibitors the country over. These exchanges are now in the market for big features, and are willing to pay the prices which the production costs of these pictures involve.

"There is no mistaking the feeling which pervades the independent exchangemen," declared Mr. Cohn. "The last few months have filled them with optimism. Every buyer who has visited the C. B. C. offices recently has told of the big exhibitors awakening to the fact that the independently produced pictures are money-makers. Every message we get from Joe Brandt, who is now visiting the exchange centers, contains the same information. It is because of this that our organization is gearing up its production and distributing efforts so that all of the eighteen pictures now planned will be placed in the hands of our buying clientele this year.

"C. B. C. will release six of these pictures under its own trade mark. Six pictures will be produced by Belasco Productions, Inc. Six more will be issued bearing the brand Columbia Pictures.

"'Temptation' and 'Her Accidental Husband,' two of the big eighteen, have been completed, and are now ready. Production on three others is about to be started. These are 'Pal of Mine,' 'Forgive and Forget' and 'The Lure of Broadway.' The casts are now being assembled, and the names of the stars featured in them, as well as the directors entrusted with the task of transferring the stories to the screen, will be announced shortly."

Syd Rosenthal K. C. Exchange

KANSAS CITY—(Special)—Kansas City has another independent film exchange. Syd Rosenthal, former general manager of the Mid-States Distributing Corp., has organized his own company and began business this week under the name of the Sydro Distributing Co.

Syd Rosenthal has been in this territory for the last six months as general manager of Mid-States exchange and during that time he has been making a careful study of the wants and needs of the exhibitors, with the view of starting his own company.

As a starter Syd has secured the distribution rights to some of the best pictures on the independent market. Among these are the 1923 Dick Hatton westerns and a brand new series of Francis Ford productions. The two-reel series of Better Films, which are being produced by the Woman's Home Companion will also be released by the Sydro Distributing Company. These pictures are being heavily advertised by the Woman's Home Companion, and it is known that several local independent exchanges are negotiating for these short features.

Newsy Bits

On March 1 Jack Underwood, branch manager of the St. Louis exchange of the Enterprise Distributing Corporation, celebrated his seventh anniversary with that company. It is the exception rather than the rule that people in the film business have as long a term of service as this with the same company, and Mr. Underwood is to be congratulated upon his unusually long term of service.

Johnnie Waters, the champion rummy player of the industry, was in Kansas City last week conferring with W. K. Jenkins, president of the Enterprise Distributing Corporation. Johnnie is the Enterprise manager at Omaha and an old-timer here.

Truly B. Wildman, manager of the Kansas City Enterprise exchange, screened "The World's A Stage" at the Isis Theatre last week for Jack Roth and several members of the Woman's City Club.

District Manager Jenkins of Enterprise passed through St. Louis last week on his way from Atlanta to the Sea. But this time it was the Pacific and not the Atlantic.

S. J. Hankin, former president of Fine Arts Pictures Corporation, is in St. Louis and is said to contemplate opening a new independent film exchange.

Many independent exchangemen from various parts of the country came to New York this week. William Shapiro, of Franklin Film Exchange, Boston, arrived in New York Monday night, and immediately opened negotiations with Principal Pictures Corporation, for Bennie Ziedman's "The Spider and the Rose." David Segal of Royal Pictures, Inc., Ben Amsterdam of Masterpiece Film Attractions, Inc.; Lou Burman of Independent Film Corporation of Philadelphia and Washington; Boh Savini of Savin Films, Inc., of Atlanta, Ga., and others were also visitors to New York this week.

Sam Zierler of Commonwealth Pictures Corporation, who is interested in the Bond Photoplays Corporation of Buffalo, visited the Bison City last week and made a numher of changes at the Buffalo exchange. George Canty, a salesman, was assigned to the Rochester territory.

Gregory La Cava and Richard Thorpe this week returned from Jacksonville, Fla., where they had been shooting pictures with the C. C. Burr All-Star Comedy players. They made "The Pill Pounder" and "The Life of Reilly'" there.

Kathleene Martyn, Charley Murray and others will go to Bermuda next month to start work on another Charles C. Burr comedy.

John G. Furrer, for several months with Federated Exchange of Pittsburgh as northern territory salesman, is now assigned to do sales work in Greater Pittsburgh.

Philly 'Change Tying Up with First-Runners

PHILADELPHIA—(Special)—David Segal, of Royal Pictures, Inc., is at the helm of a movement having for its purpose the establishment of a direct-to-the-first-run-exhibitor exchange in Philadelphia. According to reports already in circulation in film row several important theatre circuits outside of Philadelphia are interested in the project, which would enable Segal to go out into the market and acquire product with a definite knowledge at the outset of just how much those pictures can gross in first run rentals.

Segal, according to information gathered here, has been quietly working on the project for several months and has now got it down to a point where he is almost prepared to announce the identity of the important circuits with which he is affiliated and which affiliation will guarantee pictures handled by Royal Exchange representative first run showings in important centres. The Stanley Circuit is said to have been approached, but is in no way interested in the project, which is attracting much interest.

Ben Amsterdam and Louis Korson of Masterpiece Film Attractions and Al Lichtman Exchanges here are financially interested in the movement which had its inception in Boston about eight weeks ago, and having for its purpose the revival of the Federated Exchanges, Inc. Ben Amsterdam was one of the heaviest financial losers involved in the Federated affair and has been very active along with Sam Grand, Joe Friedman of Chicago and Bobby North of New York in shaping the affairs of Federated together. One very creditable feature of the revival of the Federated movement is found in the fact that if the revival is true, then that organization will resume big business operations without having a cent to pay, for Federated has paid every cent it owed, thanks to the efforts of the franchiseholders mentioned above and several others, similiarly interested.

Bill Haggerty, exploitation manager for De Luxe Pictures Exchange, and Tony Luchese, together with Oscar Neufeld, on Tuesday afternoon journeyed to Harrisburg, Pa., where the State legislators were shown "The Greatest Menace," an anti-narcotic picture, which Luchese's exchange is handling. Many exhibitors from all parts of the State who went to Harrisburg to attend the hearing there on the anti-daylight savings bill, also saw the picture.

"Poor Men's Wives," the latest Preferred picture being handled in this territory by Al Lichtman Exchange, will start a two-week engagement next week at the Carleton Theatre here. The engagement starts Monday night. "Poor Men's Wives" is the sequel to "Rich Men's Wives," which played to big grosses in local houses several months ago.

Lou Burman of Independent Film Corporation of Philadelphia and Washington has finally signed a contract with Warner Brothers, whose product he has been handling in this territory ever since he started business three years ago, according to reports that have come here from New York. This exchange will handle eighteen Warner Classics in 1923-24, including all the David Belasco-Warner Brothers pictures. He is also planning to augment his organizations both here and in Washington.

G. Oppenheim, Inc., Gets Warner Films for '23-24 Release

SAN FRANCISCO — (Special) — George A. Oppenheim, Inc., will continue to distribute Warner Brothers pictures in northern California during 1923-24, according to a statement made this week by Morgan Walsh, local manager for Oppenheim. Exploitation campaigns are now being conducted on the current Warner Brothers' releases.

Exhibitors of this territory were the guests of M. L. Markowitz of the Strand Theatre at a showing of "Little Church Around the Corner,"

Edward Rubens has been added to the Progress Features Exchange sales forces. He was formerly with the Select exchange. He will cover the Los Angeles territory, working out of that city and working his way north to San Francisco.

Film folk here found much amusement in an announcement published here that "Streets of New York" would soon be shown with "John Lowell, Baby Ivy Ward. Edward Earle, Barbara Castleton and Leslie Burton as principals." This is erroneous. "Streets of New York" co-stars Edward Earle and Barbara Castleton and is a Burton King production, released by Arrow Film Corporation, while John Lowell and Baby Ivy Ward are starred in another Arrow picture entitled "Lost in a Big City."

Peerless Exchange has taken over "Saved by Radio," with Jacqueline Logan starred, for distribution in this territory.

Mack Sennett's Mission Theatre in Los Angeles will show Warner Brothers' "Main Street" next month. This booking was arranged last spring, long before production was even started on the picture.

Louis Baum of Equity Pictures Corporation is expected here some time next week with a print of the latest Daniel Carson Goodman special, "Has the World Gone Mad?" No distribution arrangements here have yet been made, although good reports have been received here on the production.

J. G. Mayer Goes to Coast

J. G. Mayer, of Mayer & Quinn, left New York for the Coast last Friday, accompanied by Albert Rogell, his director. While here Mr. Mayer made arrangements with the Resolute Film Sales, Inc., to act as sales representative for his latest production, "The Greatest Menace," which is the first of a number of pictures to be made for Mayer & Quinn.

Mr. Mayer will return to New York in about four weeks, when he expects to make at least two pictures here.

Two Sales on "Her Accidental Husband"

Two sales were reported this week on the Edward Belasco production, "Her Accidental Husband," which C. B. C. Film Sales Corporation is state righting. Bobby North of Apollo Exchange bought the New York rights, while Lou Burman of Independent Film Corporation of Philadelphia the picture for Eastern Pennsylvania and Southern New Jersey and the Washington, D. C., territory.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

More Contracts for First National

Associated First National has just concluded several more big contracts for the distribution of its pictures in foreign lands. The International Variety and Theatrical Agency, Inc., of New York, acting as agents for African Films, Ltd., has obtained twenty-six of the latest First National attractions for distribution in African territory south of the equator. This deal includes such pictures as Oliver Twist, The Hottentot, Dangerous Age, Smilin' Through, The Eternal Flame, East Is West, Brawn of the North, Fury, Tol'able David, Omar the Tentmaker, and others.

The Societe des Etablissements Gaumont of Paris has taken over Heroes and Husbands, Invisible Fear, Woman He Married, and Courage for distribution in France, Belgium, Switzerland and French African colonies.

Companbia Cinematographica of Rio Janeiro has contracted for Omar the Tentmaker and Oliver Twist for showing in Brazil.

Lloyd Hughes, Johnny Walker and Frankie Lee have been added to the cast of "Terwilliger," which Arthur Jacobs is producing and Frank Borzage is directing for First National. Hughes has been associated recently with Thomas Ince. Johnny Walker made a big hit in "Over the Hill" and has since been starred by Fox and has also produced his own pictures.

"The Crash" Nearing Completion

Jess Robbins is nearing completion of his new comedy drama, "The Crash," in which Edward Horton will play the principal role and which will be released by Vitagraph. Director Robbins wrote his own original story and it promises new types and characters for the screen.

The cast supporting Horton is an exceptionally strong one including Barbara Bedford, Zazu Pitts, Tom Ricketts, Carl Stockdale, Tom Murray, James Kelly, Stanley Taylor, Dorothy Wook and Newton Hall.

Preferred Picture Effects "Tie-up"

When the Preferred picture, "Poor Men's Wives," played recently at the Criterion Theatre, New York, the Al Lichtman Corporation arranged an elaborate tie-up at the National Silk Show, which was attracting large crowds from New York and out of town. This was made possible through co-operation with one of the largest silk merchants of the country.

Five Big-U Runs in Los Angeles

Universal will occupy a unique position in Los Angeles during the week of March 19, when five Universal pictures will have their runs simultaneously in the leading theatres of that city. The pictures will include three current Universal-Jewel productions and two Universal attractions.

The Kinema Theatre will show "The Flirt," the Hobar Henley success adapted from Booth Tarkington's novel. This picture created a sensation in New York and since has established box office records from coast to coast.

In the California Theatre, there will be held the Los Angeles premiere of "Driven," the Charles Brabin picture of mountaineer life which recently created such a flood of commendation in New York. This picture was one of the choices of the Exceptional Photoplay Committee of the National Board of Review, and was accorded a special showing by that committee; it was made with a cast including Elinor Fair, Emily Fitzroy, Charles Mack, Burr McIntosh and others. As the result of her excellent work in "Driven," Miss Fair is now on her way to Universal City to take important roles in Universal productions.

"The Flame of Life," Priscilla Dean's latest Universal-Jewel picture, which also is a Hobart Henley production, will have its Los Angeles premiere in the Symphony Theatre. Miss Dean has an exceptionally large following in Los Angeles, and the showing of her leases invariably means box office records there. "The Flame of Life" reaches Los Angeles after showing in several of the country's key cities, where it has met with unusual praise. All critics unite in acclaiming it as the best work of the star.

The two other Universal pictures to have showing in Los Angeles during the same week are not Universal-Jewels but other high class attractions of exceptional merit.

At Grauman's Theatre there will be shown "The Ghost Patrol," a heart appeal picture with an all-star cast including such popular players as Ralph Graves, Bessie Love, George B. Williams and George Nichols. The last named has a sympathetic role similar to his role in "The Flirt." "The Ghost Patrol" is a Sinclair Lewis story.

The other Universal attraction will be shown at Pantages Theatre. It is "The Flaming Hour," and is a stirring romantic comedy starring Frank Mayo, supported by Helen Ferguson and Charles Clary.

C. L. Theuerkauf, the Universal sales manager in Los Angeles, reports that the entire West Coast theatre circuit has booked the three Jewels. This means an extensive run for each of them, following their first run showings in Los Angeles.

"Blood and Sand" Breaks Records in Sweden

Cable advices received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, tell of the premiere showing of "Blood and Sand" at the Olympia Theatre in Stockholm with record-breaking crowds in attendance.

The presentation and exploitation given this Paramount picture was the most elaborate ever arranged for any production in Sweden, and when the Olympia opened its doors for the first showing on March 5 a long line of patrons was waiting.

All previous box-office records for a motion picture in Sweden were broken during the first week of the run.

Messrs. York and LeMat, who are Paramount distributors in Sweden, Norway and Denmark, had conducted an extensive exploitation and advertising campaign prior to the opening, and the lobby of the Olympia was turned into a reproduction of a bull ring.

Scores of photographs of genuine bull fights were ordered from Madrid and were posted about the lobby, while the ushers were dressed as toreadors.

This lobby attracted a tremendous amount of attention, as it marked what is generally regarded as the high-water mark in showmanship in Sweden.

Editorial Praises "Robin Hood"

Under the caption, "'Robin Hood' 100 Per Cent All Right," the Seattle Star, during the showing of this United Artists release at the Liberty Theatre, Seattle, ran an editorial in 12 point type, two column measure, which is here partly reproduced:

"So often recently the movies have come in for harsh criticism, it is a positive pleasure to discover a film which can be wholeheartedly and enthusiastically applauded.

"Such is 'Robin Hood,' showing this week at the Liberty.

"It is Douglas Fairbanks' masterpiece, and it is, if not a genuine work of art, at least an earnest that the movie is susceptible, when in the hands of sincere, intelligent men, of being developed as an art."

Withey to Direct "The Talisman"

Chet Withey has been engaged to direct Frank Woods' initial photoplay production, a screen version of Sir Walter Scott's "The Talisman," featuring Wallace Beery in the role of Richard the Lion-Hearted, in which he gained wide fame in Douglas Fairbanks' screen version of the days of Robin Hood.

This picture will con titute the first of a series to be put out by Associated Authors, made up of Frank Woods, Elmer Harris and Thompson Buchanan. The productions are to be released through Allied Producers and Distributors Corporation, a subsidiary of United Artists Corporation.

Film "Still" Used for Tobacco Ads.

Cigarettes as a medium for photoplay advertising have been utilized by a firm of Cuban tobacconists, who have originated the idea of enclosing a miniature scene still from famous photoplays in each package of cigarettes. Attractive scenes from Robert Z. Leonard's presentation of Mae Murray in "Fascination;" from the Rex Ingram production, "The Prisoner of Zenda;" and from Nazimova's production of "Camille," are among those included in this novelty in motion picture advertising, Metro reports.

Leads in "Success"

Brandon Tynan plays the leading role in "Success," the Ralph Ince production for Metro, produced by Murray W. Garsson. It is a story of theatrical life. Mary Astor portrays the leading feminine role.

"The Abysmal Brute" Being Rushed East

"The Abysmal Brute," Hobart Henley's latest Universal-Jewel production, is on the way east, the Universal home office reports. It is expected in New York in a day or so, and as soon as it has been reviewed by Universal executives, it will be rushed to the laboratory where advance prints will be made for the various Universal exchanges in this country and Canada.

A special showing,, before a selected audience of persons high in the film world, was given in the Ambassador Hotel, Los Angeles, on the eve of the departure of the original print eastward. The feature was acclaimed as a knockout, and classified as one of the big pictures of 1923. "The Abysmal Brute" stars Reginald Denny.

Jack London wrote "The Abysmal Brute." It is one of his most popular novels, and gives a dramatic insight into the ring game as it existed on the West Coast a decade ago, before the army camps and A. E. F. athletics instilled clean ideals into the fight game. As the "abysmal brute," Denny has a role peculiarly fitted to his cleanminded, two-fisted personality and physical prowess. The story concerns a young giant raised in the backwoods to be a "white hope" and of how his innocence protects him against pugilistic crookedness and against the wiles of the world until he meets his mate and carries her off caveman fashion.

Henley and the production officials at Universal City spent much time selecting the cast for this picture. Mabel Julienne Scott plays the chief supporting role. Others in the cast include Charles French, Hayden Stevenson, David Torrance, George Stewart, Buddy Messinger, Craufurd Kent, Irene Haisman, Dorothea Wolbert, Julia Brown, Nell Craig, Will R. Walling, Tom McGuire, Harry Mann, Tom Kennedy, Noble Johnson and others.

In addition to the regular cast, the West Coast was combed for ring material to reproduce accurately the atmosphere of sporting circles. Nine well known prize fighters were added to the cast. Among them are Kid Wagner, Goat Lavin, Monty Farrell and Tom O'Brien, Jack Herrick, Al Norton, Leo Latlock and Pat Harmon.

The fight scenes are said to be even better than those in "The Leather Pushers" series.

Universal plans to release "The Abysmal Brute" early next month. It will be the fourth Universal-Jewel release for 1923, the first three having been "The Flirt," "The Flame of Life" and "Driven."

Prints of the new Jewel will get right of way in the Universal laboratory. It is planned to have prints in each Universal exchange well before April 1. By an advance drive of unusual proportions, Universal already has lined up all accessories for this feature, including press material, paper, slides, etc., so that the full weight of the exploitation department can be thrown immediately behind the first runs.

No definite information is available yet as to the New York release of the picture, but it is expected to take place at the earliest possible date after the arrival of the initial print from Universal City.

$1,000,000.00
TO LOAN
AGAINST COMPLETED MOTION PICTURE NEGATIVES.
RELEASE PRINTS FINANCED.
COMMERCIAL TRADERS CINEMA CORP.
128 WEST 52ND ST. NEW YORK

"Little Old New York" Will Soon Be Ready

Work on Marion Davies' next Cosmopolitan production, "Little Old New York," is nearing completion. With the filming of the street scenes in Ireland next week at the Jackson Studio and some which are to be taken aboard ship the week following the production will be practically finished. Work was begun about the middle of December. In spite of the fire which destroyed the stages at Cosmopolitan studios a few weeks ago the picture will be finished on schedule time. The Tilford studio on Forty-fourth street and Jackson studio in the Bronx have been used for the remaining scenes. The big Twenty-third Regiment Armory in Brooklyn was engaged for the filming of the street scenes, showing the Battery and Bowling Green as they were a century ago. This is the largest indoor set ever made in motion pictures.

In Patricia O'Day, the plucky little Irish girl who assumes the disguise of a boy in order to inherit a fortune, Miss Davies will have a role which bids fair to add new laurels to the fame she gained all over the country in "When Knighthood Was in Flower." The picture has been made on the same pretentious scale. Joseph Urban planned the settings, which reveal the quaint charm of New York as it was a century ago. Sidney Olcott directed. Luther Reed adapted the story to the screen from the successful stage play by Rida Johnson Young.

Cunningham Arrives

Jack Cunningham, who adapted Emerson Hough's "The Covered Wagon" for the screen, has arrived at the Paramount Eastern studio from the Coast with the script for Agnes Ayres' latest picture, which Wesley Ruggles will direct. The title of the picture has been changed from "Arms and the Girl" to "The Heart Raider."

"Masters of Men" Ready for Titling

The first prints of "Masters of Men," Vitagraph special production based on Morgan Robertson's great sea story, have arrived at the Brooklyn studios for final titling and editing. The executive officers of Vitagraph had known that the picture being made at the West Coast studios was an unusual one, but they were not prepared for the greatness of the production. It had been fully realized that Robertson's sea story was a masterpiece on the screen. The belief has been more than justified and those who have been permitted to see the early prints declare that it undoubtedly is one of the greatest pictures of the year.

"Masters of Men" is a picture with a punch from beginning to end, Vitagraph says. Telling the story of the mastery of a rebellious youth over himself, his school day fights, his rough treatment befor ethe mast, shanghaied on a sailing vessel, and the final moulding of his character in the navy, the action goes from one thrill to another.

Cullen Landis, as the boy who finds himself, is said to have done the finest work in his career, while Earle Williams, as Lieutenant Breen, his friend in need, is also said to have a role which perfectly fits his talents. Alice Calhoun and Wanda Hawley, with their opposite types of beauty, are also splendidly cast.

"Masters of Men" will be rushed for release as rapidly as good work will permit. All of the advertising units have been prepared and an extensive and intensive advertising campaign has been planned for the production. Vitagraph believes that in "Masters of Men" it has one of the most important productions in several years.

Four First Runs in Pittsburgh

During the week of March 12 two First National pictures, "Mighty Lak a Rose" and "Minnie," were being shown in four first run picture houses in Pittsburgh.

"Mighty Lak a Rose" was shown at both the Grand and the Liberty and "Minnie" played the State and the Regent Theatres.

Big Bookings Recorded by Hodkinson

Owing to the mounting success in which Glenn Hunter, in "Second Fiddle," is meeting throughout the country, word has been received whereby the Arcadia Theatre, Philadelphia, Pa., will run "Second Fiddle" early in April. The Arcadia is considered to be one of the best of the chain controlled by the Stanley Company of America. It is a beautiful house catering to the better class of Philadelphia trade and showing only the highest class productions. "Second Fiddle" is the first of the series of Film Guild productions to be released through the W. W. Hodkinson Corporation.

Other feature bookings to be announced is to the effect that Jake Louri of the Modern and Beacon Theatres in Boston, Mass., has signed for "Second Fiddle" and also the Victor Schertzinger Production's "Dollar Devils." Both features, according to the contract, have been booked for one week each and first run in that particular locality.

Says "Dr. Jack" Is a 100% Picture

After a six days' run of "Dr. Jack" at the Jewel Theatre, Hamilton, Ohio, President John A. Schwalm, of the Jewel Photoplay Company, owner of Greater Hamilton leading theatres, has given the Harold Lloyd comedy the highest possible rating for any picture. In a letter to Pathé, President Schwalm writes:

"Enclosed herewith you will find statement on 'Dr. Jack.'

"We are more than satisfied with the results of this picture. If ever there was a 100 per cent. picture, this is it. In the entire six days' run we did not have one adverse criticism. This is remarkable, as it is a rare entertainment that some one does not 'knock.' I thank you for the privilege of showing this remarkable picture."

Back from Location

After three weeks in Florida, some of the time on the sands at Palm Beach, but more in the swamp lands near Jupiter, where scenes were made for "Fog Bound," Dorothy Dalton and her Paramount company have returned to the Long Island studio to complete the picture. Those who worked in the South under the direction of Irvin V. Willat were David Powell, Maurice Costello, Martha Mansfield, William David, Warren Cook and Jack Richardson. "Fog Bound" was adapted by Paul Dickey from a short story by Jack Bechdolt.

Gertrude Astor Back

Gertrude Astor has returned to her work in Thomas Meighan's latest Paramount picture, "The Ne'er-Do-Well," now in production at the company's Long Island studio, after an illness of two weeks. She barely missed pneumonia.

Novelties Supplied for "Safety Last"

The quantity of novelties supplied by Pathé to exploit "Safety Last," judged by their use in connection with the distribution of other important productions, it is estimated, will total not less than five million copies of the ten sepate articles on the list. From the exhibitor viewpoint, Pathé reports, the forthcoming Harold Lloyd feature comedy lends itself admirably to this sort of exploitation, and the usual consumption of novelties will be increased accordingly.

For the convenience of exhibitors who have not yet seen samples, these "Safety Last" novelties are here described:

Novelty No. 1—A herald done in flaming red, with four sides and with space for the exhibtor's imprint; a selling idea, with a laugh back of it.

Novelty No. 2—A circular window card, also in flaming red, 13 inches in diameter. Also adapted to hang in lobby and on door knobs. Carries photograph of Harold Lloyd and on the back the slogan: "Laughter first, Safety Last." Arranged to tie up with "Safety First" campaigns throughout the country.

Novelty No. 3—Wooden stanchions five feet high to support stanchion cards—for lobby and sidewalk displays and tie-ups with traffic policemen.

Novelty No. 4—Stanchion cards, much like circular window card, but of heavier stock, to provide firm attachment in slit at top of stanchion.

Novelty No. 5—Three-inch circular flaming red throwaway, with small hole for stringing, may be given out at box office during week before "Safety Last" engagement.

These will be used in tie-ups with shops that sell various safety articles, as razors, matches, shoes, etc.

Novelty No. 6—Red balloon with white imprint of Harold Lloyd's head with slogans. Used as giveaways week before engagement; blown up and hung in lobby with red window cards; prime attraction for the kids.

Novelty No. 7—Handkerchiefs carrying the line: "Dry your tears of laughter when you cry for joy at Harold Lloyd in 'Safety Last.'" With exhibitor's imprint, used for advance ballyhoo. An important feature is that ink of handkerchief easly washes out.

Novelty No. 8—Small circular savings bank, carrying out flaming red disc idea, bearing on front the line: "He who saves first, laughs last. Laugh first and last with Harold Lloyd in 'Safety Last.'" On one side a lithographed head of Lloyd. An exploitation idea of exceptional value, as many local savings banks will add an amount equal to that in the little bank offered for deposit in opening a savings account.

Novelty No. 9—Half-sheet for sniping, carrying a flaming red ball with slogan and appropriate announcement matter.

Novelty No. 10—Two 40 by 60 upright oil paintings, each in gold frame and box for shipping, representing Harold Lloyd in "Safety Last" scenes, for lobby use by arrangement with Pathé Branch Exchanges.

The foregoing are, of course, in addition to the Pathé stock of standard Harold Lloyd novelties, as goggles, photographs, etc.

Lichtman's April Release Is Listed

"Daughters of the Rich," Edgar Saltus' famous novel, now in its second week of production at the Schulberg Studios, will be released by the Al Lichtman Corporation on April 22, as the eighth Preferred Picture on their program. The feature, which has been announced by B. P. Schulberg to be the most ambitious undertaking of his organization, is being directed by Gasnier. Every effort is being made by this director in respect to lavish backgrounds and extravagant mounting.

The preliminary scenes of the picture have already been filmed and the company is preparing for the photographing of several spectacular sequences for which an extra staff of carpenters and studio workers is arranging huge interiors.

Schulberg has engaged an exceptionally fine cast in order that the feature may be notable in every possible respect. It includes Gaston Glass and Ethel Shannon, two of his signed players, as well as Stuart Holmes, Ruth Clifford and Marjorie Daw. The early release has been decided on so that this special production may be included in the first series Schulberg has offered to exhibitors through Al Lichtman.

Hamilton to Play Opposite Ayres

Mahlon Hamilton, who has appeared as leading man for several Paramount stars during the past two years and who recently arrived in New York from the Coast, has been engaged to play opposite Agnes Ayres in "The Heart Raider," an adaptation of Harry Durant's play, "Arms and the Girl," which will be started at a Florida location this week under the direction of Wesley Ruggles. Following that picture he will play opposite Bebe Daniels in "Bluff," also under Ruggles' direction.

Robertson Finishes 1st National Film

Richard Barthelmess has finished the Inspiration picture, "The Bright Shawl," under the direction of John S. Robertson and by First National. "The Bright Shawl" is different in story from anything in which Barthelmess has appeared so far. It is a tale of romance and intrigue in Cuba about the time of the Cuban rebellion and was adapted from Joseph Hergesheimer's widely read book by Edmund Goulding, who also adapted "Tol'able David," another Hergesheimer story in which Barthelmess starred and which was awarded the gold medal as the best picture of 1921 by the readers of Photoplay Magazine.

In the cast with Barthelmess are Dorothy Gish, who essays the role of a vamp for the first time in her career; Mary Astor, William H. Powell, Jetta Goudal, Anders Randolf, Luis Alberni, George Humbert, George Beranger, E. C. Robinson and Frederick Bezerril. The exterior and some of the interior scenes were made in Cuba.

Praises "Dr. Jack" Highly

Emphatic in terms and vivid with epigram, the Chicago Tribune review of "Dr. Jack," signed by Mae Tinee, places Harold Lloyd on the summit of all achievement in screen comedy. In the course of an extended article Miss Tinee writes:

"It's a funny picture! It's a clever picture! It will put the skids under Lugubrious Blue and send Little Joe Worry for a high dive off suicide bridge. It is neat, snappy, fast, appealing comedy in which Harold Lloyd leaps to a place on the platform with Charles Chaplin. He's been on the steps leading up to the platform for a long time. Now he's there, standing side by side, figuratively speaking, sipping from the same glass . . .

"And, finally, in 'Dr. Jack' Harold Lloyd proves himself a supercomedian, in that he insistently appeals to the sympathies as well as the risibilities. He keeps you laughing AT him, but rooting FOR him."

Duncan Engages Weed

"Bill" Duncan, who is completing a thrilling western drama in which he and Edith Johnson will star, engaged one of his oldest friends for the cast. Frank Weed was Bill's trainer when Duncan began making pictures; he put the Vitagraph star through setting up exercises, boxing, footwork and arranged his diet. It kept the actor fit and rugged and Duncan has since followed Weed's rules religiously. Weed went into pictures himself later and now plays an important part in the new western.

Exhibitors!
Read Pages 436 to 442.

Hodkinson Offers All-Canadian Film

A new storehouse has been tapped in the production of worth while pictures, their locale being the Canadian wilds. Pictures have been produced using the theme of the Northwest mounted police, and stories laid in Alaska and the Yukon, but according to Mr. Shipman, Canada offers a veritable bonanza for the production of pictures, the surface of which has as yet been barely scratched.

It has remained for Ernest Shipman, a Canadian by birth, to produce the first all-Canadian picture, "The Man from Glengarry," which is being distributed by the W. W. Hodkinson Corporation. The author, Ralph Connor, is a Canadian; the producer, Ernest Shipman, was born in Ottawa; Henry MacRae was born in Glengarry County; the Ottawa Film Productions, Limited, financed the production, and every scene was made in Ottawa and vicinity; not only that, but the picture was cut, printed, developed and finished in Canada, so that from the beginning to end it is wholly a Canadian product.

Among other productions from the pen of the beloved Canadian author, Ralph Connor (the Rev. Sir Charles W. Gordon, D. D.), which Mr. Shipman has produced and which are now playing with tremendous success are "The Sky Pilot," "God's Crucible," "Cameron of the Royal Mounted."

Other pictures which will soon be released are "Glengarry Schooldays," from the pen of Ralph Connor, and "The Rapids," by Alan Sullivan, both entirely Canadian products. It is understood that Mr. Shipman is now working on several other pictures of like character.

Mr. Shipman has not been content to take famous Canadian manuscripts and transport them to a foreign studio for filming against a background of makeshift and incongruous scenery. On the contrary, he has made his pictures amidst the scenes and the people which inspired the writers. In these super-productions he has given to the world true, vital and interesting pictures of Canadian life. He believes that it is struggles and passions and achievements of these people of the Canadian wilds that the world wants to see in pictures. All his pictures have the flavor of Canadian environment.

Realizing the widespread demand for these wholesome and vital pictures of the great outdoors, the W. W. Hodkinson Corporation, in keeping with their policy of giving the exhibitor worth while attractions, have arranged with Mr. Shipman to distribute these productions, the first of which, "The Man from Glengarry," will be released March 25. Following this "The Rapids" and "Glengarry Schooldays" will have their showing under the Hodkinson banner.

"Driven" Is Booked Solidly in New York

"Driven," the Charles Brabin production being released as a Universal-Jewel picture, and which recently closed a succesful premiere at the Criterion Theatre, New York, bids fair, says Universal, to rival "The Flirt," Hobart Henley's popular Universal-Jewel, now taking the country by storm, it is reported. "Driven" is getting much newspaper comment and praise and rapidly is building itself a reputation as a sterling box office success, it is said.

Immediately following its success at the Criterion, it was booked by two of the leading circuits in the New York Metropolitan area for early showings at a score or more of high-class houses, the Universal sales department announces. These circuits are the U. B. O. circuit, embracing all the Keith, Moss and Proctor theatres; and the Fabian circuit in New Jersey, embracing leading first-run theatres in northern New Jersey. "Driven" follows closely on the heels of "The Flirt," in the Jersey houses, where the Henley picture now is breaking box-office records, reports say.

Loew also contracted for "Driven" for a number of his houses, the Big "U" Exchange reports. It will be shown in Loew's New York, Circle, 83d Street, 86th Street, and Brevoort Theatres.

Advance bookings on "Driven" from independent houses in the New York territory already have reached such a volume that the Universal sales executives predict for the picture an overwhelming reputation as a breaker of box-office records. There is no doubt, they feel, that the unusual newspaper publicity and praise received by the picture from all New York reviewers has done much to creat a strong patron demand for the picture.

The production received added publicity when selected as an "exceptional photoplay" by the Exceptional Photoplay Committee of the National Board of Review, and when shown by that committee at an invitation showing in the Town Hall, New York City.

"3 Jumps Ahead" for Release March 19

The Tom Mix Western, "Three Jumps Ahead," is the only release for the week of March 19 by Fox Film Corporation.

Jack Ford, who directed the picture, also is the author of the story.

In "Three Jumps Ahead" Mix leaps on horseback across a canyon twenty feet wide and ninety feet deep, thus accomplishing what, Fox says, is probably one of the most hazardous tricks ever undertaken for the screen.

In the picture, which is built around a band of cattle rustlers, Mix is pursuing the leader of the band. He has to jump his horse across the chasm after a bridge has been destroyed in order to overtake him.

"Jazzmania" Is Best Film Says Exhibitor

"I consider 'Jazzmania' the only 100 per cent. picture ever produced. It is without a doubt the highest-powered piece of film entertainment ever made."

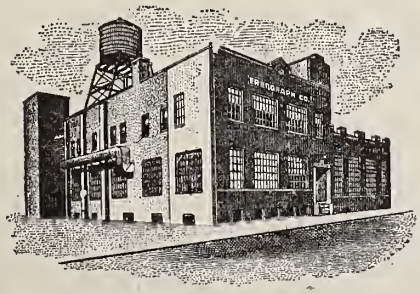
The foregoing is extracted from a telegram sent to the home offices of Metro Pictures Corporation, distributors of Robert Z. Leonard's presentation of Mae Murray in "Jazzmania," by Ross D. Rogers, manager of the Mission Theatre, Amarillo, Texas, who "did all the business we could possibly take care of" during his presentation of the film.

Mr. Rogers's complete wire read further: "I have been an exhibitor for twelve years and have either played or have seen practically every picture of importance ever made. You are to be congratulated on producing pictures like this, and the thanks of every exhibitor should be manifested to Robert Leonard, the director, and to Mae Murray, the star.

"Shadows" Closes Sucessful Run

"Shadows," the Lichtman release featuring Lon Chaney, recently, it is reported, closed an exceptionally successful run at the Metropolitan Theatre in Atlanta, partly due, it is said, to the hearty endorsement it received from the Better Films Committee of that city.

LUDWIG G.B.ERB,
PRESIDENT



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Preferred Will Release Soon Last of a Series of Big Pictures

B. P. Schulberg announced this week that Preferred Pictures will release in the not too far distant future the final of the series of four pictures, "Rich Men's Wives," "Poor Men's Wives," "Daughters of the Rich," and "Daughters of the Poor."

About a year ago when Schulberg mapped out his production program for the first twelve months through the Al Lichtman Corporation, he had in mind the making of this series of companion pictures as one of the salient innovations of the Preferred output. These four pictures he planned to make the most pretentious of his first releases if exhibitors were receptive to them. The idea underlying their production was to give the public not only special features of the highest quality in picture making, but to present to them in an interesting fashion stories setting forth present day problems.

Schulberg determined to try out the first series to discover the reactions of the exhibitor and his patrons with the purchase of "Rich Men's Wives" and "Poor Men's Wives," written by Frank Dazey and Agnes Christine Johnston as screen originals. The Schulberg-Lichtman combination was launched with the release of the former to which Gasnier had been assigned as director, and an unusual cast including Claire Windsor, House Peters, Gaston Glass, Myrtle Stedman and Rosemary Theby was added. "Rich Men's Wives" was so enthusiastically received as to make it one of the outstanding successes of the past year.

Exhibitors requested the early release of the second story to follow it up, and Gasnier was naturally commissioned to make it. "Poor Men's Wives," featuring Barbara La Marr, David Butler, Betty Francisco and Zasu Pitts, had its premier recently at the Criterion in New York and is now making record breaking first runs throughout the country.

The success of these first pictures has assured Schulberg of the feasibility of his plan and Gasnier is now busy completing "Daughters of the Rich," based on Edgar Saltus' widely read novel. Gaston Glass, Ruth Clifford, Ethel Shannon, Marjorie Daw and Stuart Holmes are in the cast. Schulberg and Lichtman predict that this will be the greatest money-maker yet turned out by their organization. "Daughters of the Rich" will be released through Al Lichtman Exchanges on April 22 as one of the first eight Preferred Pictures.

The fourth of this series, "Daughters of the Poor," will follow later in the season. This will also be a Gasner production and will follow the general policy that has governed the making of the first pictures—pretentious production qualities, a strong story, a cast of players of first rank popularity and a theme along lines that contrast with "Daughters of the Rich." It will be handled, however, as an entirely different plot, just as "Poor Men's Wives" followed "Rich Men's Wives" as a separate story completing its general idea.

"Down to the Sea in Ships" Is Breaking Cameo House Records

What has proved to be a complete surprise to the motion picture industry and in the estimation of the Hodkinson officials a sure sign of success is the actual box office statement for the first two weeks in which Elmer Clifton's production, "Down to the Sea in Ships," has been showing to capacity audiences at the Cameo Theatre, New York, N. Y.

According to the actual box office statement, the gross for the first week was $11,490.75. This is, it is claimed, the greatest record of receipts ever made in the Cameo and is all the more surprising when it is considered that there are only 539 seats in the house with a price of 75 cents in the evening and 55 cents in the afternoon. Eight shows are given daily in order to accommodate the vast throngs that stood in line for hours waiting for admittance.

The second week showed a gross of $8,197, this also, it is said, breaking all house and attendance records for the Cameo. The third week will equal if not surpass that of the second week, according to reports.

This unusual gross for the Cameo Theatre was not only a surprise to the trade in general but to the theatre itself. According to the management, they never knew that the Cameo could draw to such capacity as done by "Down to the Sea in Ships."

The strongest point of advertising which this production has received during its appearance at the Cameo has been the word of mouth advertising of those that had already seen the production. This effect has been noticeable at every performance. People came to see the production on the strength of their friend's recommendation.

Special newspaper advertising in all of the New York dailies was carried during the run of this production. Large signs on Broadway announced the fact to the millions traversing the main thoroughfare. Special window tie-ups and posters were used throughout the city together with novel decorations in the front of the theatre.

The newspaper critics and trade critics were loud in their praise for this romance of old whaling days. "Down to the Sea in Ships" is scheduled for an indefinite run.

"Othello" Still Gets Praise from Critics

When Hugo Riesenfeld rebooked "Othello," the big Shakespearean production which Ben Blumenthal and David P. Howells produced abroad, to go into the Rivoli Theatre, immediately following its two weeks' run at the Criterion Theatre, a new record was made for independent picture presentation on Broadway.

"Othello" is the first independent picture to move from one Paramount house into another, it is claimed. Its three weeks' run on Broadway will probably stand as an unbroken record for a long time to come.

"Othello" continues to draw down laudatory editorial comment from newspapers in all sections of the country. The majority of the larger publications are supplied with motion picture news by their New York correspondents, and reviews on the unusual Shakespearean production have been of a very flattering nature. Emil Jannings is not the only object of their praise. Werner Kraus, as Iago, is credited with giving a very unusual interpretation to this role, his fantastic characterization helping materially to add the needed touch of humor to the tragic story.

Editors have hailed the arrival of Shakespeare on the screen with acclamation. The fact that the National Board of Review has picked "Othello" as a film "worth watching for," has further enhanced the value of the extraordinary welcome the press has given Mr. Blumenthal and Mr. Howells' venture.

EXHIBITORS!
Be Sure to Read
Pages 436 to 442

Tully Preparing to Shoot "Trilby"

Some of the work Richard Walton Tully did in Paris for his forthcoming First National production of "Trilby" is coming to light in the news from Los Angeles, where Tully is making elaborate preparations for the actual "shooting" of this famous Du Maurier classic. At the Cirque de Medrano he filmed 4,000 persons in the costumes of the period of which Du Maurier wrote. He brought back several thousand feet of negative.

"I found," said Mr. Tully, "that a large amount of research work was necessary to get the real faithfulness of detail. Many of the names of the historic spots had been changed but by perseverance I found out what they had been formerly."

Mayor Rolph Liked "Suzanna"

Declaring that he had been thoroughly entertained by Mack Sennett's newest comedy drama, "Suzanna," an Allied Producers and Distributors Corporation release, starring Mabel Normand, Mayor James S. Rolph, Jr., of San Francisco, wrote to Mr. Sennett in part as follows:

"I was greatly interested in this production and thoroughly entertained by it, enjoying particularly the touches of life in early California which this theme so cleverly portrays."

Svend Gade Engaged as Art Director

Mary Pickford has engaged Svend Gade as art director for her forthcoming photoplay production, yet to be definitely titled.

Svend Gade's decorations and productions upon the speaking stage have won him high regard abroad and also in this country, and his work for the screen as producer overseas has set him in an exalted niche among patrons of the celluloid in Scandinavia and Continental Europe.

"Me and My Gal" Making a Hit

"Me and My Gal," the Welsh-Pearson production made in England in which Betty Balfour stars for American Releasing, has met with pronounced success in Canada, according to reports.

The picture played two weeks at the Allen Downtown Theatre, Toronto, following which it played The Allen, Montreal; Regent, Ottawa, and The Capitol, Hamilton. In Montreal big business attended the presentation, it is said.

"The Grail" Finished

"The Grail," George Scarborough's story for Dustin Farnum, has been completed at the Fox West Coast studios. It was directed by Colin Campbell. Charles Kenyon, the well-known dramatist and scenario writer, did the screen version.

New Sennett Comedy Handled by Allied

Announcement is made of the early release through Allied Producers and Distributors Corporation of a new Mack Sennett-Ben Turpin feature length comedy entitled "The Shriek of Araby."

As the title implies, this five-reel picture is a burlesque, and that it is screamingly farcical also is implied in the names of the producer and the star. Co-starring with Ben Turpin is Miss Kathryn McGuire, who has long been a member of the Sennett organization, but only recently lifted into stardom.

Both Mr. Sennett and the celebrated angle-eyed comedian declare in most emphatic terms that "The Shriek of Araby" is the best thing they've ever done, and the fact that it is real comedy, with five reels of roars, is attested by the fact "The Shriek of Araby" is still turning crowds away after running four weeks to capacity business at the Symphony Theatre, Los Angeles, where it was given its first showing. "The only reason 'The Shriek of Araby' doesn't do a bigger business at the Symphony," said Mack Sennett in a telegram to E. M. Asher, his New York representative, "is because the theatre isn't any bigger."

"The Shriek of Araby" was made from Mr. Sennett's own story and under his personal supervision, with F. Richard Jones as the director; Homer Scott and Bob Walters at the camera, and Allen McNeil as film editor. Others in the cast with Ben Turpin and Kathryn McGuire are George Cooper, Ray Grey, Louis Fronde and Dick Sutherland.

The picture has exceptional exploitation possibilities from the exhibitor's standpoint.

"Robin Hood" Near $300,000 Mark at Grauman's

So far as a careful search of records discloses, the case of Sid Grauman's Hollywood Egyptian Theatre and "Douglas Fairbanks in Robin Hood" has had no parallel in the history of the motion picture industry.

Mr. Grauman opened his new Hollywood theatre with this United Artists release, the showing being also the world premiere for Douglas Fairbanks' sensationally successful photoplay feature. On March 11, the end of the twenty-third week of the "Douglas Fairbanks in Robin Hood" engagement, the picture grossed $9,135, and showed a total gross for the run up to date of $291,478.58, having played to a total of 294,133 paid admissions, according to a telegram just received by Hiram Abrams, president of United Artists Corporation, from E. D. Shanks, auditor of the Douglas Fairbanks organization.

So far as records are concerned, there is shown no other instance of any theatre ever having played for twenty-three weeks the feature with which the house was opened for the public, or of any new house grossing right up to the $300,000 figure in twenty-three weeks.

And the end is not yet, for there is no indication so far of Mr. Grauman bringing the engagement of this Fairbanks picture to an early termination.

"Records may come and records may go, but I believe this one will stand forever," is the statement of Mr. Grauman of the run of this picture, which so far presents in all sections of the country an unbroken record of broken records.

Paramount Has Big Scenario Department

With five productions under way at the Paramount Long Island studio and preparations being made for many more, the scenario department, under the direction of E. Lloyd Sheldon, chief production editor, now has twelve writers, the largest number since the studio was reopened several months ago. Out of the number eight are ex-newspaper writers.

Mr. Sheldon, whose latest work for the screen was the adaptation of Edith Wharton's novel, "The Glimpses of the Moon," worked on the New York Globe, New York World, New York American and was Washington correspondent for the New York American several years ago. Others who formerly wrote for newspapers are Jack Cunningham, who is preparing "The Heart Raider" for the screen; Albert Shelby LeVino, now engaged in adapting "Bluff;" Benjamin de Casseres, J. Clarkson Miller, at present writing the script for Dorothy Dalton's next picture; Peter Milne, Sonya Levien and Ed Sullivan.

Other new writers in the scenario department who have been connected with newspapers at some time in their career are John Lynch, who recently adapted "The Enemies of Women" for the screen, and who is now at work on the script for "Lawful Larceny;" Pauline Forney, who is at present in Florida with "The Exciters" company; Paul Dickey, author of "The Misleading Lady," "The Broken Wing" and "The Ghost Breaker," and who has just written the script for Dorothy Dalton's latest picture, "Fog Bound," and Paul Sloane, a veteran picture writer, who wrote the scenarios for "Over the Hill," "If Winter Comes" and scores of other pictures.

Banff Locations for Producing "Snowblind"

What in many respects is expected to be the most thrilling motion picture ever woven around life in the North woods is that which the Cosmopolitan Corporation will make from the Arthur Stringer story, "Snowblind," work on which was started this week when a specially selected company left for Banff.

Three-quarters of the film will be made in the open and the company will be on location around Banff and Lake Louise for at least six weeks. Scenes will also be "shot" in and near Quebec and Montreal. "Snowblind" entails a number of strikingly dramatic moments, all of which will be transmitted to the screen in their every detail. Among the spectacular scenes which will be filmed near Banff is the burning of a Canadian settlement, and the Cosmopolitan Corporation intends sparing no expense in making this the most realistic fire ever "shot" before the camera. A thrilling aeroplane dash over the ice-covered terrain and a magnificent reproduction of a mid-winter carnival are said to be other high spots in the making of "Snowblind."

In picturizing the stirring story by Arthur Stringer, the Cosmopolitan Corporation has assembled a brilliant cast of players, all of which are now on location in Canada. Lionel Barrymore and Seena Owen are featured in the new Cosmopolitan picture.

Others in the cast of "Snowblind" are Gustave von Seyffertitz, who created the role of the fortune teller in "When Knighthood Was in Flower"; Louis Wolheim, of "Hairy Ape" fame; Paul Panzer, Walter Miller, Dan Red Eagle, Francis Red Eagle, Louis Deer, Jack Johnston and Albert James. E. H. Griffith, who recently finished work on "The Go Getter," a Cosmopolitan picturization of a Peter B. Kyne story, will direct the picture. Bayard Veiller adapted the story to the screen.

Distinctive Busy on a Big Schedule

Since the announcement of the first two 1923 feature productions of Distinctive Pictures Corporation — "Backbone" and "The Ragged Edge"—Arthur S. Friend and Henry M. Hobart have been busy on the development of the full schedule for the year, a schedule which calls for a round dozen big pictures. The most recent acquisition was made last week when Sir Gilbert Parker, author of "Seats of the Mighty" and "The Right of Way," sold to Distinctive his celebrated novel, "The Weavers," a tale of the Egypt of fifty years ago.

Work has already been begun on "The Steadfast Heart," by Clarence Budington Kelland, author of "Backbone." This story is based on a serial now running in Collier's Weekly.

Another on the Distinctive list is "Two Can Play," by Gerald Mygatt. The story deals with the whim of a wealthy man who does not wish his niece to marry a "lounge lizard" obviously unsuited to her tastes and desires.

The sixth of the list is "The Green Goddess," the William Archer melodrama which George Arliss has been using on a successful tour of the country after the long run in New York.

Big Campaign Put on for Fairbanks Film

The engagement of "Douglas Fairbanks in Robin Hood" at the Eastman Theatre, Rochester, N. Y., beginning March 4, called forth unusual preparations testifying to the importance of this United Artists release. Much curiosity had developed in Rochester as to when and where this picture would be shown in that city. This curiosity was answered by an early advance announcement of the play date at Eastman.

A press campaign conducted by Fred T. Harris of the Eastman staff brought heavy newspaper attention to the coming of the feature. In the line of exploitation a great deal more than the ordinary representation was obtained all through the city. A window display showing of big proportions was obtained, talking machine dealers and United Cigar Stores co-operating 100 per cent., while department stores displayed an almost equal degree of interest.

First National Business "Fine" as Big Productions Get Long Runs

That business is better than ever for good pictures is the belief of the officials of Associated First National based on reports coming in from the branch offices telling of the extra long runs that exhibitors are requesting on the "big First Nationals."

Pictures like Smilin' Through, The Eternal Flame, Voice of the Minaret, Oliver Twist, Lorna Doone, The Hottentot, Dangerous Age, Brawn of the North are being given double time by exhibitors. Split weeks are being carried into full weeks and week runs are being extended into two-week runs.

First National officials believe that these facts point to the truth that the public is more interested than ever in pictures—if the pictures have the appeal, and the belief is that the pictures now being made in California and the East are being made in a bigger way and that the outlook for the box office possibilities of these pictures was never better.

Take the city of Hartford for instance. The Princess Theatre there, with a policy of changing every week, held Smilin' Through, Eternal Flame, Voice from the Minaret, East Is West, Oliver Twist for two weeks each.

At the Allen Theatre in Toronto both Oliver Twist, Eternal Flame and East Is West were held over for an extra week each. And in other Allen theatres in Toronto and St. Catherines these pictures were given six days' showings instead of three. The Dangerous Age at Allen Bloor in Toronto was shown for six days instead of the usual three. Out in Oxford, Ohio, the Oxford Theatre held Oliver Twist over for six days instead of the usual three. It was the first time in the history of the Oxford that a picture played over three days.

"Kindred of the Dust," booked originally for three days at the Sigma Theatre, Lima, Ohio, was held over for five days, and on the sixth so many telephone inquiries were received that the manager is planning a return engagement of two days.

At the Capitol Theatre, Cincinnati, where the policy is one week, the demand for the picture was so great that it was carried for another week at the Strand, which is also a first run house, and after that Oliver played four days at the Family Theatre.

The Walnut Theatre, Cincinnati, was forced to break its "one week only" policy for The Voice of the Minaret, which was held for two weeks and was the first picture to play that long there this season.

Up in the Wisconsin territory, in Fond du Lac, Janesville, Beloit, Marinette, Wausau, Wisconsin Rapids, Racine, Green Bay, Kenosha, Marshfield, Appleton, Stevens Point, Sheboygan the managers gave extended runs on the big productions, all going over the usually allotted two, three or four day "policy plans" of the houses.

The Mary Anderson Theatre in Louisville played both The Voice of the Minaret and Oliver Twist two weeks instead of one, and the National, in Louisville, showed Lorna Doone for seven days instead of four.

The Kinema in Los Angeles played Brawn of the North for two weeks and this picture went immediately to the Alhambra, where it remained for another two weeks. The Kinema also played East Is West, Oliver Twist, Omar the Tentmaker and other First Nationals two weeks instead of the customary one.

The Stillman Theatre, Cleveland, also broke its one week policy by holding The Eternal Flame over for two weeks.

The Rivoli Theatre, Baltimore, began the year with The Hottentot and played to record business and held the picture for a second week, and apparently the talk about the picture was so widespread that patrons called up during the third week to ask "Is The Hottentot still being shown at your theatre?"

The Strand, New York, broke its policy rule to hold Oliver Twist a second week.

Sells 36 Pictures

Associated First National has closed a contract with the Globe Cinema Co. of Calcutta, India, for the distribution of thirty-six pictures in the territory of India, Burma and Ceylon.

See Pola Negri in "Bella Donna"

Pola Negri's first American picture, "Bella Donna," produced for Paramount by George Fitzmaurice at the Lasky studio, Hollywood, was shown for the first time to the Famous Players-Lasky home office executives Wednesday morning and was received with the utmost enthusiasm.

The Polish star, the Paramount executives say, for the first time given a splendid modern story, magnificent gowns and settings such as are characteristic of the best American productions, is revealed in new splendor and will take the American public by storm. Enthusiastic praise was also given the faultless direction of Mr. Fitzmaurice and the skilful adaptation of Robert Hichens' novel by Ouida Bergere.

"Bella Donna" was given its world premiere at Grauman's Rialto Theatre, Los Angeles, Tuesday, following which Sid Grauman wired the Paramount home office as follows:

"'Bella Donna,' starring Pola Negri, opened today to the biggest crowds in the history of the Rialto. I doubt if any picture ever attracted the tremendous attendance that this production did. Fully fifteen thousand people blocked the streets, it being totally impossible to control crowds. 'Bella Donna' is a picture Famous Players can be proud of."

"Bella Donna" is scheduled for its first presentation in New York at the Rivoli Theatre April 8.

"The Covered Wagon" Premiere Follows Stupendous Campaign

Most elaborate preparations have been made by Hugo Riesenfeld for the engagement of James Cruze's Paramount production, "The Covered Wagon," at the Criterion Theatre. The house was temporarily closed last Saturday night and immediately a small army of cleaners, interior decorators and carpenters took possession and have been working all week transforming the interior for the premiere performance Friday night.

Last Sunday evening a preview of the picture version of Emerson Hough's novel of the settling of the West was given in the ball room of the Plaza Hotel for the benefit of the New York Maternity Center and the American Fund for Devastated France, the performance being under the auspices of the Film Mutual Benefit Bureau. Fifteen hundred society people were present and received the picture with frequent and enthusiastic applause. Members of the Junior League, attired in appropriate costume, acted as ushers.

Dr. Riesenfeld has personally arranged the musical score for the picture and with his associates has spent several weeks in perfecting the plans for the Criterion presentation. A prologue in which will be presented the songs of 1849 will precede the film. To the New York Public Library Dr. Riesenfeld and Paramount are indebted for the use of copies of some twelve or fourteen songs, all of which were popular in the middle of the last century but have long since been out of print. These songs not only will be sung in the prologue but have been worked into the accompaniment of the picture.

Few film productions have ever been given a campaign of advance exploitation and publicity that approached that given "The Covered Wagon" by Paramount. For months, under the supervision of John C. Flinn and with the cooperation of the entire Paramount publicity staff, "The Covered Wagon" has been kept constantly before the American public. The result has been that practically every rotogravure supplement in the country has carried stills from the picture or location scenes, while the amount of black and white space given over to photographs and text matter runs into hundreds of pages.

On Thursday evening, over the radio from Station WEAF, of the American Telephone & Telegraph Company, in New York, Jesse L. Lasky, Jr., recounted to Boy Scouts and thousands of other radio fans his experience with Indians and plainsmen while on location in Utah and Nevada with Director Cruze and his company. The subject of this original talk given by the young son of the Famous Players-Lasky vice-president was "Scouting With 'The Covered Wagon,'" and one of his interested audience was Mr. Lasky himself, who "listened in" on a receiver specially installed in the office of the Criterion, while the final dress rehearsal of the performance was going on.

When the bright lights of the White Way are turned on Friday night, March 16, they will reveal on the Criterion one of the most unique electric signs that ever blazed forth on Broadway. On the front of the theatre has been constructed the incandescent outline of a huge covered wagon fording a stream, the water effect being produced with startling realism. On the 44th street side the rear of a covered wagon is reproduced. The big Broadway sign similates one of the big scenes of the picture, that of the fording of the Kaw River.

Sills to Support Priscilla Dean

According to a wire just received at the Universal home office from Universal City, Milton Sills, the leading man, has been engaged to support Priscilla Dean, Universal's Jewel star, in her next picture.

This will be Sills' first work under the Universal banner. He is one of the few popular players in the industry who did not start with or who has not worked at one time or another in Universal pictures.

The title of the new Dean picture is "Fire and Ashes." It is being adapted to the screen by Marian Jackson from an original story by Evelyn Campbell.

"Fire and Ashes" will be one of Universal's early 1924 Jewels, according to present indications. The 1923 list of Jewel releases long has been filled and all but one of them are either finished or in production. The only 1923 Jewel not yet started is "A Lady of Quality," which will star Virginia Valli, and which will be put under way as soon as she completes her current picture, "Up the Ladder."

Baird Special Has Big Appeal For Women

Exhibitors on the lookout for pictures that appeal primarily to women, and which, therefore, are destined to boost their matinee business, should welcome "Is Divorce a Failure?"—the first of the Leah Baird 1923 Specials, which Associated Exhibitors is releasing March 18th. In the last few years Miss Baird has gained a reputation as an author almost rivaling her popularity on the screen, and a considerable part of the skill shown in her writing is born of her remarkable understanding of woman, her yearnings and her outlook of life generally.

"Women are more theatrical than men," Miss Baird said in a recent interview. "They have an insatiable craving for thrills. The most normal-minded of them betrays at times a desire to kick over the traces, to throw off the shackles of convention. The gilded cage may and does become as irksome as the prison cell. It is the moral monotony of their lives that drives many women to contemplate divorce.

"I named my new picture 'Is Divorce a Failure?' because the heroine simply couldn't bring herself to believe she was happy until she had gone to Reno. After that so many things happened to her that the title suggested itself. Carol Lockwood, the central figure in the story, unwittingly allowed herself to develop an unhealthful mental condition, and to correct this state of mind I considered it necessary to put her through a series of appalling experiences. Sensations and thrills were necessary to teach her her lesson, and I gave her these in generous doses. They are the only sure cure for selfishness and theatricalism resulting from autosuggestion on the part of the individual, and the story purposely avoids giving a more definite motive for Carol's divorce."

In "Is Divorce a Failure?" the sensations and thrills which finally convince the divorcee that married life is not always the worst state of human existence are not known to that character alone, but are shared by all the onlookers. They are high-lights in a logical story, and, aside from appealing to the womenfolk, are so realistically enacted, according to reports, as to hold the interest of everybody. Marvelous exteriors are said to be shown in this uncommon photoplay, and, with the popular featured player supported by an excellent cast and the direction in the hands of Wallace Worsley, Associated Exhibitors is predicting a big success for the picture.

Speeches in Variety Marked the Luncheon

The fortnightly lunch of the sales force of the Fox Film Exchange, known as the Rosenbluh family of salesmen, held Saturday afternoon last at the Army and Navy Club, took the form of a farewell to two members of what has become in the last year a close circle of real business friends. Louis Rosenbluh, the "father" of the family, presided and as usual sat among his "boys" who threw off restraint and told all they knew about each other.

"Paderewski" Markowitz played with his usual "virtuoso" skill during the afternoon, bringing tears to the eyes of Adolph Weiss by his masterly rendition of "Tannebaum," the latter so far forgetting the presence of his English and French companions as to make a wistful appreciative speech in exquisite German which was replied to by Mr. Muller in choice Bronx Bavarian.

Not to be bluffed, Sergeant Idson, formerly of Tsarkoe-Selo, added some lengthy encomiums in his choicest Slav, which constrained Frank Walsh, the toastmaster, to introduce the "talkers" in Erse, which is the purest Irish and cannot be spoken with a brogue. When Nat Furst attempted to sound a few dulcet notes in Brooklyn Yiddish, Izzy Schmertz burned his tongue by absent-mindedly putting the wrong end of his cigarette in his mouth and with tears in his eyes begged his "brothers" to try to speak plain American. This was a keen disappointment to Leo Juskowitz, who had prepared a clever address in Hungarian telling how fine a "Magyar Film Kiraly" the boss was.

When it was decided to tell the truth in English, Gus Muller prefaced his remarks and thanks for a silver cigarette case presented him as a memento, with a brilliant display of digital skill as a "jazz" exponent on the Steinway.

Everybody admitted he could have played the selections just as well upon a Wurlitzer, but then we were in the Army and Navy Club, where the Army tenors challenge daily the Navy bassos and like to have a piano that reminds them of the days of "Stein on the table and a good song floating by."

The good things provided in the way of "jazz," talk, song, and the Schmertz prescription for aiding digestion before and after meals, would take a page and a half to tell, and which if were added "Boss" Rosenbluh's heart to heart talk, another half page of space would not do the happy occasion justice.

Among those present were I. J. Schmertz, Leo Juskowitz, Harry Nichols, J. Conlen, Adolph Weiss, Frank Walsh, Edward Marks, Ben Idson, Moe Sanders, George Blenderman, Harry Nestler.

"Poor Men's Wives" Opens in Big Cities

"Poor Men's Wives," Gasnier's recent production for B. P. Schulberg, which had its first exhibition last month at the Criterion Theatre, New York, will be given premieres soon in the largest cities of the country.

The Al Lichtman Corporation reports the following bookings for early dates: The Metropolitan, Atlanta, Ga.; the Lincoln, Troy, N. Y.; the Temple, Toledo, O.; the Boston, Boston, Mass.; the Alhambra, Milwaukee, Wis.; the Waldorf, Akron, O.; the Alamo, Louisville, Ky.; the Broadway Strand, Detroit, Mich.; the Melba, Dallas, Tex.; the Palace, San Antonio, Tex.; the Newark, Newark, N. J.; the U. S. Photoplay, Paterson, N. J.; the State, Jersey City, N. J.; the Kinema, Los Angeles, and the Granada, San Francisco.

In addition to the above, Balaban and Katz have booked "Poor Men's Wives" for their circuit. It opens in Chicago April 9.

Gets Rights to Two Associated Pictures

The Plymouth Film Corporation of New York has obtained from Associated Exhibitors the exclusive rights for the sale to non-theatrical accounts throughout the United States of two Associated hits, "The Unfoldment" and "Silas Marner." The Plymouth Company contemplates an aggressive campaign among churches, schools and other institutions not connected with motion picture houses.

Each of the two features has enjoyed a great popular success since its release, it is stated, and already, from the nature of the offerings, they have been much in demand from educators, religious workers, women's clubs and literary organizations.

"Silas Marner" is an adaptation in seven parts of George Eliot's celebrated classic. Frank Donovan directed. "The Unfoldment" is a George Kern production in six parts, in which Murdock McQuarrie appeared as co-director.

Selects Clara Eames and Holbrook Blinn

Two players have been signed by Mary Pickford to undertake important roles in her next photoplay feature, the title of which is yet to be determined. Holbrook Blinn, famous stage star, at present playing the star role in "The Bad Man" in San Francisco, has been chosen to play the King in this new historical romance, the background for which is colorful and picturesque old Spain. The portrayal of the Queen will be undertaken by Clara Eames, another stage celebrity, who arrived in the film colony last week from New York.

This will be Miss Eames' third queen role. On the stage she has portrayed Mary, Queen of Scots, and Queen Elizabeth, the latter being perhaps her most distinctive role.

The engagement of Holbrook Blinn marks his return to the screen after an absence of several years. Meanwhile he has risen to the front rank of American stage stars.

Doctor "Exercises" Singer for Films

Interesting "shots" of celebrities of both stage and screen are shown in Federated Screen Review No. 10, which is distributde by Apollo Exchanges. These films are particularly out of the ordinary, as they show some of the most intimate details of the actors' lives. For instance, Beniamino Gigli, noted tenor of the Metropolitan Opera, is seen being put through a series of "stunts" by Dr. H. J. Reilly, so as to limber him up for his operatic appearances. Extraordinary as it may seem, however, Sig. Gigli goes through his exercises in bed under the supervising and vigorous hand of Dr. Reilly.

Those who want to learn the perfect manner of love making will be particularly interested in the demonstration put on by Mary Astor and Glen Hunter. Miss Astor, however, seems at first rather coy in the face of the ardent advances of Glen, until toward the last she apparently gets used to 'em.

Little Miriam Battista takes a trip through a museum and finds much interest in the work of a taxidermist. Wesley Barry as foreman of a gang of laborers does some clowning for the camera, while George Beban is seen enjoying a good meal and Nazimova, Lila Lee and Texas Guinan also make their appearance in everyday episodes.

All Night Showing of "Robin Hood"

An all-night showing at the Pantages Theatre, Salt Lake City, Utah, with a flock of flivvers and half a dozen street cars to take the patrons home in the small hours of the morning, is the latest effort of an exhibitor to satisfy a public clamoring to see "Douglas Fairbanks in Robin Hood," the United Artists release.

This stunt was told about in a letter from Mrs. M. A. Herrick, of Salt Lake City, to her sister, Mrs. R. E. Dusenberry, of Los Angeles. Mrs. Herrick wrote, in part, as follows:

"I went to see 'Douglas Fairbanks in Robin Hood' the last Sunday and it is a most wonderful production. We thoroughly enjoyed every minute of it.

"They have had such record houses that they have turned away thousands. They are going to have an all-night performance tonight and will show the picture until two-thirty in the morning, and then furnish Fords from one of the automobile concerns and half a dozen street cars to take the people home. That sure sounds funny, doesn't it?"

"Down to the Sea" Gets Big Crowds

Through the efforts of Manager Charles E. Mansfield of the Gordon Theatre, Brockton, Mass., and the Brockton Daily Enterprise, the teachers, clergy and representative citizens of the town were invited to a special Saturday morning showing of the Elmer Clifton production, "Down to the Sea in Ships," which opened at the Gordon on March 5 for an indefinite run.

Mayor Manning, the Board of Aldermen, the City Council, Supt. John F. Scully of the School Department, the school teachers and the clergy as well as the office employes of the Chamber of Commerce all attended, giving the production a tremendous ovation.

Due to the educational advantages, and the fact that its purpose was to perpetuate the hardships of the whaling industry, it was considered expedient to present the picture to a gathering of those interested in educational work, with the result that public opinion in Brockton was stirred up to a fever heat, putting the crowds in an expectant mood for the opening on Monday following.

For three days preceding the private showing the newspapers in the town carried column after column announcing the special showing and at the same time giving the production much desired publicity. With this foundation to work upon the result was beyond all expectation, according to Manager Mansfield. The day of the opening saw crowds for blocks. The first day and for each day thereafter the house attendance records were completely smashed at the Gordon Theatre, it is said.

Goldwyn Producing Units Are Active

Jesse D. Hampton has added Sam de Grasse to the cast appearing in the refilming of Rex Beach's Alaskan novel, "The Spoilers," which Lambert Hillyer is directing for distribution by Goldwyn. De Grasse has had a long career in pictures, having appeared with Douglas Fairbanks, Mary Pickford, D. W. Griffith and Erich von Stroheim.

Clarence Badger and the company which he is directing in the mystery picture, "Red Lights," left recently for Carisso Gorge, on the Mexican boundary, to film the climactic episodes of that picture.

Ouida Bergere has completed the continuity for Elinor Glyn's "Six Days." Charles J. Brabin will begin photography on this picture about the middle of the month. Von Stroheim will take the cast selected for his first Goldwyn film, "Greed," a picturization of Frank Norris' novel, "McTeague," to San Francisco this week to begin photography.

Lucien Littlefield, recently signed as a member of the Goldwyn stock company for a term of years, will have for his first role under the contract the comedy butler in "Three Wise Fools," upon which King Vidor is making splendid progress.

Kirkwood to Lead in Mrs. Reid's Picture

James Kirkwood, whose interpretation of the title role in "The Fool" has been one of Broadway's sensations, has served two weeks' notice of his intention to leave the cast and go to Hollywood to play the lead opposite Mrs. Wallace Reid in her picture of the narcotic evil, "The Living Dead." He will leave for the coast at the expiration of his notice. Kirkwood's decision is an interesting one and shows the warm friendship he had for the late Wallace Reid.

Coincident with the announcement of his leaving "The Fool," the contents of a telegram sent him by Mrs. Reid were made known. An addict is a sick person and not a moral leper, she declares in part of her congratulatory message.

She says: "I am so glad that you are coming West to play the lead in my picture. The part is a splendid one and somehow I have never been able to see anybody in it but you. I am tremendously pleased and I know you will be the one to help us get this great message across. While it is a propaganda picture, I hope it will be a real clarion call against the terrible plague that killed my husband."

Rev. Warren Praises "Minnie"

The Rev. Dr. H. M. Warren, president of "The Save-a-Life League," has written a letter to S. L. Rothafel of the Capitol Theatre in praise of Marshall Neilan's new First National release, "Minnie." In his letter the Rev. Dr. Warren stated:

"Minnie and the newspaper man are perfcet types of people. The play teaches some good lessons. One feels good from the time they get in the Capitol until they come out. * * * I took home with me some programs and have mailed them to friends urging them to see 'Minnie.'"

Tully Talks About Producing in France

Subsidized French films have no terror for Richard Walton Tully, who has just returned to Los Angeles from Paris, where he spent several months doing research work for his next big production, du Maurier's "Trilby," which will be a First National release directed by James Young.

While abroad Tully made a minute study of French production methods, and inspected picture studios of France. That French picture producers are attempting to persuade the government to subsidize picture production is not news to Tully, though it has just been announced here in cable dispatches.

"No amount of protection by the government will make French productions equal to our American pictures," said Tully, at the United Studios, where, in collaboration with Director James Young, he is preparing the script of his next First National release.

"The advantages of making pictures in France must not be underestimated, but in the face of such advantages a producer must realize there are still greater disadvantages.

"Picture talent in France is overabundant. The countryside is thickly dotted with ancient buildings of centuries past. Properties, which we must build at great cost, are easily obtained there. French cameramen are true artists and with proper lighting equipment would work wonders.

"But French people are conservative and French capital is ultra-conservative. There are many studios in France, but there is only one which is really an up-to-date plant. When a Frenchman buys a sun arc he plans to use it until it drops to pieces. He won't junk it when the market offers him something better. Hence French studios are bound to remain behind the times as regards equipment.

"French picture producers seem to make pictures for blase Parisians only, notwithstanding the fact that all Frnace, including Paris, hungers for the American sort of pictures. That is the real reason that American films go big in France. The Parisian producers base most of their dramas on a strong sex appeal. I do not mean to say that these pictures are salacious. Rather, I would say they are very frank. A little too much so for the average person who does not reside in a big city.

"French climatic conditions are not good for the making of exteriors except in the southernmost portions of the country and across the Mediterranean Sea in Algeria, where the climate is similar to that of California. But the making of French pictures in Algiers involves the expense of importing props and construction materials for modern buildings. Even with the aid of a government subsidy French producers cannot hope to really compete with American made films for many years, at least until the psychology of the French producer changes."

Schenck Signs Tearle

Joseph M. Schenck has signed Conway Tearle as leading man for Norma Talmadge's next First National release, "Ashes of Vengeance," which will be directed by Frank Lloyd. He has also signed C. Gardner Sullivan to prepare scenarios for Constance Talmadge to follow the filming of "Dulcy," which Sidney Franklin will direct. Victor Heerman will direct the Sullivan story.

Much Publicity for Distinctive Films

Twelve Omaha stores contributed a total of 204 inches of newspaper advertising space in a "Find-the-Man" contest arranged recently by Nathan Friend, of the Distinctive Pictures Corporation, as an exploitation feature for "The Man Who Played God" at the Brandeis Theatre in that city. The Omaha Evening World-Herald co-operated in the news end of the tie-up.

For Entire Family

"Are You a Failure?" Tom Forman's production for Preferred Pictures, appears on the latest list issued by the National Board of Review as a picture suitable not only for the family group but especially for young people.

Cruze in New York

James Cruze, director of "The Covered Wagon," arrived in New York, Wednesday, and will be present at the theatre premiere of his Paramount production at the Criterion Friday, March 16.

While in New York Mr. Cruze will film a large number of scenes at the Long Island studio for his special all-star production, "Hollywood," which he started several weeks ago at the Lasky studio.

Patients See Films

The patients in St. Luke's Hospital, Chicago, enjoyed a motion picture show recently given for the benefit of Captain Nicholas McDonald, a newspaper staff photographer, who was injured in a flashlight explosion. Harry Birch, of the Fox Film Corporation, put on the show, "The Town That Forgot God," a nine-reel feature, and "The Pirate," a two-reel comedy, comprising the program.

Gilbert Film Completed

"The Madness of Youth," John Gilbert's new picture from a story by George F. Worts, has been finished at the Fox West Coast studios. The atmosphere of the story and the characters played by the stars are entirely different from anything previously used by Mr. Gilbert. Jerome Storm directed the picture. Dainty little Billie Dove has the leading feminine role.

"Bluff" for Bebe

"Bluff," a story of New York life by Rita Weiman and Josephine Quirk, will be Bebe Daniels' next picture for Paramount following "The Exciters," in which she is now engaged. The picture will be produced at the company's eastern studio under the direction of Wesley Ruggles, who recently arrived from the coast. Albert Shelby Le Vino is busy making the screen adaptation of the story.

Many Flying Stunts Are in "Going Up"

The filming of "Going Up," the screen adaptation of the Cohan & Harris stage hit, which will be Douglas MacLean's first starring vehicle for Associated Exhibitors, is almost finished, according to advices received from Hollywood.

Because of the extraordinary amount of flying which is one of the essential features of the comedy, Lloyd Ingraham, the director, divided the production work into two stages. All work with Mr. MacLean's supporting cast, which included Marjorie Daw, Hallam Cooley, Edna Murphy, Francis MacDonald, Hughie Mack and other well known players, ended almost two weeks ago, and Mr. Ingraham and a large staff of cameramen and aviators have since been devoting their time to procuring the airplane scenes.

First National Has New Publicity Stunt

British First National has devised another method of giving national publicity to Jackie Coogan in Oliver Twist, which has already been released throughout the British Isles. Co-operating with the British First National organization, the London Daily Sketch has offered a prize of 25 pounds sterling for the boy who looks most like Jackie Coogan. The winner will also get a free trip to London and will make a personal appearance wherever the picture is being shown.

Several exhibitors have become interested in the idea and have added to the prize money, so that at last reports the sum had grown to over 160 pounds sterling. In addition Peter Astor, of the Astor productions, declares that the boy selected can have a part in his new picture, "Peter's Reform." This will give the lucky lad three or four weeks to act and play around London.

The photographs being received by the Daily Sketch show the widespread interest in the contest.

Nell Shipman Films to Be Made in Idaho

Nell Shipman, author, star and producer of American Releasing's "The Grub-Stake," made at Priest Lake, Idaho, will produce all future pictures there.

Bert Van Tuyle, her manager and director, is making arrangements to obtain several hundred acres on the lake, where a permanent motion picture village will be built. Miss Shipman's wild animal zoo, consisting of nearly 200 animals, and her kennels of forty dogs, have been quartered at the lake since completion of "The Grub-Stake," and a permanent home is planned for them there.

"We have made outdoor pictures in all parts of the country where we could find beautiful scenery," says Miss Shipman, "but Northern Idaho, especially Priest Lake, has the most wonderful and inspiring scenery for our purpose to be found anywhere."

Schenck Is Planning an Elaborate Film

Joseph M. Schenck is planning to make the next Norma Talmadge picture, "Ashes of Vengeance," the most elaborate Miss Talmadge has ever appeared in, it is reported.

For more than a week he had Walter Isreal, head of his costume and research department, in New York buying material for 1,200 costumes to be worn in some of the big scenes of the play and gathering together nearly a carload of swords, armor and high hip boots, reminiscent of the days of Charles IX. and Catherine de Medici, in which period the story of H. B. Somerville is laid.

Isreal has returned to Los Angeles and has employed thirty-five men and women to work on the costumes. As it will take nearly three weeks to get these costumes ready, Miss Talmadge will not begin working until March 25. Stephen Goosson will have charge of the sets.

Frank Lloyd will again direct Miss Talmadge. This is the third Norma Talmadge picture for Mr. Lloyd. He directed "The Eternal Flame" and "Within the Law." Lloyd also directed Jackie Coogan in "Oliver Twist."

"Isle of Lost Ships" for March 19

Associated First National has set definitely March 19 as the release date of Maurice Tourneur's latest picture, "The Isle of Lost Ships," adapted from the book by Crittenden Marriott. It is said, First National states, to have been made on the same high artistic plane that has drawn personal praise for the director's picturization of "Lorna Doone."

Gordon Is Selected for "Bluebeard"

After making screen tests of nearly two score leading men and interviewing three times that number, all of which took over two months, Sam Wood has chosen Huntly Gordon for the role of "Bluebeard" in "Bluebeard's Eighth Wife," Gloria Swanson's current starring vehicle for Paramount.

Neilan Makes New Use of Radio

Marshall Neilan is using a new radio device to carry his voice to all parts of the big ballroom scene in his own screen story, "The Eternal Three," which he is now directing for Goldwyn. The instrument greatly magnifies the director's voice.

Reviewers Praise Lichtman Film

Very favorable comment, it is said, has been accorded "Thorns and Orange Blossoms" in England, where the Al Lichtman releases are handled by Walterdaw. The Cinema reviews the production as "modern and excellently produced." The Kinematograph Weekly calls it "an agreeable hour's entertainment. Well photographed and acted." The Film Renter characterizes it as "a best-seller that can be unreservedly recommended."

"Shadows" Praised

"Shadows," the Preferred picture presented by B. P. Schulberg, with Lon Chaney in the leading role, received a high tribute as an exceptional picture when Moving Picture Stories, a weekly fan publication of large circulation, called it "a great picture, artistically produced, splendidly produced, splendidly acted."

Signs Hale for Role in "Trilby"

Richard Walton Tully has signed Creighton Hale to play the role of "Little Billy" in his production of "Trilby," which will be released by Associated First National and which will be directed by James Young. The picture will be made at the United Studios in Hollywood. Hale has enjoyed a successful career on both the stage and screen. He has returned to the stage in Los Angeles for one week where he will be seen in "Just Suppose."

Morrison Is Engaged for "Man Next Door"

Jimmy Morrison, one of the best known juvenile leading men in the country, has been engaged by Vitagraph for a leading role in "The Man Next Door," by Emerson Hough, author of "The Coverad Wagon" and many other successful novels. The selection was made by President Albert E. Smith just before he left the Hollywood studios to come east to give his approval to the final titling and editing of "Masters of Men," based on Morgan Robertson's great sea story, which has just been completed at the West Coast studios.

Jimmy Morrison has appeared in other Vitagraph productions, his last having been opposite Alice Calhoun in Barrie's "Little Minister," when he assumed the title role and Miss Calhoun was seen as Lady Babbie. He also played the leading juvenile role in "Black Beauty," appearing opposite Jean Paige, who starred in the famous screen version of Anna Sewell's classic.

Those who have read "The Man Next Door" are agreed that Mr. Smith's selection is an admirable one. It already has been announced that Victor Schertzinger has been engaged to direct the special production. The cast will be an all star one, Mr. Smith has announced, and the work on the production is already under way.

Fox Buys Photoplay Rights to "The Fool"

Fox Film Corporation has purchased the photoplay rights of Channing Pollock's great stage play, "The Fool." Few plays in the last decade have created such a whirlpool of discussion as "The Fool." Now in its eighth month at the Times Square Theatre, New York City, and in its fourth month at the Selwyn Theatre, Boston, "The Fool" has been called "the play that is changing the world." Based on a vital theme, it is said to probe into the very heart of humanity with the skill of the master analyst, and to reveal with unerring logic sophistries and cant of the day.

In the first week following this sensational play's premiere at the Times Square Theatre, New York, Mr. Pollock received thousands of letters from prominent persons in all walks of life, among them noted educators, ministers of the gospel, writers on social questions, politicians and virtually every dramatic critic in New York City, as well as from the foremost dramatic critics throughout the world.

The book of the play has been published by Brentano and is now in its sixth edition, and indications are that before the year ends as many more editions will have been printed, it is said.

Beginning Labor Day seven more companies playing "The Fool" will be sent out by Selwyn & Co., who control the stage rights. Early in April Mr. Pollock will sail for London to supervise the London production of his play, which is announced as one of the dramatic events of the coming season in the English metropolis.

Los Angeles Times Praises Metro Film

"If you would forget for a brief and delightful hour all about taxes and how your mother-in-law acts, and about the grease-spot on the front of your new gown, and the ripped place you found in your new glove, and how the man next door practises his sliding trombone, just step inside the velvet curtains at Loew's State and allow yourself to slip under the spell of 'All the Brothers Were Valiant.'"

This is the recommendation of the photoplay reviewer of the Los Angeles Times, after witnessing a presentation of the Metro's "All the Brothers Were Valiant," an Irvin V. Willat production based on the sea story by Ben Ames Williams. Lon Chaney, Malcolm MacGregor and Billie Dove head the cast in this photoplay.

Zasu Pitts to Lead in Goldwyn Picture

Zasu Pitts has won the feminine lead in Erich von Stroheim's first production for Goldwyn, "Greed," based upon the late Frank Norris' novel of modern California, "McTeague." Mr. Von Stroheim and Abraham Lehr, vice-president in charge of production, tried out half a dozen well-known actresses for the role of Trina before settling on Miss Pitts as just the right player for the part.

Miss Pitts has been playing in a Goldwyn film, "Three Wise Fools," directed by King Vidor. She has appeared in productions by La Salle, Universal, Famous Players, Metro, Brentwood, Paramount and Robertson-Cole. Gibson Gowland will act the role of McTeague, the gigantic dentist who marries the little Trina.

Exhibitors Praise New Fox Specials

Additional testimony of the popularity of the new Fox special productions is being daily received at the home office of Fox Film Corporation from exhibitors throughout the country, it is reported. Very successful engagements have been reported by first run theatres for both "The Town That Forgot God" and "The Face on the Barroom Floor," two of the latest releases.

Charles Seasonske, manager of the Avon Theatre in Watertown, N. Y., sent the Fox office the following telegram on the opening night of "The Town That Forgot God," stating that it opened to the biggest business in the history of Watertown despite strenuous opposition, and that audiences have been enthusiastic in praise of the picture.

Another New York State exhibitor who wired an enthusiastic report to the Fox office was Morris Fitzer, manager of the Empire Theatre, Syracuse, N. Y. He told of the great reception his patrons had given "The Face on the Barroom Floor."

Paramount Activity in Full Swing on Coast

The West Coast Paramount studio is now in full swing. Six big companies are at work and more are to start shortly, and the large number of minor players, in addition to the large casts of principals, the big settings and much location work, serve to keep the entire studio force on its toes.

Sam Wood started "Bluebeard's Eighth Wife" by going to Del Monte February 26 with a big company. This is Gloria Swanson's new starring vehicle and is an adaptation by Sada Cowan of the Charlton Andrews adaptation of Alfred Savoir's play. At the famous resort a large number of important shots were made. Julia Crawford Ivers is production editor.

Herbert Brenon is bringing "The Rustle of Silk" to a close and in a few weeks will start "The Woman With Four Faces," in which Betty Compson is to star. She and Conway Tearle are featured in "The Rustl eof Silk," which is adapted from Cosmo Hamilton's story by Sada Cowan and Ouida Bergere. Julia Crawford Ivers is production editor.

"The Cheat" has a big studio set representing a railway depot, and aside from the cast, headed by Pola Negri as star, with Jack Holt featured and Charles de Roche in support, there are hundreds of minor players. George Fitzmaurice is producing this new Paramount picture, adapted by Ouida Bergere from the Hector Turnbull story.

George Melford arrived recently from New York with his company to finish "You Can't Fool Your Wife" at the West Coast studio. Included among the principals are Leatrice Joy, Lewis Stone, Pauline Garon and others. This is a Hector Turnbull story adapted by Waldemar Young.

During the absence of Director Cruze in New York his assistants are hard at work preparing for more scenes for "Hollywood," Cruze's picture which will bring to the screen a galaxy of stars and a lot of unknown actors as well. Frank Condon wrote the original short story and it was adapted by Thomas Geraghty, while Walter Woods is production editor.

"Sixty Cents an Hour" will soon be completed. It is a Walter Hiers starring picture and Joseph Henabery is directing. Jacqueline Logan is featured in support. The story was an original by Frank Condon and was adapted by Grant Carpenter.

Starts New Paper to Get Publicity Across

Samuel Carver, Universal's exploiter in the Detroit territory, recently did the resourceful thing of fostering the starting of a new newspaper in Bay City, Michigan, in opposition to the other paper in the town, when he found, on trying to exploit "The Flirt," that the editor of the only paper in the city was unalterably anti-film.

Carver had gone to Bay City to help W. Watson, manager of the Regent Theatre, put "The Flirt" across. When the newspaper editor came out positively with his dictum of nothing doing in the way of news stories for the film, Carver talked the matter over with the city's exhibitors, with the result that a staff man from Bay City's only newspaper was retained to be put at the head of an opposition paper. Its first issue will appear Sunday, and exhibitors will find in it a sympathetic co-operator in building up the city's amusement business.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Exhibitors and Critics Praise Educational-Hamilton Comedies

With four of the six comedies in his first year's series of Hamilton Comedies playing in theatres throughout the country, Educational reports that the verdicts of exhibitors and newspaper critics show that Lloyd Hamilton has attained and is maintaining a prominent position in the first rank of screen comedians.

While some of his contemporaries are turning to feature length comedies, Hamilton continues making short subjects which are said to have no less effort in their production and no less quality apparent on the screen. As a result, his popularity is announced as increasing by leaps and bounds with each succeeding film.

Educational points to a significant fact in connection with the newspaper reviews; that is that the critic invariably states Hamilton is steadily improving with each picture. James W. Dean, of Newspaper Enterprise Association, whose reviews are syndicated, says: "I dare say Hamilton is inherently a funnier man than Chaplin or Lloyd of Keaton. He is the only one of the four who makes me feel like laughing when I meet him."

The News of Washington, D. C., says: "This fellow Hamilton is one of the screen's pantomimists, with a marvelously mobile face and an unerring sense of comedy. Hamilton, one day, will be a mountain among the screen's molehills." The New York Morning Telegraph, writing of "No Luck," says: "It is the funniest comedy since Hamilton's last."

The Universal Theatre, Minneapolis, reports on "The Speeder": "Is the finest two-reel comedy we ever ran. It pleases, and you can boost Hamilton as he will get them in and send them away happy."

Hamilton has recently completed his fifth comedy, "Uneasy Feet," which is now ready for release, and has started work on the last one of the group.

Universal's New Series of Yorke Norroy Stories Ready

"The Further Adventures of Yorke Norroy," a high-class series of four two-reel features by George Bronson Howard, is now being released by Universal. The pictures were made under the direction of Duke Worne, with Roy Stewart as star.

The present series may be considered as a sequel to "Perils of the Secret Service," written and directed by Howard for Universal about five years ago. The present series was projected because of an expressed desire on the part of many exhibitors for more "Yorke Norroy" pictures.

"Yorke Norroy" was Howard's best known and most popular fictional character. He is said to have been the first diplomatic secret agent used as a hero of fiction. The original stories—a series called "York Norroy, Diplomatic Agent"—were widely hailed when they appeared in the *Popular Magazine*.

The new Yorke Norroy stories were written by Howard shortly before his death.

The first of the series is now being shown. It is called "One of Three," and shows Norroy trapping a band of international agents seeking to wrest important papers from the American embassy in Paris. Stewart is supported by Hayden Stevenson, Jack Perrin, Fontaine LaRue and Lucille Ricksen.

"Under Secret Orders" is the second. It is to be released March 19. The action is laid partly upon a trans-Atlantic liner, and shows Norroy again foiling foreign crooks seeking to get important documents from the American secret service agents. In this feature Stewart is supported by Esther Ralston, Jack Perrin, George A. Williams and William Welsh.

The third of the series is "The Secret Code," to be released April 14. It involves the seizure of a radio station in America by foreign agents, who seek to transmit dangerous information to their respective governments. Stewart has Ethel Richie as leading women in this feature.

The last of the series, to be released May 5, is entitled "The Radio-Active Bomb." The story deals with the attempt by a group of foreign secret service agents to get possession of a radio-active bomb which an American inventor submitted to the War Department.

The role opposite Stewart is taken by Sylvia Breamer. Others in the cast are Phil Sleeman, Charles Wheelock, Burton C. Law and Theodore Lorch. The stories were adapted to the screen by Howard himself, assisted by George Hively. William Fildew handled the camera.

Pearl White and Parrott on Pathe March 25 List

Pearl White's serial, "Plunder," reaches its ninth episode in Pathe's program for March 25. The dangers which surround the heroine are increased by the arrival of three scoundrels from a tropical country with strange and terrifying methods of coercion.

The Hal Roach one-reel comedy features Paul Parrott, and is called "Bowled Over." A bowling-alley tournament, with the hero as the favorite, becomes the scene of rich burlesque. All sorts of trick apparatus aid the comic developments.

"The Alley Cat" is an Aesop's Film Fable. Farmer Al Falfa's home is overrun with mice. He gives Fanny, the cat, her instructions and goes to bed. A cat Romeo quartette serenades Fanny, and the mice come in on the general festivities.

"Screen Snapshots" shows these stars: Lon Chaney, Blanche Sweet, Louise Fazenda, John Bowers, Elmo Lincoln, Hank Mann, Bill Franey, Allene Ray, Mary Carr, Pearl White, Lewis Sargent, Reginald Denny, Hoot Gibson, William Desmond, Charles Ray, Priscilla Dean, Kenneth Harland and Conrad Nagel.

In this issue of Pathe Review is shown "Hats of Tomorrow"; also the weird and mystic Harvest Dance of the Senegambians of French West Africa, with a new example of "Silliettes" and beautiful Photographic Gems.

Stern's Loan Buddy

Julius and Abe Stern have loaned Buddy Messinger to McDonald Productions for the role of Sam in "Penrod and Sam," a Booth Tarkington story which is a sequel to "Penrod." This is a production of feature length and it is announced it is being directed by William Beaudine and will be released through First National.

Keaton Comedy Gets High Praise

Buster Keaton's "Frozen North" received great praise from the New York critics. "It is about as funny a two-reeler as one could ask for, and even if it were the only thing on the bill it would repay one for a visit to the Rialto," says the *Evening World*.

"'The Frozen North' is a stirring tale of the land of chilly landscapes and burning hearts," says the *Evening Telegram*. "Buster Keaton is nothing short of superb in 'The Frozen North.' This comedy is a conglomerate satire of the screen dramas of the great open spaces," says the *Evening Journal*.

Novelty in Newest Hodge-Podge

"Scenic Distortion," the novelty subject shown last year at the Capitol Theatre, will form one of the items in "Tarpon Fishing," one of the Lyman H. Howe Hodge-Podge series, released through Educational Film Exchanges, Inc.

Another portion of this subject, "Tarpon Fishing," shows the landing of one of these huge, game fish after a struggle of two hours and a half.

"Crystal Jewels" Is March Fox Film

Among the March releases of Fox Educational Entertainments is "Crystal Jewels," which shows how New York City is provided with its water supply and the terrific task accomplished in completing the mammoth tunnel from the Catskills to Manhattan.

The particularly interesting points of this waterway are set forth in the Fox reel, showing the interior of the tunnel, one of the largest in the world; the Ashokan Reservoir, and the laboratory where the water supply is continually examined under the microscope.

Brownie's Newest

In Brownie's newest Century Comedy, this clever dog is assisted by Joe Bonner and Billy Engle. It is titled "Sunny Gym" and shows Brownie as assistant to the trainer in a gymnasium. It is said that among the clever stunts Brownie actually punches a big like a regular athlete. Herman Raymaker is directing the cast which also includes the Century Beauties.

New Vitagraphs

Vitagraph reports that Jimmy Aubrey's latest comedy, "Forward March," is scheduled for early release and he has begun work on another, "The Detective." Larry Semon is also making a new comedy titled "The Midnight Rounders."

Start Co-Operative Campaign

A nation-wide campaign exploiting "Aesop's Film Fables" and "Topics of the Day," released by Pathe, started with the week of March 12 in Greater New York, Keith and Moss theatres co-operating.

Exploitation includes space in twenty-four-sheets used by the theatres. These subjects also had space in forty-eight-sheets used by the Bushwick and Orpheum theatres in Brooklyn.

The subjects also share space in other paper and general publicity of the theatres.

REVIEWED IN THIS ISSUE

Alley Cat, The (Pathe)
Bowled Over (Pathe)
Einstein Theory of Relativity (Premier)
Handy Man, The (Metro)
Hello Partner (Fox)
Night Riders, The (Universal)
Pathe Review No. 12 (Pathe)
Rob 'Em Good (Metro)
Smarty (Universal)
To and Fro (Universal)
Uneasy Feet (Educational)

"To and Fro"

(Universal—Comedy—One Reel)

This is one of the very best of the series of single reel comedies distributed by Universal starring Neely Edwards assisted by Bert Roach. Edwards and his pal first encounter humorous experiences in a saloon in which they get beer with a real "kick" administered by a mechanical boot. Then they find themselves involved in a trolley strike and attempt to run the lone car "to and fro" while Edwards falls in love with the president's daughter. There are several good laughs in this number.

"The Night Riders"

(Universal—Drama—Two Reels)

This two-reel Harry Carey reissue, cut down from a three-reel subject derives its chief interest from the presence in the cast of players like Hoot Gibson and Neal Hart in small roles. It is hardly up to the standard of entertainment of some of the other Carey reissues and the fact that it was made several years ago is more evident; however, for those who want principally physical action, hard riding and good fighting it should prove entertaining, for in cutting the film the action has been speeded up to a fast pace. Carey appears as a half-breed who loves a white girl and for her sake single-handed overcomes the leader of a gang of night-riding bandits.—C. S. S.

"Hello, Partner"

(Fox—Comedy—Two Reels)

There is a generous number of laughs in this Sunshine comedy. It is all slapstick, with the two leading parts entertainingly handled by Peewee Holmes and Buster Gardner. Most of it is a burlesque on farm life, speeded up by a melodramatic love affair between a beautiful heroine and a deep-dyed villain, and ending with a fire, produced with some good comedy effects. M. K.

"The Handy Man"

(Metro—Comedy—Two Reels)

Stan Laurel gives one of his typical boobish impersonations in this, which depends principally upon frequently used devices for getting laughs. The handy man pays ardent attention to the plump cook, who is really the lost wife of a mysterious stranger. He finds out in time to divorce her. The fat heroine supplies much of the comedy, which will amuse those who like obvious effects. It should be booked with careful regard for your patrons' tastes in comedy, as it will be most appreciated by devoted admirers of Stan Laurel and of rather broad humor.

M. K.

Pathe Review 12

(Pathe—Magazine—One Reel)

This contains several worthwhile attractions. An exhibition of new Paris and London hats offers pleasant information for women; the Silliettes add a bit of light amusement; a weird dance of a tribe of West Africans and some delightful water scenes complete the group. M. K.

"Rob 'em Good"

(Metro—Comedy—Three Reels)

Hilarious amusement for those who saw "Robin Hood" is in store for those who see Metro's burlesque. It follows the original version with remarkable success, and extracts a wealth of fun from the most characteristic scenes. Bull Montana is "Rob 'em Good," known in the early scenes as the Earl of Nothingdone. He contributes a clever impersonation but is not starred to the exclusion of numerous other highly entertaining characterizations.

The part of King Richard, the Lamb-Hearted, is a round of laughs. To some it will probably be the funniest thing in the picture. Lady Marion Fizzwater is as far removed as possible from a romantic heroine, without losing the distinctive marks of the original character. The settings are remarkably accurate. Especially the scenes in the castle, the chase up the curving stairway, the love scene on the balcony and the hero's feats of escape down the walls, recall definite parts of the feature. There are many unexpected touches that will bring bursts of laughter.—M. K.

"Smarty"

(Universal—Comedy—Two Reels)

Buddy Messenger furnishes plenty of amusement of a sort that will appeal primarily to children. The comedy is in episodes rather than following out any one line. The pranks of a small boy keep everyone on edge, particularly the schoolmaster. The school room scenes have plenty of action but are hardly sufficiently involved or original to appeal to adults. "Smarty" finally gets back into grace because he has a pretty sister whom the teacher loves. In a theatre patronized by children this comedy should be an excellent choice. M. K.

"The Alley Cat"

(Pathe—Cartoon—One Reel)

Farmer Al Falfa drowns a cat in this fable and has a weird dream of punishment. His method of disposing of the nightly serenader results in being called before a mysterious tribunal of cats who sentence him to be beheaded. There are a number of comic and original touches. The point is well drawn and it is a more than usually lively number of the Aesop Film Fable series. M. K.

"Bowled Over"

(Pathe—Comedy—One Reel)

Bowling and bluffing are the chief accomplishments of Paul Parrott this time. Most of the stunts in connection with his efforts in the bowling room where he has a deadly rival are new and funny. It should amuse anyone who likes violent slapstick. His career ends when his rival puts a little glue on the ball and the hero fails to separate himself from the ball as it starts down the alley.

M. K.

More short subject reviews on page 445.

Universal to Make Comedies Based on the Gump Cartoons

Within the next two weeks production of a series of high-class two-reel comedies presenting the Gump Family will begin at Universal City. The pictures will be produced by Samuel Van Ronkel and distributed by Universal.

Picturization of the activities of the Gumps, made famous by Sidney Smith's comedy strip in the daily newspapers, will include the love affair of Uncle Bim and the Widow Zander, which caused wide interest a couple of years ago. Chester and Min, "Old-Timer" and his good wife of Shady Rest will have important roles in the Universal screen attractions.

Van Ronkel's contract with Sidney Smith extends over a period of five years, and the pictures to be filmed will follow the Gumps' activities to a considerable extent as they appear in the daily comedy strip.

All the characters for the comedies have not yet been chosen. It is a particularly delicate task to pick these characters because of the unusual physiognomy of the Gump Family, especially Andy and Uncle Bim.

"The comedies are not to be slapstick, but will be of a very high-class order," says Van Ronkel.

Heavy Bookings Reported on New "Leather Pushers"

Art Schmidt, Universal sales chief, states that the announcement of the third series of two-reel Universal-Jewel pictures has been enthusiastically received by exhibitors and photoplay patrons, and that there is already a heavy demand for advance bookings, indicating the great popularity of the previous series.

As an example of this Universal quotes from a telegram received from A. Dobbs, manager of the Empire Theatre, Milwaukee: "One of best steps Universal ever took was to plan release of third series of 'Leather Pushers.' Contracted for same yesterday. Announcement to patrons greeted by deafening applause."

In New York the exchange sent out a brief note to exhibitor patrons, and in less than twenty-four hours the telephones were deluged with inquiries. Practically every showman who had the first two series wanted the third, and large numbers were anxious to get the series for the coming season, stating that the first series was largely instrumental in holding up business during the hot weather last year. Many exhibitors, also, who did not run the first two are seeking to book the third. Contracts have already been closed with the Fox circuit, Rachmiel & Ringler circuit, Bimberg, and Haring & Blumenthal circuits, and many individual houses.

Newsy Notes on Short Subjects

C. B. C. Corporation's newest Hallroom Boys comedy is "Only a Husband." Jean Havez wrote the story, and Al Santell directed it. The cast includes George Williams, Al Smith, Marion Mack and Bud Jamison.

"Uncle Robert," internationally celebrated advocate of the universal observance of Mothers Day has written to Timely Films, Inc., praising them for incorporating in Topics of the Day the sentiment: "Happy is the man who reverences all women, because he first learned to worship his mother."

Abe Stern, vice-president of Century Film Corporation, recently married Miss Hortense Westheimer of New York, and the happy couple are now spending their honeymoon at Coranado, Cal.

Two recent Urban Popular Classics for Vitagraph release are "Pirates of the Air," showing birds of prey, and "The Staff of Life," showing the progress of wheat from the sowing to baking in a large modern bakery.

Buddy Messinger's third Century Comedy is "All Over Twist." It is a story of a boy too bright for his job in a baker's shop. Fred Spencer, Jack Henderson and little Sadie Campbell, a clever twelve year old girl are in the cast.

In recognition of his snappy work in securing the first contract of "The Message of Emile Coue," E. W. Hammon, president of Educational, has presented M. Harlan Starr, manager of the Detroit Educational exchange, with a magnificent watch.

PROJECTION

EDITED BY F. H. RICHARDSON

Excellent Work

The Cameo Theatre, Forty-second street, New York City, is just a bit off the Great White Way, though not so far but that it catches its share of the glare. It is owned and operated by B. S. Moss, who needs no introduction to our readers, and is under the able management of J. De Rosa.

When I say "able management," please understand that I am not handing out a mere bouquet of words, nor am I dealing in that well known article "bull."

Mr. De Rosa is a theatre MANAGER, if I may accept what I saw at the Cameo and of the man as evidence. He is not one of those who expends huge effort and much coin of the realm in obtaining the best possible program, and then is content to have it thrown at the screen about as carelessly as you or I would pitch an empty tin can into the discard, always provided the aforesaid "throwing" be done cheaply enough.

Mr. De Rosa impressed me as a theatre manager who works intelligently and effectively. He gives close attention to every detail of the house.

Projection Room the Heart

He frankly says: "The projection room is, after all, the heart of the whole thing," and treats the projection room and its staff of projectionists in accordance with that idea, which of course will be viewed by many as pretty close to rank heresy. However, let those who disagree mull over the fact that, with only a news reel, a small orchestra, and a single feature placed on the screen at pretty close to 100 per cent. value, THE CAMEO WAS CHOCK-A-BLOCK FULL AT AN EIGHTY-FIVE (85) CENT ADMISSION!

It is just barely possible that a few of you New York City exhibitors who do not believe in the box office value of 100 per cent, reproduction of the photoplay had better think that matter over a bit.

I freely grant the excellence of the photoplay itself, but will bet dollars to doughnuts some of you will get the same attraction later, play it at half the price and NOT fill your houses. Of course it won't be the fault of the difference in the way it is put on the screen in the Cameo and the way you put it on in your theatre. Gracious no!

Basis for Statement

I suppose it will be well to get busy and tell you upon what I base such statements as I have made concerning the Cameo, else you will think I am just a good friend of Mr. De Rosa—who, by the way, I have only seen two times, neither time for a period exceeding ten minutes.

An exhibitor friend in New Rochelle, where I have my wigwam, asked if I would drop in at the Cameo and once-over the production now playing there, "Down To The Sea In Ships." I did that little thing, and am very glad I did. When I had viewed the entire production, without finding a single serious criticism due, and had heard friend daughter, who accompanied me, repeatedly express her delight with what we saw, I sought the office to find what manner of manager the Cameo had, and the projection room to see who was rebuilding the splendid photoplay so splendidly upon the screen.

I found De Rosa to be manager, and A. Lang, Charles Bryfogle and Max Seinberg, projectionists. And here is what else I observed:

The screen was well, though not too brilliantly lighted. By this I mean that while the illumination was sufficient to bring out all the fine details of photography, still it was not bright enough to strain the eye. The speed of projection might be improved in spots, but at no point was it at all objectionable. The auditorium was sufficiently well lighted so that after a few moments allowance for the eye to accustom itself to the comparative gloom, as is always necessary, one would see about one quite sufficiently well for all practical purposes, yet there was no spot of light within view sufficiently strong to be uncomfortable to the eye—which is what I call ideal lighting for a moving picture auditorium. Theory is all very well, but that is the PRACTICAL test. The decorations were pleasing.

Good Musical Effects

The orchestra was a small one, but very efficient and the music "fitted" the picture so well that it added to the general effect very much indeed. It is so seldom that music really "fits" the picture perfectly, or even fairly well. One is so very often compelled to listen to a blair of noise, masquerading under the name "music," which merely is a (censored) nuisance. At the Cameo the music really did add a great deal to the value of what we may term the picture climaxes. This was because of both its excellent selecting and intelligent handling.

Projection is, as I have said, by A. Lang, Charles Bryfogle and Max Seinberg, who work in a uniform of pure white. The reason for this is that the panels and all but the bottom and top cross styles of the projection room door have been removed and plate glass substituted. This door opens upon a small foyer

THIS IS TERRIBLE, IVE GOT ONE OF THE BIG PICTURES OF THE YEAR AND THERES ABOUT TWELVE CUSTOMERS INSIDE— IM GOING BROKE— BUSINESS IS AWFUL
THERE'S SOMETHING WRONG SOMEWHERE. THE THEATRE DOWN THE STREET IS PACKED
ELITE Theatre
COMING
SHOWING The Best Pictures
AND THIS IS WHAT WAS WRONG
GEE, I HOPES I CAN FINISH DIS CHAPTER B'FORE DIS REEL GITS OVER
WILD WEST
BUT THE THEATRE DOWN THE STREET WAS CROWDED
TODAY — THE LATEST FEATURE PICTURE —
The Blue Book
AND THE REASON WAS — PERFECT PROJECTION
G.W. WALKER

WHERE THE TROUBLE LIES
Cartoon by G. W. Walker

off which is the rest rooms. The arrangement is such that any who will may view the interior of the projection room, and it seems that most folks like to "rubber."

The Projection Room

The projection room is about fourteen feet wide by nine front to back, with an eight foot ceiling, from the center of which a large vent flue extends through the roof. The back metal panel of both lamphouses have been removed and a light blue glass substituted. This allows visitors to look right into the lamphouse; also it adds a rather ghostly gleam of light to the room itself. The walls and ceiling are painted a light color, and the lighting is by indirect lighting fixtures. The Simplex projectors are battleship gray, except for the lamphouses which are painted with silver bronze.

All this would be very bad indeed for results on the screen, were it not for the large observation ports and rather short distance of projection. The ports are about ten inches wide by nearly two feet up and down. As the thing now is, however, projection is hampered because of the fact that the glass with which the observation ports are covered sets straight up and down, and the front projection room wall is a very light color. If the glass were set at an angle to kill reflection, and the front wall painted a dark, light-absorbing color, such as a chocolate (I would say slate color, but I know they would never concede that) the objection to the light room would be largely removed, under the conditions there obtaining. My recommendation to Mr. De Rosa is that these two things be done at once. It may detract a little from the beauty of the room, but after all while the room view is nice, it is not what you are selling, but the picture upon the screen, and the sharper the view the projectionist has of that the better the result will be.

A Tile Floor

The floor is a neat pattern of tile, set in cement—excellent. There is a voltmeter, an ammeter and a speed indicator under each observation port. Each projector is equipped with an arc control.

One hundred and ten amperes of current (D.C. of course) are used, but at the time I was there the crater angles were such that I doubt if more than seventy-five per cent. of the possible light ever reached the collector lens.

Rain and cloud effects are used in the prologue of "Down To The Sea In Ships," and these are projected from the projection room by a stereopticon and a separate machine for the rain effect. The auditorium lights are handled by means of dimmers, which also are located in the projection room within convenient reach of the projectionist. There is a large film storage magazine.

Adjoining the projection room is a re-winding room, with re-winder geared down to about five minutes to the reel. This represents careful, intelligent work.

Large Ceiling Vents

The lamphouses are piped to the open air through a large vent in the ceiling. Where the upright pipe from each lamphouse joins the cross pipe from the center of which a single pipe leads to the vent, a ring of asbestos insulating material is introduced, thus preventing one projector being charged by a ground in the lamp or wires of the other.

Altogether the plant, as a whole, is a good one. It does credit to those responsible for it. I would, however, suggest to Mr. Moss that it would be to his advantage to employ some thoroughly competent man to visit all his theatres say once in three or six months and check up on the OPTICS of projection therein. In the past the general trend has been to regard projection as purely a MECHANICAL matter, whereas the truth is that while the mechanics of projection are of course hugely important, it is, after all, only of comparatively minor importance, in this way: Manufacturers of motion picture projectors can, do and will supply a mechanism which is very nearly perfect in the accuracy of its functioning. It is therefore merely a matter of keeping the mechanism in good repair and proper adjustment, insofar as has to do with the projectionist.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

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THE LENS CHART

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Local Condition Important

BUT neither the projector manufacturer or any one else, other than one who knows ALL the local conditions in the INDIVIDUAL THEATRE, can possibly supply an efficient optical train for the projector, or tell how to adjust it so that it will deliver 100 per cent. results, either in efficiency performance or excellence of the screen image. I might add that projection optics have directly to do with many things, aside from the projector optical train, among them the observation port shape and size, the coloring of the projection room walls—especially the surface near the observation ports—and the lighting of the room.

Is Photographing Mechanical?

Surely not one of you would say that motion picture photography is a mere mechanical process, simply because the camera is as much a mechanical device as is the motion picture projector. Almost any one could turn a motion picture camera crank as well. SOME cameramen do, but to get a 100 per cent. picture—well, that is very muchly something else again. That particular thing involves knowledge, experience and optics.

Projection Requires Great Skill

Some day exhibitors will arrive at an understanding and a realization of the fact that there is as much or more optical skill and an even wider range of general knowledge required to put a picture on the screen efficiently, and at the same time to put it on at 100 per cent. value to the box office, than is required by the cameraman in order to "take" a 100 per cent. picture.

Oh, yes, I know that sounds to you positively "funny"—exactly as it sounded queer and "funny" when Columbus said the world was round. But it was nevertheless discovered that the world WAS round, regardless of how "funny" saying so might sound to those who believed otherwise, and now of course it would sound "funny" to hear anyone say the world is flat.

Well, anyhow, while I don't know anything about the conditions in Mr. Moss' other theatres, of which he has several, I do know that the Cameo is far ahead of the average high class theatre in the matter of presenting a high class picture to its audiences.

Might I suggest to Mr. Moss that it might, in the long run, be a paying plan to employ a man thoroughly competent in the optics of projection, in all the many things that includes, to visit each of his theatres every three or six months and see what, if any improvements can be made tending to eliminate optical faults, and thus make the screen image of greater value (drawing power) to audiences. I make this suggestion because I believe firmly that, provided a man can be found who really understands the problem involved, the thing would be of large value. At least the suggestion, if not welcome, costs nothing.

Thirteen Years Old

Vernon Larie, Projectionist, Chillicothe, Ohio, who is thirteen years old in projection experience, writes:

Have been in the projection end of the theatre business since 1910, and in all that time have only written to order copies of your handbooks. I have a copy of them all.

Was five years with the Gus Sun Theatre Company, of Springfield, Ohio, and two years with the Columbus Theatre Equipment Company, Columbus, Ohio, before the war. Since then I've been running a show of my own. Am married and my better one-half is also a projectionist, and, believe me, I've had her study your handbooks and learn things from start to finish.

Glad to hear from you, friend Larie. Thirteen years is quite a spell, as viewed from the standpoint of human life, though but the fraction of an instant when looked at from the standpoint of this old world's life. That new film "Relativity" makes one think quite a bit and do some comparing.

Well, anyhow I'm real glad to know that both yourself and wife have studied and tried to learn the profession you've worked at. My compliments to you both!

A Just Criticism

Recently I addressed a letter to all the large lens manufacturers, asking that they compile tables for me showing the working distances of all their projection lenses when projecting at 100 feet; also the free diameter of rear combination of all lenses.

This request they all complied with. You will soon have the tables. They should prove of large value, because if you have the free diameter of a lens at 100 foot projection distance it will serve for all distances, insofar as calculating diameters be concerned, since working distance will alter but very little at other projection distances—not enough to seriously alter results.

One manufacturer, however, made a rather severe and a very just criticism. They said:

As regards diameter of lenses up to 7¼-inch focal length, we wish to explain that such diameters are limited by the size of the lens holder of the projector. Were it not for this limitation we would make the diameter of all rear combinations 60 mm. As a matter of fact, there has not yet been one projector properly designed to receive a No. 2 projection lens, though we introduced these lenses eight or nine years ago. The small diameter of rear combination is merely made to accommodate the type of projector mechanisms which have been on the market.

Gentlemen of the projector, allow me to remark that this criticism is just, and that it applies to you all alike. The small diameter rear factor you compel makes for light loss and for unevenness of field illumination. Suppose you think this matter over and then GET BUSY.

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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get? Theres.	Max Linder	Sept. 9		3,800
A Woman's Woman	Mary Alden	Oct. 14		7,900
Garrison's Finish	Jack Pickford	Jan. 27		8,000
Salome	Nazimova	Jan. 13		6,000
Suzanna	Mabel Normand	Mar 3		8,000
The Shriek of Araby	Sennett Prod.-Turpin.			

AMERICAN RELEASING

Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		3,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30	Dec. 30	5,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,300
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Timothy's Quest	S. Olcott Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
The Sign of the Rose	George Beban	Aug. 5	Aug. 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25	Mar. 10	6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9	Mar. 3	5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087
As a Man Lives	Featured Cast	Dec. 23		6,000
That Woman	Catherine Calvert	Dec. 23		6,000
Voice of the Land	Biblical-series	Dec. 23		
Solomon in Society	Strauss Prod.	Jan. 6		6,000
Milady	Featured Cast	Feb. 3		7,622
One Million in Jewels	Helen Holmes	Feb. 10		5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17		6,462
The Grub Stake	Nell Shipman	Mar. 17		8,061

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart	Feb. 24		5,634
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4,564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20		8,000

ASSOCIATED EXHIBITORS

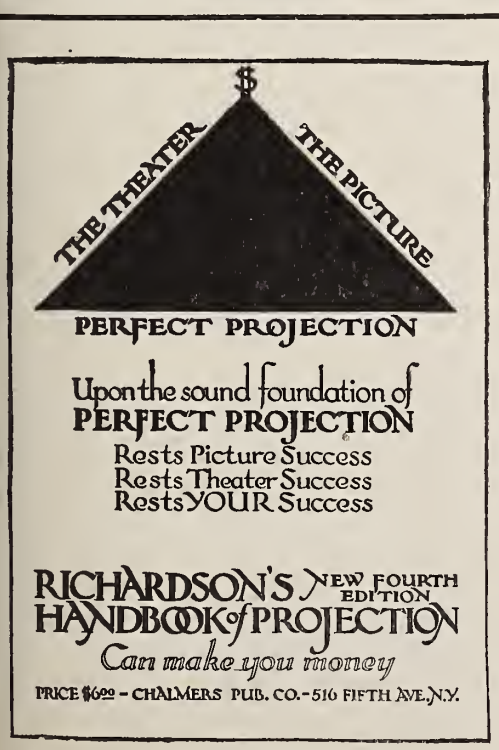
		Review	Consensus	Footage
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself.	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2	Mar. 3	5,622
Conquering the Woman	Florence Vidor	Dec. 30		5,887
A Bill of Divorcement	Constance Binney	Jan. 20		5,819
Head Hunters of the South Seas	Martin Johnson	Jan. 27		

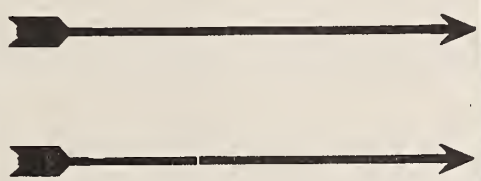
EDUCATIONAL FILMS CORP.

High Power	Mermaid Comedy	Dec. 2		2,000
Railroading	Hurd Cartoon	Dec. 2		1,000
In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip	Sherlock Holmes	Dec. 16		2,000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout	Mermaid Comedy			2,000
Via Radio	Special-scientific	Dec. 23		1,000
The Educator	Lloyd Hamilton	Dec. 23		2,000
Hazel From Hollywood	Christie Comedy	Jan. 6		2,000
The Terrible Tree	Tony Sarg	Jan. 6		1,000
Ouch!	Cameo Comedy	Jan. 6		1,000
No Luck	Lloyd Hamilton	Jan. 13		2,000
The Prickly Conscience	Bruce-Scenic	Jan. 13		1,000
Tea N Tea	Jimmy Adams	Jan. 13		1,000
Be Yourself	Neal Burns	Jan. 20		2,000
Hot Shots	Howe Hodge-Podge	Jan. 20		1,000
Casey Jones, Jr.	Mermaid Comedy			2,000
Second Childhood	Christie	Jan. 27		2,000
Bumps	Cameo	Jan. 27		1,000
Casey Jones, Jr.	Mermaid Comedy	Feb. 3		2,000
Wilderness Tales	Bruce Series	Feb. 3		1,000
Dog Sense	Cameo Comedy	Feb. 10		1,000
Pest of Storm Country	Louise Fazenda	Feb. 10		2,000
Extra! Extra!	Lloyd Hamilton	Feb. 10		2,000
Broke	Jimmy Adams	Feb. 24		1,000
Chicken Dressing	Hurd Cartoon	Feb. 24		1,000
Hold Tight	Lige Conley	Feb. 24		2,000
A Hula Honeymoon	Christie comedy	Feb. 24		2,000
Message of Emile Coue	Special			
Babies Welcome	Dorothy Devore	Mar. 10		2,000
Oh, Sister!	Jimmie Adams	Mar. 10		1,000
Fishing for Tarpon	Howe "Hodge-Podge"	Mar. 10		1,000
A Jungle Romeo	"Snooky"	Mar. 10		2,000
Hot Water	Neal Burns	Mar. 17		2,000

FAMOUS PLAYERS-LASKY

Manslaughter	DeMille	Sept. 30	Dec. 30	9,061
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095





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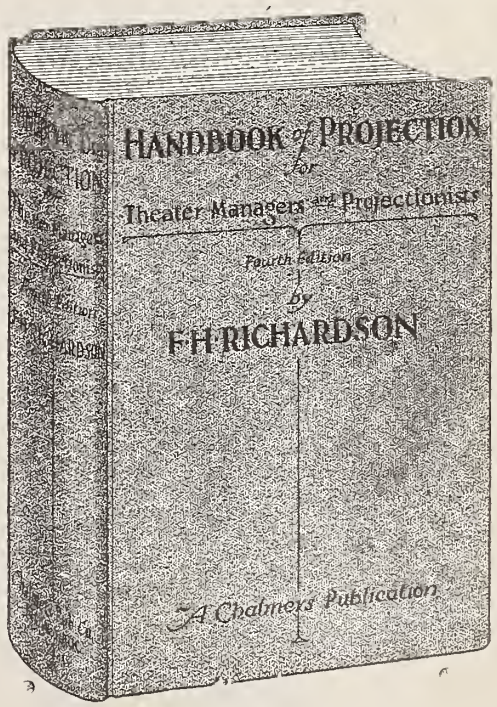


(Continued from preceding page)

The Cowboy and the Lady	Mary M. Minter	Nov. 11	Jan. 6		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9		7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16		11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18		5,050
Clarence	Wallace Reid	Oct. 28	Nov. 25		6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9		7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2		6,993
The Young Rajah	Rodolph Valentino	Nov. 18	Mar. 10		7,705
Anna Ascends	Alice Brady	Nov. 25	Mar. 3		5,959
Ebb Tide	Melford Prod.	Dec. 2	Jan. 6		7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2	Mar. 10		7,494
Singed Wings	Daniels-Nagel	Dec. 9	Mar. 3		7,788
Outcast	Elsie Ferguson	Dec. 16			7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16			4,538
Back Home and Broke	Thomas Meighan	Jan 6			
Thirty Days	Wallace Reid	Dec. 23			7,788
Kick In	Fitzmaurice Prod.	Dec. 30			7.074
Making a Man	Jack Holt	Dec. 30			6,000
My American Wife	Gloria Swanson	Jan. 13			6.061
Drums of Fate	Mary Miles Minter	Jan. 27			5,000
The World's Applause	Wm. DeMille Prod.	Feb. 3	Mar. 17		6,326
Dark Secrets	Dorothy Dalton	Feb. 3	Mar. 17		4,337
Nobody's Money	Jack Holt	Feb. 10	Mar. 10		5,584
Java Head	George Melford Prod.	Feb. 17			7,865
The Covered Wagon	James Cruze Prod.				
Bella Donna	Pola Negri				
Adam and Eva	Marion Davies	Feb. 24			7,153
Racing Hearts	Agnes Ayres	Feb. 24			5,600
The White Flower	Betty ompson	Mar. 10			5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10			9.526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17			5,585

FILM BOOKING OFFICE OF AMERICA

The Blond Vampire	Physioc Prod.	Dec. 2			6,000
Thelma	Jane Novak	Dec. 2			6,000
When Love Comes	Helen Jerome Eddy	Dec. 16			4,800
Ben-Her	Novelty	Dec. 16			1,000
Pop Tuttle's Grass Widow	Dan Mason	Dec. 23			2,000
Captain Fly-by-Night	Johnny Walker	Dec. 30	Mar. 3		4,940
The Third Alarm	Ralph Lewis	Jan. 20			6,700
Keep 'Em Home	The De Havens	Jan. 20			2,000
Fighting Blood (Series)	George O'Hara	Jan. 27			2,000
Canyon of the Fools	Harry Carey	Feb. 3			5,180
Pop Tuttle, Detekative	"Tuttle" Series	Feb. 3			2,000
The Long Shot	Dan Mason	Feb. 10			2,000
A Waggin' Tale	Carter DeHaven	Feb. 24			2,000
Stormswept	Noah & Wallace Beery	Mar. 3			5,000
Can a Woman Love Twice?	Ethel Clayton	Mar. 10			6,100
The Bishop of Ozark	Milford W. Howard	Mar. 10			4,852

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2			6,131
Lorna Doone	Maurice Tourneur	Oct. 21	Dec. 9		6,083
East Is West	Constance Talmadge	Sept. 9	Nov. 18		6,500
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18		6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21		7,453
The Electric House	Buster Keaton	Oct. 28			2,231
Oliver Twist	Jackie Coogan	Nov. 11			7,600
Day Dreams	Buster Keaton				2,000
White Shoulders	Katherine MacDonald	Nov. 25	Mar. 10		5,966
Brawn of the North	"Strongheart"	Nov. 25	Jan. 6		7,050
The Dangerous Age	Stahl Prod.	Dec. 2			7,204
Minnie	Marshall Neilan Prod.	Dec. 9	Mar. 10		6,690
Omar, The Tent Maker	Guy Bates Post	Dec. 9			8,090
Bow-Wow	Sennett Comedy	Dec. 9			1,856
The Blacksmith	Buster Keaton	Dec. 16			2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23			5,935
The Woman Conquers	Kath. MacDonald	Jan. 13			5,102
The Pilgrim	Charles Chaplin	Jan. 27			4,000
Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3			8,000
Fury	Richard Barthelmess	Feb. 3			8,700
Money, Money, Money	Katherine MacDonald	Feb. 10	Mar. 10		5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17		6,228
Voice From the Minaret	N. Talmadge-O'Brien	Feb. 17			6,685
Bell Boy 13	Douglas MacLean	Feb. 17			3,940
The Balloonatic	Buster Keaton	Feb. 17			2,152
Day Dreams	Buster Keaton	Feb. 24			
Scars of Jealousy	Thos. Ince Prod.	Mar. 17			6,246
The Isle of Lost Ships	Maurice Tourneur Prod.				
Daddy	Jackie Coogan	Mar. 17			5,738
The Love Nest	Buster Keaton	Mar. 17			2,000

FOX FILM CORP.

Without Compromise	William Farnum	Nov. 4	Dec. 9		5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25		4,587
Bumps and Thumps	Mutt and Jeff	Nov. 4			1,000
Town That Forgot God	Special	Nov. 11			10,461
Arabia	Tom Mix	Nov. 11	Dec. 9		4,418
The Haunted House	Sunshine Comedy	Nov. 11			2,000
Camphor	Educational	Nov. 25			900
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9		8,000
The Love Gambler	John Gilbert	Nov. 18	Dec. 16		4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30		4,603
Ranch Romeos	Comedy	Nov. 25			2,000
Boss of Camp Four	Chas. Jones	Dec. 2			4,235
Old Spain	Educational	Dec. 2			830
Pekin Ducks	Educational	Dec. 2			500
Out of Place	Al. St. John	Dec. 2			2,000
While Justice Waits	Dustin Farnum	Dec. 9	Mar. 3		4,762
The Great Night	William Russell	Dec. 16			4,346
A California Romance	John Gilbert	Dec. 23	Mar. 3		3,892
My Hero	Lupino Lane	Dec. 23			2,000
Town Terrors	Lee Kids	Dec. 23			2,000
Man's Size	William Russell	Dec. 30			4,316
Catch My Smoke	Tom Mix	Jan. 6			4,070
Three Who Paid	Dustin Farnum	Jan. 6			4,850
The Runaway Dog	Dogs Acting	Jan. 6			1,000
Watch Your Wife	Paul Parrott	Jan. 6			1,000
Face on Barroom Floor	H. B. Walthall	Jan. 13	Mar. 17		5,787
The Fresh Heir	Chester Conklin	Jan. 13			2,000
The Alarm	Al St. John	Jan. 13			2,000
A Friendly Husband	Lupino Lane Feature	Jan. 20			4,527
Pawn Ticket 210	Shirley Mason	Jan. 20	Mar. 10		4,871
Bits of Europe	Educational	Jan. 20			1,000

		Review	Concensus	Footage
The Custard Cup	Mary Carr	Jan. 27		6,166
The Footlight Ranger	Chas. "Buck" Jones	Feb. 3	Mar. 17	4,729
Brass Commandments	Wm. Farnum-Hawley	Feb. 10		4,829
Young and Dumb	Al St. John	Feb. 10		2,000
Nearing the End	Cartoon	Feb. 10		1,000
Truxton King	John Gilbert	Feb. 17		5,613
The Five-Fifteen	Sunshine Comedy	Feb. 17		2,000
Romance Land	Tom Mix	Feb. 24		3,975
Does It Pay?	Hope Hampton			
The Net	J. G. Edwards Prod.			
The Wise Cracker	Comedy	Feb. 24		2,000
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3	10,461
The Buster	Dustin Farnum	Mar. 3		4,587
The Artist	Clyde Cook	Mar. 3		2,000

GOLDWYN

The Sin Flood	Lloyd, director	Jan. 21	Oct. 22		6,500
Brothers Under the Skin	Featured Cast	Nov. 25	Mar. 17		4,983
Hungry Hearts	Bryant Washburn	Dec. 9			6,540
Broken Chains	Featured Cast	Dec. 23			6,190
The Blind Bargain	Lon Chaney	Dec. 16	Mar. 3		4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13			8,531
Gimme	Rupert Hughes Prod.	Jan. 27			5,769
The Christian	Tourneur Prod.		Mar. 17		8,000
Mad Love	Pola Negri	Mar. 10			5,518

HODKINSON

Bulldog Drummond	Carlisle Blackwell	Nov. 25	Mar. 3		5,000
Fun from the Press	Issued Weekly				1,000
The Kingdom Within	Shertzinger Prod.	Jan. 6			6,036
While Paris Sleeps	Tourneur Prod.	Jan. 27	Mar. 17		4,850
Dollar Devils	Cullen Landis	Feb. 3			5,000
Colonel Heeza Liar	Cartoon Series	Feb. 10			1,000
The Fatal Photo	All-Star Comedy	Feb. 10			2,000
The Nuisance	All-Star Comedy	Feb. 10			2,000
Gambling With Gulf Stream	Instructive	Feb. 10			1,000
Down to the Sea in Ships	Elmer Clifton Prod.	Mar. 3			12,000
Days Afield With Rod & Gun	Outdoor series	Nov. 25			1,000
The Four Orphans	All-star comedy	Mar. 10			2,000
Col. Heeza Liar, Detective	Bray comedy	Mar. 10			1,000
The Man From Glengarry					
The Good for Nothin'					
The Rapids					
Just Like a Woman	Marg'ite DeLaMotte	Mar. 17			4,900

METRO

Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25		9,000
Enter Madam	Clara K. Young	Nov. 11	Dec. 2		6,500
Love in the Dark	Viola Dana	Nov. 26			6,000
Quincy Adams Sawyer	Star Cast	Dec. 9	Mar. 3		7,500
Toll of the Sea	Anna May Wong	Dec. 9			4,600
Peg o' My Heart	Laurette Taylor	Dec. 23			7,900
The Pest	Stan Laurel	Dec. 23			2,000
Hearts Aflame	Reginald Barker Prod.	Dec. 30			8,110
The Forgotten Law	Milton Sills	Dec. 30	Mar. 3		
Allthe Brothers Were Valiant	Chaney—Billie Dove	Jan. 27	Mar. 17		6,265
Crinoline and Romance	Viola Dana	Feb. 3			6,000
Jazzmania	Mae Murray	Feb. 24			8,000
When Knights Were Cold	Stan Laurel	Feb. 24			2,000
Success	Murray Garsson Prod.	Mar. 3			7,000
Rob 'Em Good	Bull Montana				
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17			7,000
Pop Tuttle's Polecat Plot	Dan Mason	Mar. 17			2,000

PATHE

The Ropin' Fool	Will Rogers	Oct. 28			1,000
Our Gang	Hal Roach	Nov. 4			2,000
Washed Ashore	Snub Pollard	Nov. 11			2,000
The Drifter	Special	Nov. 18			2,000
The Rolling Stone	Cartoon-Fable	Nov. 18			1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18			1,000
His Enemy's Friend	Leo Maloney	Nov. 25			2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25			2,000
The Big Scoop	Johnny Jones	Nov. 25			2,000
Saturday Morning	"Our Gang" Comedy	Dec. 2			2,000
Dr. Jack	Harold Lloyd	Dec. 9			4,700
One Jump Ahead	Leo Maloney	Dec. 9			2,000
Plunder	Pearl White Serial	Dec. 16			
Wanted, A Story	Johnny Jones	Dec. 16			2,000
Fleeced for Gold	Educational	Dec. 16			1,000
Henry's Busted Romance	Fable Cartoon	Dec. 23			1,000
Fruits of Faith	Will Rogers	Dec. 23			3,000
Here's Your Men	Leo Maloney	Dec. 23			2,000
Fair Week	Paul Parrott	Dec. 23			1,000
Under Suspicion	Leo Maloney	Jan. 6			2,000
Dig Up	Snub Pollard	Jan. 6			2,000
Dog's Paradise	Cartoon	Jan. 13			750
Stung!	Johnny Jones	Jan. 13			2,000
The Frog and the Catfish	Cartoon	Jan. 13			750
Royal Chinook	Instructive	Jan. 13			1,000
Paste and Paper	Paul Parrott	Jan. 13			1,000
Mr. Hyppo	Paul Parrott	Jan. 20			2,000
Border Law	Leo Maloney	Jan. 20			1,000
Cheating the Cheaters	Cartoon	Jan. 20			1,000
A Fisherman's Jinx	Cartoon	Jan. 27			1,000
The Champeen	"Our Gang" Comedy	Jan. 27			2,000
Smoked Out	Leo Maloney	Feb. 3			2,000
Don't Say Die	Paul Parrott	Feb. 3			1,000
A Rough Winter	Snub Pollard	Feb. 3			2,000
Raisin Cake and Yeast	Cartoon Comedy	Feb. 3			1,000
The Gliders	Cartoon	Feb. 10			1,000
Once Over	Paul Parrott	Feb. 10			1,000
Jailed and Bailed	Paul Parrott	Feb. 17			1,000
Lost, Strayed or Stolen	Western	Feb. 17			2,000
A Loose Tight-Wad	Paul Parrott	Feb. 17			1,000
The Cobbler	"Our Gang"	Feb. 17			2,000
Trouble On the Ark	Terry cartoon	Feb. 24			500
The Mysterious Hat	Terry cartoon	Feb. 24			1,000

(Continued from preceding page)

Tight Shoes	Paul Parrott	Feb.	24			1,000
Double Cinched	Leo Maloney	Mar.	3			2,000
The Big Show	"Our Gang" comedy	Mar.	3			2,000
Shoot Straight	Paul Parrott	Mar.	10			1,000
The Traveling Salesman	Terry cartoon	Mar.	10			750
Do Your Stuff	Paul Parrott	Mar.	10			1,000
Spider and the Fly	Terry cartoon	Mar.	10			1,000
The Sheik	Aesop Fable	Mar.	17			1,000
For Safe Keeping	Paul Parrott	Mar.	17			1,000
Partners Three	Leo Maloney	Mar.	17			2,000
A Pleasant Journey	"Our Gang" Comedy	Mar.	17			2,000

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov.	11			4,622
The Man and the Moment	Hayford Hobbs	Nov.	18			4,470
The Inner Man	Wyndham Standing	Dec.	30			4,914
A Pauper Millionaire	C. M. Hallard	Feb.	10			4,804
Isle of Doubt	Wyndham Standing	Sept.	30			5,483
A Clouded Name	Norma Shearer	Mar.	3			4,885

PREFERRED PICTURES

Shadows	B. Schulberg Prod.	Nov.	11			7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov.	25	Mar. 10		6,971
The Hero	Gasnier Prod.	Jan.	13			6,800
Are You a Failure?	Madge Bellamy	Mar.	17			5,700
Poor Men's Wives	Gasnier Prod.					
The Girl Who Came Back	Forman Prod.					
Mothers-in-Law	Gasnier Prod.					
Poor Men's Wives	Gasnier Prod.	Feb.	10			6,963

SELZNICK

One Week of Love	Elaine Hammerstein	Nov.	18	Dec. 2		7,000
Pawned	Tom Moore	Dec.	16			5,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept.	10	Sept. 24		
Little Lord Fauntleroy	Mary Packford	Oct.	1	Oct. 8		9,984
The Man Who Played God	Geo. Arliss	Oct.	7	Oct. 28		5.855
Robin Hood	Douglas Fairbanks	Oct.	28	Dec. 2		10,000
Tess of the Storm Country	Mary Pickford	Nov.	25	Jan. 6		10,000
Tailor Made Man	Charles Ray	Dec.	9			8,649
One Exciting Night	D. W. Griffith Prod.	Oct.	21			11,000

UNIVERSAL

The Storm	House Peters	July	1	July 8		7,400
In the Days of Buffalo Bill	Art Acord Serial	Sept.	2			
The Radio King	Serial	Sept.	30			Serial
The Long Chance	All Star	Oct.	7	Oct. 28		4,331
Under Two Flags	Priscilla Dean	Oct.	7	Oct. 28		7,407
The Kentucky Derby	Jewel	Oct.	28			5,398
Wolf Law	Frank Mayo	Oct.	28	Mar. 10		4,463
Broad Daylight	Lois Wilson	Nov.	11	Dec. 16		4,691
The Altar Sairs	Frank Mayo	Dec.	9			4,641
Forsaking All Others	Cullen Landis	Dec.	16			4,462
"New Leather Pushers"	Every Two Weeks					2,000
A Dangerous Game	Gladys Walton	Dec.	30			5,000
One Wonderful Night	Herbert Rawlinson	Dec.	23			4,475
The Flirt	Jewel Prod.	Dec.	30			8,000
The Flaming Hour	Frank Mayo	Dec.	30			4,568
The Power of a Lie	Mabel Julienne Scott	Jan.	6			4,910
Around the World in 18 Days	Serial	Jan.	6			
Sting 'Em Sweet	Brownie-Century	Jan.	20			2,000
Social Buccaneer	Mullhall, Serial	Jan.	13	10 2-reel chapters		
The Flame of Life	Priscilla Dean	Jan.	20	Mar. 17		5,780
Scarlet Car	Herbert Rawlinson	Jan.	20	Mar. 10		4,417
Doomed Sentinels	Roy Stewart	Jan.	20			2,000
The Ghost Patrol	Ralph Graves-Bessie Love	Jan.	27	Mar. 17		4,228
Hair Trigger Burke	Harry Carey	Jan.	27			2,000
The First Degree	Frank Mayo	Feb.	3			4,385
Hoboes De Luxe	Neely Edwards	Feb.	3			1,000
Yellow Handkerchief	Jack Mulhall	Feb.	3			2,000
Farm Follies	Comedy	Feb.	3			2,000
The Love Letter	Gladys Walton	Feb.	10			4,426
Kindled Courage	Hoot Gibson	Feb.	10			4,418
The Oregon Trail	Art Acord	Feb.	10			Serial
Hearts of Oak	Roy Stewart	Feb.	10			2,000
Peg of the Movies	Baby Peggy	Feb.	10			2,000
Boyhood Days	Buddy Messinger	Feb.	10			2,000
Gentleman From America	Hoot Gibson	Feb.	17			4,058
Six Shooter Justice	Harry Carey	Feb.	17			2,000
Driven	C. J. Brabin Prod.	Dec.	9	Mar. 10		5,400
The Merry-Go-Round	Super-Jewel					
Phantom Fortune	Wm. Desmond					
The Prisoner	Herbert Rawlinson	Feb.	24			4,795
Spuds	Lewis Sargent	Feb.	24			1,000
Pleasure Before Business	Comedy	Feb.	24			2,000
Out of Order	Neely Edwards	Feb.	24			1,000
Sweetie	Baby Peggy	Feb.	24			2,000
Hunchback of Notre Dame	Lon Chaney					
The Bolted Door	Frank Mayo	Mar.	3			4,126
A Spooky Romance	Century Comedy	Mar.	3			2,000
The Phantom Fortune	Wm. Desmond serial	Mar.	3			
The Best Man	Lewis Sargent	Mar.	3			
Gossip	Gladys Walton	Mar.	10			4,488
A Howling Success	"Brownie"	Mar.	10			2,000
Sweet and Pretty	"Brownie"	Mar.	10			2,000
Wolves of the Waterfront	Jack Mulhall	Mar.	10			2,000
The Abysmal Brute	Reginald Denny					
The Midnight Guest	Graxe D'Armond	Mar.	17			4,795
Whiskers	Lewis Sargent	Mar.	17			1,000
One of Three	Roy Stewart	Mar.	17			2,000

VITAGRAPH

Fortune's Mask	Earle Williams	Oct.	14			4,975
You Never Know	Earle Williams	Dec.	2			4,807
The Counter Jumper	Larry Semon	Dec.	9			2,000
Urban Popular Classics	Educational	Dec.	9			1,000
The Ninety and Nine	Featured Cast	Dec.	23			6,800
A Front Page Story	Star Cast	Dec.	23			6,000
One Stolen Night	Alice Calhoun	Feb.	10			4,900

WARNER BROTHERS

		Review	Consensus	Footage
No Wedding Bells	Larry Semon	Feb. 10		1,000
Hiawath's Hunting Ground	Scenic	Feb. 10		2,000
Dwellers of the Deep	Instructive	Feb. 10		1,000
Masters of Men	Earle Williams			
Brass	Charles Norris	Mar. 17		8,000
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
The Beautiful and Damned	Marie Prevost	Dec. 23		7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000
Little Church Around the Corner	Featured cast	Feb. 24		6,300

MISCELLANEOUS

ASSOCIATED PHOTOPLAYS

Why Women Re-marry	Milton Sills					

AYWON FILM CORP.

Crow's Nest	Jack Hoxie	Nov.	25			4,900
Dawn of Revenge	Richard C. Travers	Dec.	2			4,800
The Drug Monster						

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan.	20			5,000

BLAIR COAN PROD.

Little Girl Next Door	Four stars					

BRAY PRODUCTIONS, INC.

Unblazed Trails	Scenic	Dec.	23			2,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct.	28	Nov. 25		6,000
The Secrets of Paris	Whitman Bennett	Oct.	28	Dec. 9		7,000
The Last Hour	Milton Sills	Jan.	13			6,000
Luck	oJhnny Hines					

C. B. C.

Hallroom Boys	Twice a Month					
Temptation	Featured cast					2,000
High Flyers	Hall Room Boys	Mar.	10			2,000
The Passionate Friends						

DISTINCTIVE PICTURES CORP.

Backbone	Edward Sloman Prod.					

EQUITY PICTURES

What's Wrong With the Women?	Goodman Prod.	Aug.	12			6,800
Has the World Gone Mad?	Goodman Prod.	Mar.	17			6,047

EXPORT AND IMPORT

Othello	Emil Jannings	Mar.	3			6,200

PHIL GOLDSTONE

Deserted at the Altar	Special	Jan.	6			
Gold Grabbers	Franklyn Farnum	Dec.	2			4,600
Gun-Shy	Franklyn Farnum	Dec.	16			5,000
Lucky Dan	Richard Talmadge	Dec.	23			4,700
The Firebrand	Franklyn Farnum	Dec.	30			5,000
Speed King	Richard Talmadge	Feb.	10			5,000

JOE ROCK PRODUCTIONS

The Pill	Joe Rock	Feb.	24			2,000
Little Red Robin Hood	Joe Rock	Feb.	24			2,000

LEE-BRADFORD

Squirrel Comedies						2,000
The Unconquered Woman	Rubye DeRemer	Sept.	9			4,611
Is Money Everything?	Miriam Cooper					

PRINCIPAL PICTURES CORP.

Environment	Alice Lake	Dec.	23			6,000
The World's a Stage	Dorothy Phillips	Dec.	2			6,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell					5,000
In the Night	All-Star					5,000
Irving Cummings Series	Two-Reelers					2,000
Just a Song at Twilight	Barthelmess					5,000
Madame Sans Gene	Special					5,000
In the Night	Special					5,000

TRUART FILM CORP.

The Empty Cradle	Alden-Morey					
Women Men Marry	E. K. Lincoln					

STOREY PHOTOPLAYS, INC.

Shadowland Screen Review	Series					
Boys' Life Review	Series					
Girls' Life Review	Series					
Federated Screen Review	Series					
Shadowlafs	Series					
Kid Playlets	Series					
Al Haynes Comedies	Series					
Burlesque Photoplays	Series					

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept.	9	Sept. 30		5,900
Notoriety	Maurine Powers	Oct.	14	Nov. 4		8,600

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

What A.M.P.E.D.A. Means to the Motion Picture Industry

IN our last issue, we published a line-up of the membership of the New York zone of the Association of Motion Picture Equipment Dealers of America.

The item was of particular interest not only to picture theatre supply dealers and manufacturers of picture theatre equipment and accessories, but also to the exhibitors as it constituted advance news of an effort to place the equipment and accessory business of the country on a better financial footing, and an endeavor to obtain for the supply dealers recognition of their importance and usefulness, which has not always heretofore been awarded them.

For, important to the industry, the supply dealer certainly is. Without his solicitation of business and efforts in marketing equipment and accessories, the task of the manufacturer would be many times greater than it is. Contrary to a belief which exists in some minds, the supply house, both retail and jobbing, constitutes a necessary wheel in the mechanism of marketing.

The Supply Dealer's Value

Few manufacturing concerns are so organized that they are in a position to keep in touch with new houses building or old ones being refitted and renovated.

No manufacturer is in the same position to acquire accurate knowledge of the true credit rating of prospective customers as is an equipment dealer who goes over his territory with a fine tooth comb and goes over it repeatedly, looking for new business, cultivating old trade, advising the new exhibitor and showing the old one the latest devices that will add to picture theatre prosperity.

In spite of his efforts and his knowledge, the average supply dealer has not prospered during the past few years to the degree that he has had reason to expect.

This, to a large extent, has been due to a laxity in credit matters forced on him, despite his better judgment, because of the fear that if he did not allow unreasonable extensions of credit, some competitor would gobble the order.

The majority of picture theatre exhibitors are keen, hard-headed business men, good buyers and good pay. But, in common with every other line of endeavor, among them has grown up a small minority of unreliables, shifting from place to place, and from house to house, and unreliable in commercial transactions, and the method of these has been—as an Irishman would say—"when one tree gets wet through to seek shelter under another."

In other words, having stretched credit to the limit with one supply concern, they would proceed to patronize another, and as each dealer got down to c. o. d. business, they would proceed to pull the same tactics on a fresh concern.

This has made it hard sledding for the supply dealer and worked an injustice upon the majority of exhibitors—those who met their obligations—by adding to the overhead—therefore to the price of equipment—a percentage for bad debts that could have been avoided if greater credit co-operation existed among the supply houses.

The Good Man Pays Twice

As a matter of fact, for some seasons past the business-like exhibitor has been in the same fix as the citizen who has just paid an income tax considerably greater than it would be had it not been for those other citizens whose incomes are derived from tax-exempt investments.

Credit always has been and always will be the basis of any business, but, when in any business discrimination is not made between justified and unjustified credit, those who pay always pay not only their own shot, but that of those who do not pay at all.

With the avowed intention of a more severe scrutinization of credit and also an interchange of information regarding same, the members of the New York Zone of the Motion Picture Equipment Dealers of America are making an effort to clear up the situation in a way that will add to the prosperity of the reliable class of exhibitors, of the manufacturers and of themselves.

This endeavor may be regarded as the initial effort for better business conditions all along the line, and if adhered to, will undoubtedly prove as great a benefit to the exhibitor as to the members of the Association, insomuch as it will do its part toward the suppression of unfair competition of the unreliable exhibitor with the real backbone of the industry—the business-like, progressive and aggressive showman who realizes the value of his show and places his admission prices accordingly and has an equal regard for the sanctity of his financial obligations.

A Correction

On page 250 of our issue of March 10, in that portion of the Model Picture Theatre Section, describing the projection room, appeared the following:

"We publish herewith projection room layouts specially planned by us and also specifications by J. E. Robin."

This was a typographical error and should have read, "We publish herewith projection room layouts specially planned FOR us and also specifications, BOTH by J. E. Robin."

Hollywood Is to Have Million Dollar House

Hollywood is to have a million-dollar theatre!

This announcement comes from Sid Grauman, Sol Lesser, Joseph M. Schenck, Adolph Ramish and Michael Gore of the West Coast Theatres, Incorporated, organization.

The new theatre, which is expected to open in six months, will seat between 1,500 and 2,000 patrons. It will face Hollywood boulevard and will be in the heart of the film colony.

The West Coast Theatres, Incorporated, has a joint interest in the present Grauman Theatre in Hollywood. It also operates the Hollywood, Apollo, Wilshire, Paramount, Granada and several other Hollywood theatres. The chain of houses exceeds 100—all in the State of California.

One of the features, it is understood, will be a full-fledged orange grove in a patio of the new temple. Oranges will be grown and cared for by fruit growers of Southern California.

Business Picks Up in Southwest and Power's Representative Is Some Picker

WE are in receipt of the following communication from the energetic Southern Theatre Equipment Company, of Dallas, which, at the time of writing, appears to have had its hands full of orders for installations:

Dallas, March 6, 1923.

Moving Picture World,
New York City:

We believe that you will be interested in the following installation and equipment news items from this territory:

The Palace Theatre, of Beaumont, Texas, representing an investment of $200,000, which was recently damaged by fire, has been remodeled and re-decorated, and opened March 10.

All new equipment has been purchased for the theatre, which consists of two Power's 6-B, Type "E" projectors of the latest design, a General Electric motor generator set, a special Minusa Gold Fibre screen and other units of projection equipment, these being furnished by the Southern Theatre Equipment Company.

Seven hundred upholstered chairs on the lower floor were damaged by water, as well as 250 in the balcony, these being replaced with new chairs.

The origin of the fire is unknown, but the damage to the theatre approximated $15,000.

John D. Jones, of the San Angelo Amusement Company, San Angelo, Texas, has been making extensive improvements to both the Crystal and Palace Theatres, which are under his direction.

The Palace, one of the most up-to-date theatres in west Texas, has recently been equipped with two Power's 6-B, Type "E" projectors, as well as a Minusa Gold Fibre screen.

Mazda Equipment Going Good in Texas

Projection by Mazda lamps is being overwhelmingly supported in the Southwest, especially in Texas, where a number of theatres have installed machines equipped with General Electric Mazda lamp houses.

John E. Martin's Theatre, of Mt. Pleasant, Texas, recently installed improved Power's 6-B projectors with "G. E" Mazda lamp houses. This equipment was installed entirely on approval with the understanding that if the result obtained from the Mazda equipment did not exceed that of the 50 ampere arc, which they were previously using, the management would not be obligated to purchase. After comparative test was made, the Mazda equipment was installed.

The Palace Theatre, operated by the Lufkin Amusement Company, a splendid little theatre in southwest Texas, also installed improved Power's projector with G. ... Mazda lamp house, replacing equipment where 40 amperes direct current was used at the carbon arc. This equipment was also installed after comparative tests were made.

The Palace Theatre, of Bryan, Texas, operated by Mrs. Lola Milton, opened with the improved Power's 6-B with G. E. Mazda lamp houses.

Rosewin Theatre, of Dallas, one of the finest suburban theatres in the Southwest, representing an investment of approximately $50,000, opened with Mazda equipped Power's 6-B projectors.

Minusa Gold Fibre screens, specially built for Mazda light projection, were installed in each of the installations of Mazda equipment.

Associated First National Install Power's

The screening room of the Dallas branch of the Associated First National Exhibitors' circuit is one of the best in the entire South. While comparatively small, it embodies the very latest in equipment. The furniture consists of upholstered wicker settees and chairs, with specially designed tables for making notes for future reference of the more interesting scenes in a feature when being screened.

The projection equipment consists of two of the latest model Improved Power's 6-B projectors and a 6x8 Minusa Mazda light screen, which was built to conform with the specifications of this exclusive screening room. The Southern Theatre Equipment Company, of Dallas, equipped this room complete.

The Consolidated Film & Supply Company, Select Pictures Corporation and the Fox Film Company also have Power's projectors in their screening rooms.

Interstate Standardize with Power's

The Interstate Amusement Company, operating a chain of the finest and most exclusive vaudeville and feature picture houses in the South, has standardized its entire chain of Texas theatres with Power's projectors.

The $1,500,000 Majestic, of Dallas, one of the finest theatres in the United States, which opened less than two years ago, recently installed Power's 6-B, Type "E" projectors.

The machines installed were built especially by the Nicholas Power Company to conform with the ideas of W. R. Estes, chief projectionist, in that the machines were equipped with numerous devices of special design and finished in a beautiful battleship gray with the highly nickel plated mechanisms.

The Majestic Theatres of Fort Worth and San Antonio, Texas, were next to install Power's 6-B, Type "E" machines.

The most recent installation of equipment by the Interstate Amusement Company was that in the new million-dollar Majestic, which opened February 26 in Houston. The projection and booth equipment in this theatre consists of two improved model Type "E" 6-B machines and a 100 ampere G. E. motor generator set.

Last November the Interstate Amusement Company purchased its first Power's projectors for their Majestic Theatre, of Dallas, and now its circuit of four theatres is standardized on Power's machines. These theatres present first-run feature pictures and big-time vaudeville.

Helena, Ark., to Have New Theatre

C. N. Jenkins, who formerly managed the Best Theatre, of Foreman, Ark., has under construction now in Helena a fine and pretentious theatre. Work on the new building is progressing very fast, and Mr. Jenkins anticipates opening the theatre within a short time.

No expense was spared in securing the equipment.

This theatre was equipped with two improved Type "E," 6-B Power's projectors, a General Electric motor generator set, special Minusa Gold Fibre screen, a complete layout of metal moulding lobby display frames, as well as theatre chairs furnished by the Southern Theatre Equipment Company.

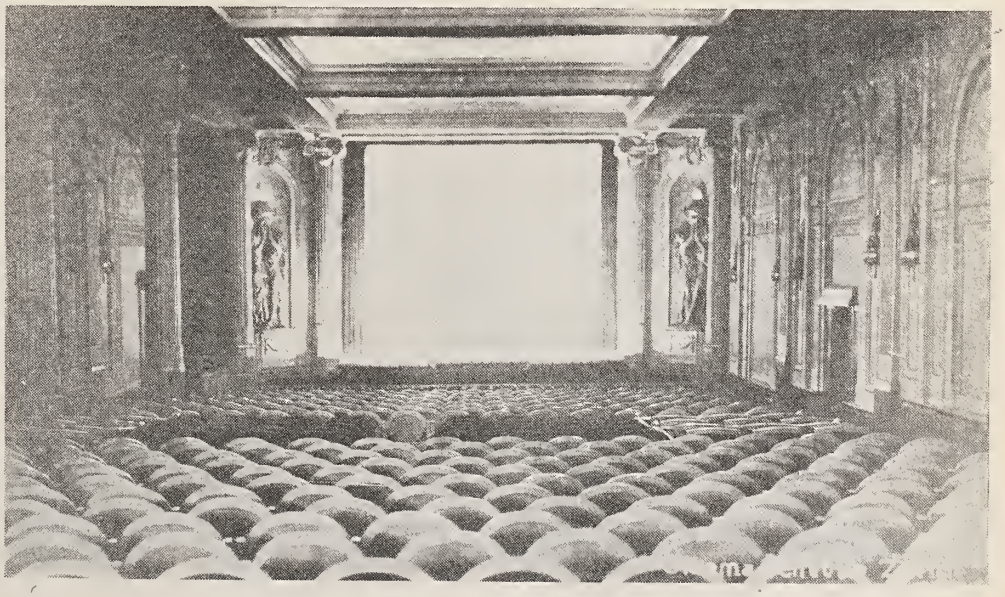
The Sanger Amusement Company, operating a circuit of theatres throughout Louisiana and Arkansas, also owns a house in Helena, which leads one to believe that Helena must be a thrifty and live little city.

SOUTHERN THEATRE EQUIPMENT CO.,
A. G. Smith, Sales Manager.

Zurich Arrangement and a Minusa Screen

Here is ocular evidence of one of the different ways in which they do things abroad. It is a reproduction of a photograph of the interior of the beautiful Cinema Bellevue, of Zurich, Switzerland, considered to be one of Europe's finest motion picture houses.

The dark backed seats in the centre of the house are the seats of honor—the equivalent of the boxes in our American houses. They certainly carry with them a better view of the screen than the box seats of some of our American theatres, but



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Viewing the Minusa Gold Fibre Screen and showing "seats of honor" in center of the house.

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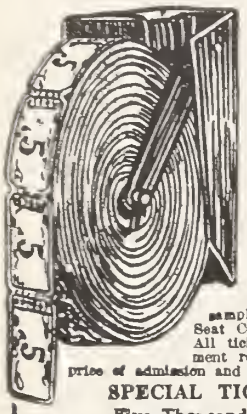
Parties operating number of theatres want someone to assist in working up propositions for new theatres, disposing of others, handle leases of both theatres and sub-tenants. State full particulars as to qualifications or letter will not be considered. Replies will be held in strict confidence.

W. E., Room 304, 41 Park Row, New York City

we should imagine that they are considerably more difficult of access.

The screen shown is a Minusa gold fibre fourteen by nineteen feet. Minusa seems to be quite popular on the other side, the Minusa Cine Screen Company having placed their product in many European picture houses.



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Reynolds Tells How to Keep the Flashers at Their Best

A BROADSIDE, containing sales service for the supply dealer, has just been issued by the Reynolds Electric Company, 2650 West Congress street, Chicago, Ill., manufacturers of Reco controllers, color hoods, flashers and fractional horsepower motors.

In the broadside has been incorporated suggestions for keeping the flashers in perfect working order. The present and greatly increasing importance of such equipment to all picture houses causes us to lift these instructions from the Reynolds Electric Company's broadside and publish it herewith in full for the benefit of our readers.

Keeping the Flasher in Perfect Working

Perhaps the most neglected part of an electric sign is the flasher—yet it is a very easy matter to keep the flasher up to full efficiency.

Nothing presents a more untidy appearance than a ragged flashing effect. Take for instance a running border which has a perfect traveling or running effect when first installed, and after a while flashes back and forth or with only half the lamps burning. This shows that the brushes on the flasher have burned off to the extent where they no longer touch the contacts; an easy matter to correct.

A sign which flashes a word letter after letter, then goes out and comes on as one and goes out and repeats, will, if neglected, show ragged flashing, causing letters to come on and go out in haphazard fashion. This is also an indication that the brushes have not been reset.

Periodic Inspection Necessary

It is utterly impossible to control even burning or wearing of the brushes and contacts on account of current conditions; therefore periodic inspection of the flasher should be made and the brushes should be reset or moved up to make up for the burning.

On speed flashers, a brush makes and breaks in some cases 360 times per minute, 21,600 times per hour, 172,800 times per eight-hour night. In a word, flasher work is the hardest known duty in contacting work, and it is only natural that the brushes and contacts burn and consequently grow shorter.

The contacts should be kept smooth by use of sandpaper or by filing.

The brushes should be moved up only enough to make up for burning. Maintenance men sometimes think they are saving themselves work by pushing the brushes in so far that they almost touch the flasher drum. This causes undue strain on the brushes and they will break within a short time and moreover the effect is as a rule ruined.

The flasher bearings should be oiled with light engine oil and the motor grease cups should be filled with soft cup grease.

The connections to the flasher should be examined now and then, as they sometimes work loose, which causes overheating and excessive burning.

Grounds in a sign are frequent, especially after a rain, and cause an unusual amount of current to flow through the brushes, with consequent burning. This condition corrects itself with weather conditions, but in the interim the flasher requires more frequent attention.

If the flashing effect is too fast or too slow, the speed of the flasher can easily be changed by putting on a different size of drive pulley.

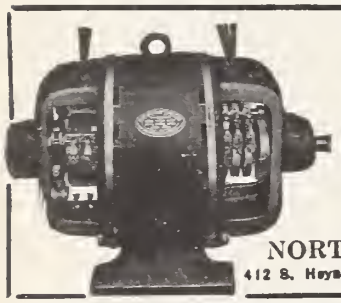
Carry Spare Parts

A few spare parts, such as extra brushes and contacts should be carried on hand by the user or by the maintenance company to save time and expense.

The accessibility of the flasher is imperative. The flasher should be installed in a place where it is convenient to work on. Otherwise it is bound to be neglected.

The life of brushes depends entirely upon the load carried and the number of makes and breaks per minute. The brush on a high speed flasher if properly maintained will last from one to two years, provided it is carrying a load equivalent to the rated capacity, while the brush which makes and breaks only several times per minute will in turn last three to four years and longer.

The life of the contact also depends upon



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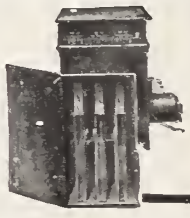

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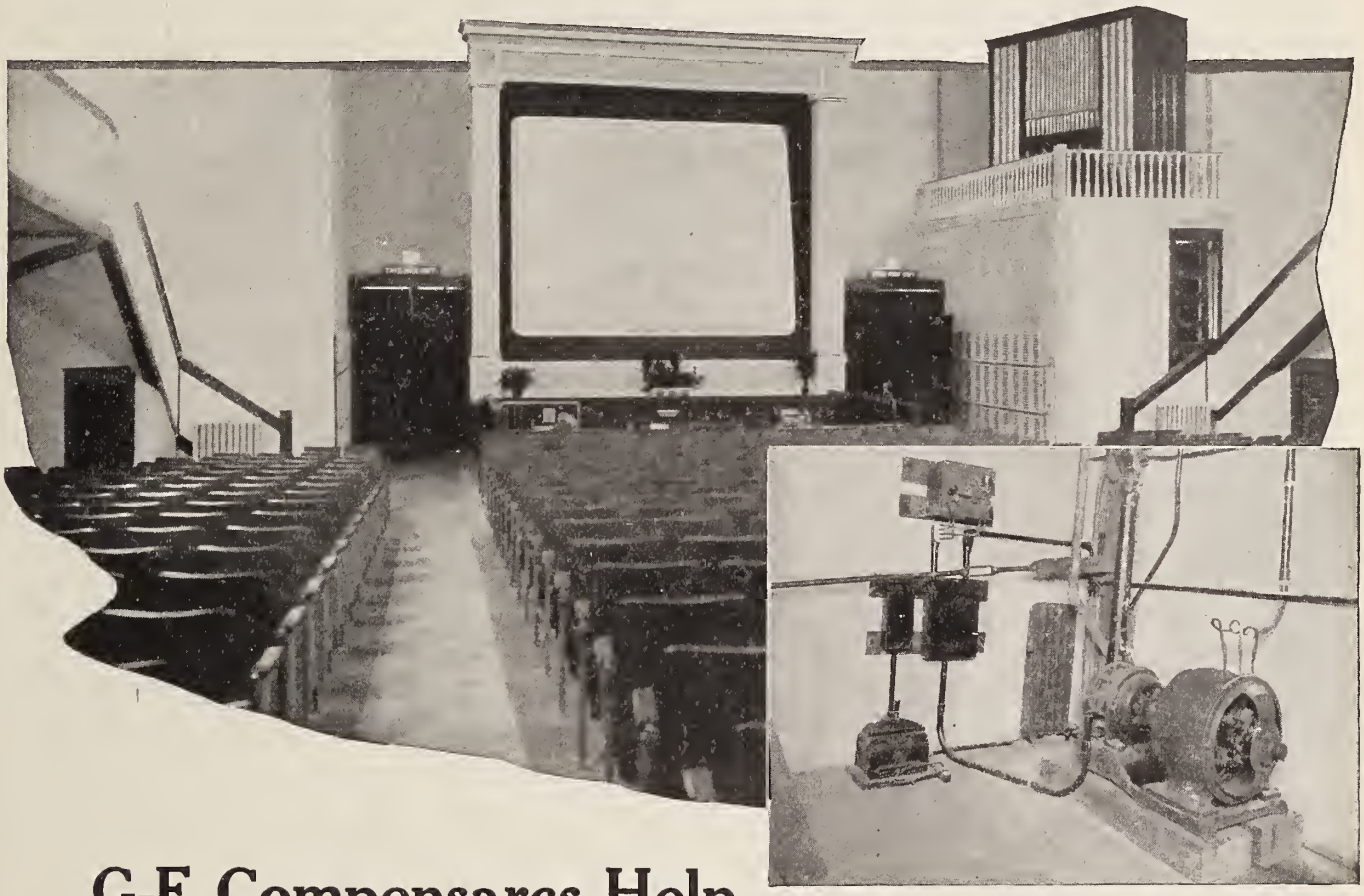

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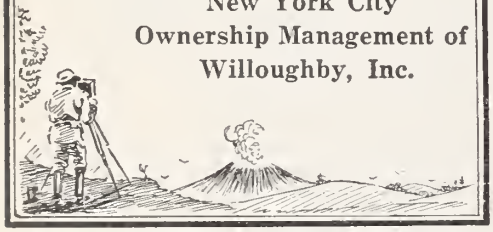

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The brushes and contacts are virtually the only wearing parts on a flasher, and if attended to regularly will last a long time. The balance of the mechanism is built up of oversized parts and requires but little attention other than occasional oiling and cleaning.

Look Out for Joe's Two New Limousines

Joe Hornstein says that he's so blamed busy these days that he has not time to buy a car, much less use one.

But we notice that he has just placed an order for TWO (2) Mason Road King delivery trucks to hustle supplies from the Howells Cine Equipment store to the theatres of the purchasers.

Albany Incorporations

While eleven companies entered the motion picture business in New York State during the week ending March 10, the charters granted by the Secretary of State show that the amount of capitalization was comparatively low, the total reaching $212,500.

The largest company incorporating was the Daniel Amusement Company, Inc., $100,000, with Leopold Prince, Benjamin Calef, D. T. Rosen, New York.

The others were: Braneck Amusement Corporation, $25,000, H. Brandt, Brooklyn; H. H. Eckman, L. Himmefarbe, New York. Daily Film Delivery Company, Inc., $30,000, Nat Feltman, Stella Simon, Eman Pennamacoor, New York. Cameo Distributing Company, $10,000, Joseph Forster, Brooklyn; Mr. and Mrs. Isaac Weinberg, New York. Casinelli Pictures, Inc., $500, E. J. Lukas, M. M. Fisher, Edward I. Berriman, New York. B. S. Moss Holding Corporation, $1,000, T. F. Garrity, Brooklyn; J. G. Griffin, New York; Gabrielle Brock, Jersey City, N. J. Tall Theatre Corporation, Brooklyn, $15,000, Hyman Lowenthal, Herman Turin, Brooklyn; Max Levinthal, New York. Clinton Strand Theatre, Inc., Buffalo, $25,000, C. and N. Vassiliadis, Buffalo; H. Roussi, New York. Carlos Productions, $500, Ruth Vogel, Etta London, Anne Eichel, New York. General Synchronizing Corporation, $500, William S. Gluck, E. Friberg, C. Rosenberg, New York. Young Pictures Corporation, $5,000, H. W. Schall, C. Wolff, Brooklyn; M. Parsons, New York City.

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The Star, of Everett, Wash., recently installed upholstered chairs through the Theatre Equipment Co.

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The time to fight fire is when it's small. Then it can be put out before it can spread, do damage or cause a panic. Proper protection for your theatre means safety from disastrous fires. Without protection you may have a loss of life as well as property.

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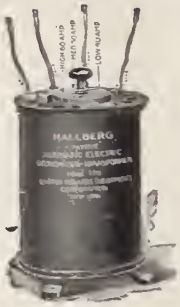

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Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

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ROCHESTER, N. Y.

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NICHOLAS POWER COMPANY
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Regional in News Value; National in Service

Moving Picture WORLD

Vol. 61, No. 5 MARCH 31, 1923 PRICE 25 CENTS

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The Super 39

Fig Leaf to French Frock

The screen's greatest novelty. Like all De Mille productions — lavish, startling, and a Record Breaker.

Story by Jeanie Macpherson

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ELLIOTT DEXTER
THEODORE KOSLOFF
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and PAULINE GARON

No. 14

JESSE L. LASKY PRESENTS

CECIL B. DeMILLE'S

PRODUCTION

"Adam's Rib"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

It's a **Universal Jewel** watch for it

Adolph Zukor presents

Pola Negri

in

Her First American Production

"Bella Donna"

by Robert Hichens

Supported by Conway Tearle, Conrad Nagel and Lois Wilson

AT LAST—what fans in every town in America have been longing for—Pola Negri as a *fashionable modern woman!*

The most fascinating love-actress in the world in a George Fitzmaurice Paramount Picture!

You don't know Pola Negri until you have seen "Bella Donna!"

Like a precious stone all motion picture genius requires setting.

Paramount sets it so that it may shine brightest wherever the shaft of light plays on the silver screen.

If it's a Paramount Picture
it's the best show in town

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

A George Fitzmaurice Production

Note to Theatre Managers

POLA NEGRI'S
First and Only American-Made Picture is
"Bella Donna"
Miss Negri has NEVER appeared in any other American-made picture. Her second American-made picture will be
"The Cheat"
By Hector Turnbull
A George Fitzmaurice Production
A Paramount Picture

It's a Paramount Picture

This page advertisement appears in all the leading fan magazines. A double page spread advertising "Bella Donna" as Pola Negri's first American picture appears in the Saturday Evening Post, March 31.

Here It Is!

—The first great picture of intimate Hollywood to reach your audience.

—It shows everything about the life of the stars in the studio that the public has read about and wants to see.

RUPERT HUGHES

has made his famous Red Book Magazine serial story into the greatest audience attraction you ever saw—bar none!

Twenty-one million people read it in the Red Book and in all the Hearst papers.

A Goldwyn Picture

35 famous faces, in addition to the regular cast, appear in "Souls for Sale"—every celebrity you've heard about—the greatest selling angle ever put in a motion picture.

Arthur S. Kane
presents

Charles Ray

in

"THE GIRL I LOVED"

By James Whitcomb Riley

Direction by Joseph De Grasse

Charles Ray In Role That Made Him a Star

"Judged merely from the commercial angle 'The Girl I Loved' gives every indication of proving a good money-maker. A decidedly strong attraction for any theatre, big or small. Its appeal is universal and calculated to please young and old alike."—Trade Review.

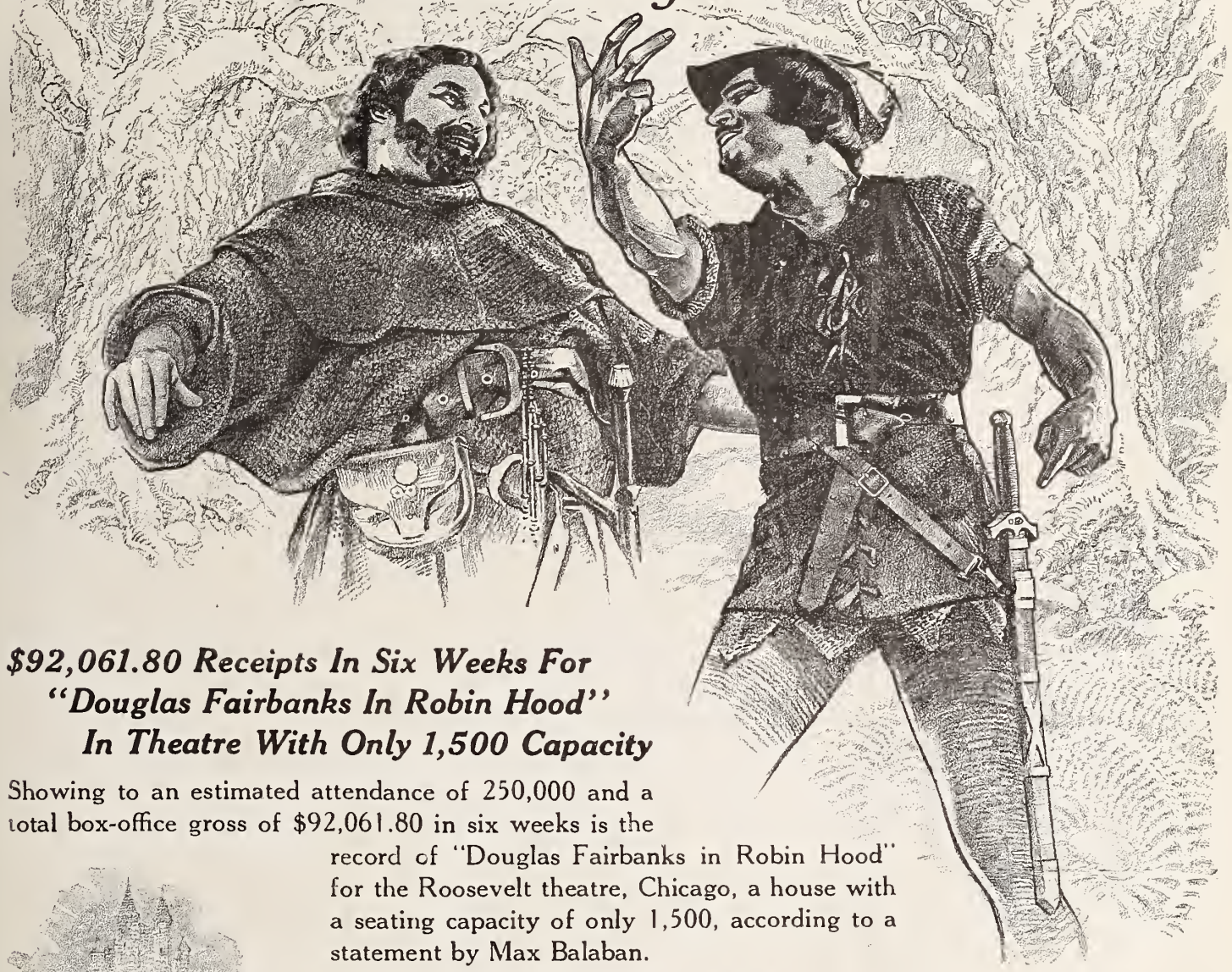
This Gripping Romantic Drama Now Booking

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

"DOUGLAS FAIRBANKS in ROBIN HOOD"



$92,061.80 Receipts In Six Weeks For "Douglas Fairbanks In Robin Hood" In Theatre With Only 1,500 Capacity

Showing to an estimated attendance of 250,000 and a total box-office gross of $92,061.80 in six weeks is the record of "Douglas Fairbanks in Robin Hood" for the Roosevelt theatre, Chicago, a house with a seating capacity of only 1,500, according to a statement by Max Balaban.

$10 a Seat Per Week

These figures show a weekly box-office average gross of $15,343.63, or a return of $10 for every seat for each week of the engagement.

An Unbroken Record Of Broken Records

Directed by ALLAN DWAN ~ *Distribution by* UNITED ARTISTS CORPORATION

Five Reels of Roars

Mack Sennett and Ben Turpin!

A Big Box-Office Combinaton!

And in addition there's Kathryn McGuire, a new star in the famous Sennett group.

A feature length burlesque that is just packed with uproariously funny scenes that bring a big laugh for every minute.

Mack Sennett comedy situations that will ginger up any type of audience in big city or small.

And Ben Turpin as a passionately loving Sheik is the most comical thing ever screened.

Now Booking For Exhibitors

Who Want Patrons To Laugh.

MACK SENNETT

presents

BEN TURPIN *and* KATHRYN McGUIRE

in

"THE SHRIEK OF ARABY"

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

MACK SENNETT

presents

MABEL NORMAND

in

"SUZANNA"

Directed by
J. Richard Jones

A Producer Who Makes, Then Sells His Picture

Mack Sennett and the Mack Sennett brand of comedy are so well known to the motion picture public everywhere that he has come to be known among exhibitors as a producer who sells his own pictures to the public.

"Suzanna" has in it all that Mack Sennett or anybody else can put into any comedy drama. It has been called a "typical Sennett" feature. It has Sennett situations; it has a gorgeous love story; tense dramatic moments.

The Producer's Name Is Your Box-office Guarantee

The Bond Between the Star And the Motion Picture Fans

Mabel Normand is dainty, winsome, wonderful; and she joins with Mack Sennett in asserting that she never has done better work than in "Suzanna." Critics everywhere have said the same; exhibitors have admitted it.

Mabel Normand and her whimsical, capricious acting is known wherever motion pictures are known; she is loved by fans of all ages and classes in all parts of the country. She helps you sell her pictures.

Mack Sennett and Mabel Normand; A Combination Hard to Beat

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

To-day's Best Bets

Read them and Reap

Comedy Winners

BABY PEGGY

ENTERED IN:
PEG O' THE MOVIES
The KID REPORTER ✦ TIPS
TAKING ORDERS
CARMEN JR.
SWEETIE

BUDDY MESSINGER

ENTERED IN:
SMARTY
THE BUS BOY
SISTER'S BEAU
SO LONG BUDDY
DAD'S BOY
DON'T GET FRESH

Released thru Universal

Century COMEDIES

Consistently good!

SOLD IN SERIES OF SIX EACH

A Great American Play

Screened by

A Great American Director

REG US PAT OFF

A METRO PICTURE

A Metro Picture

A Great American Play screened by

On the Stage

A year on Broadway co-starring HENRY MILLER and BLANCHE BATES... Two years in other cities.

The author JAMES FORBES, also wrote "THE CHORUS LADY," THE TRAVELING SALESMAN, and THE SHOW SHOP, besides other hits... *The Morning Telegraph* declared "THE FAMOUS MRS. FAIR" "MR. FORBES best play"

Louis B. Mayer presents

The Fred N Product

THE FA MRS

by James Forbes

Scenario by FRANCES MARION
Directed by FRED NIBLO...

A METRO PICTURE

Jury Imperial Pictures Ldt., Exclusive Distributors throughout Gr. Britain Sir Wm. Jury. Man. Dir.,

-reat American Director

On the Screen

Produced by the man whose every picture has not only been a success, but a big success.

Examples of Mr. NIBLO'S achievements are "THE THREE MUSKETEERS" "THE MARK OF ZORO" and "BLOOD AND SAND".

iblo
on

MOUS
FAIR

REG US PAT OFF

A METRO PICTURE

It is fitting that
A great American play
Screened by
A great American director
have a great

CAST

MYRTLE STEDMAN
MARGUERITE de la MOTTE
CULLEN LANDIS
HUNTLY GORDON
CARMEL MYERS
WARD CRANE
HELEN FERGUSON

Carmel Myers as Angy Brice

Margnerite de la Motte as Sylvia

Cullen Landis as Alan Fair

Myrtle Stedman as Mrs. Fair

Huntly Gordon as Jeffrey Fair

Louis B. Mayer
presents

The Fred Niblo *Production*

The Famous Mrs. Fair

by James Forbes

REG US PAT OFF
A METRO PICTURE

A Metro Picture

Jury Imperial Pictures Ltd. Exclusive Distributors

"Drew Hundreds Who Had Not Attended a Show in Years, Some Traveling Fifty Miles to See It."

"THE MESSAGE OF EMILE COUÉ"

YOU Can Pack YOUR House by Exploiting this

Educational Pictures SPECIAL

RECEIVED AT
M
AUB12 112 3 EXTRA NL MADISON WIS 6

E W HAMMONS PRESIDENT EDUCATIONAL FILM EXCHANGES PENN TERMINAL BLDG NEWYORK NY

JUST CLOSED A SUCCESSFUL THREE DAY ENGAGEMENT ON EMILE COUE STOP BUSINESS ON MONDAY AND TUESDAY INCREASED FROM FIFTY TO SEVENTY FIVE PERCENT OVER OUR AVERAGE STOP I CONSIDER THIS A MOST UNUSUAL AND TIMELY FILM NOVELTY AND CONGRATULATE YOU UPON SECURING THIS SCOOP STOP IT MAY INTEREST YOU TO KNOW THAT THIS PICTURE DREW HUNDREDS OF PEOPLE INTO THEATRE WHO HAD NOT ATTENDED A SHOW IN YEARS SOME OF THEM TRAVELING AS FAR AS FIFTY MILES TO SEE IT AND ANY NUMBER OF PEOPLE CAME WHO HAD NOT SEEN A MOVIE IN THEIR LIFE STOP THIS DATA WAS THE RESULT OF A PERSONAL INVESTIGATION WHILE PATRONS LEFT

ARTHUR P. DESORMEAUX MANAGER STRAND THEATRE.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

(C O P Y)

Hutchinson Kansas

Midwest Educational Film Co.
1712 Wyandotte St.
Kansas City Missouri

Results on the Message of Emile Coue very satisfactory stop Exhibitors who wish to cash in on publicity Doctor Coue is receiving should show this subject very interesting and worth while picture.

(Signed) Midland Theatre

Mr. Lee L. Goldberg, Sec'y.,
Educational Film Exchange,
Louisville, Ky.

Dear Mr. Goldberg:

In reply to your letter of March 2nd in reference to the picture "MESSAGE OF EMILE COUE", this picture pleased the majority of our patrons. In fact, so much so that a number of them came back the second time to see it. Also had a number of people to see this picture who had not been in this Theatre since I came here one year ago.

I also appreciate the fact that the Savoy Theatre, Princeton, Ky. had the privilege of showing this extraordinary picture first in Kentucky and Tenneesee.

Very truly yours,

(Signed) TOM L. WHEELIS

EXCHANGES
New York, N. Y.
E. Hammons,
Mr. Hammons:-

Louisville, Ky., Mar. 7, 1

Replying to yours of

I have your personal letter regarding COUE. Enclosed you will find a write-up on the picture from the Louisville "Courier Journal," which is a very conservative paper.

I also want to add that the manager of the Mary Anderson theater is very much pleased with the reception of the picture there, this week. He tells me that as a rule, there follows at least one or two minutes applause, after the Coue picture.

Yours sincerely,

LLS/EB

From Omaha, March 5th:

"Coue special opened yesterday at Rialto, Omaha, with big success. Doing capacity at every performance Stop Princess Theatre Sioux City wired they are playing to standing room only Stop Lyric Theatre, Lincoln, Nebraska, advised he is compelled to coupon his house for balance of run and may hold picture for another week."

Very truly yours,

Lowell V. Calvert.

I might add that Mr. Moore at the Rialto Theatre, Washington, D. C., is enjoying a very good business and is very well pleased with this subject.

Yours very truly,

EDUCATIONAL FILMS COMPANY OF EASTERN PENNA., Inc.,

JAB:MB By J. A. Bachman.
Branch Manager.

Produced by Motion Picture Arts Inc.

Directed by JOHN L. McCUTCHEON

Educational Pictures

THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES INC.

E.W. HAMMONS, President

And STILL MORE Exhibitors Who Receive Moving Picture World ALONE!

Prefer The Moving Picture World—Cannot go wrong.
JOHN F. CAREY, Manager,
Liberty Theatre, Providence, R. I.

If you have The World you don't need any other.
A. M. BROWN,
Express Theatre,
Cedar Falls, Iowa.

We get all the information we need out of The World.
A. H. BLUM, Manager,
Idle Hour Theatre, Baltimore, Md.

The World for us.
KENNETH RICHARDSON,
Star Theatre, Seneca, So. Car.

I have always found The World just a little better than all the rest.
O. V. DREW,
Acme Theatre,
Vinal Haven, Maine.

I like The World best—have read them all.
HOMER A. GRAVES,
Globe Theatre, St. Johnsbury, Vt.

The World covers the exhibitor's field.
W. DROLLINGER,
Park Theatre, So. Jacksonville, Fla.

Take no other paper, and it's sure fine.
W. C. DAVIS,
Paramount Theatre,
Josephine, Texas.

Formerly subscribed for two other papers but discontinued both.
L. M. ZUG, Manager,
Rialto Theatre, Jerome, Idaho.

The World is the only trade paper we have ever subscribed for.
ALLMAN BROS.,
Pike Theatre, Canal Dover, Ohio.

The World fills all needs.
Memorial Theatre. Wilmington, Vt.

Moving Picture World is all we need as it gives us all we want to know.
E. P. BASYNER,
Star Theatre, Whitinsville, Mass.

Take no other paper besides The World—it is not necessary.
ARTHUR L. SHANAHAN,
Strand Theatre, Kittery, Maine.

I am anxiously awaiting every issue of Moving Picture World. Take no other paper.
W. E. FIELD,
Pastime Theatre,
King Mountain, N. Car.

No other trade paper equals the Moving Picture World—it's the only one we buy.
CHARLES F. KLAWITTER,
Pastime Theatre, Lewistown, Pa.

You CAN'T Cover The Field Without Moving Picture World

HOUSE PETERS

The Distinguished Screen Artist

STARRING IN

FOUR SUPER SPECIALS

Season 1923-1924

From Selected Books and Plays by Eminent Authors

Each and Every Production

GUARANTEED

A Photo Drama Attraction

PRESENTED BY

CHAS. O. BAUMANN

HOUSE PETERS PRODUCTIONS

KNICKERBOCKER BLDG.

152 West 42nd Street, New York City

look out for

Producers Security Corporation
presents

The Lion's

directed by
Oscar Apfel

a Hollandia Production

The Lion's Mouse

featuring
Wyndham Standing
Marguerite Marsh

Her brother was in trouble and only she could save him!

A gang of international crooks had said that unless she obtained certain papers, papers that if put in the hands of the proper authorities would incriminate persons high in diplomatic service, and deliver them into their hands, they would kill her brother.

To make matters worse they had stolen a valuable necklace her husband had just presented to her, about which she dared not tell him without implicating him in this terrible affair.

How was she to escape from their grasp and free her brother without bringing disaster and unhappiness to her home?

A helping hand in the time of need brought her the assistance of "The Lion's Mouse" who from that moment became a dangerous foe of the blackmailers.

The tracking down of the leaders and the recovery of the papers and the necklace unfolds a melodrama of thrills and suspense that will grip any audience.

"THE LION'S MOUSE" is a picture that will make money in any theatre

HODKINSON PICTURES

TUT-ANKH-AMEN

HAS MADE HIS DEBUT

ON THE SCREEN

I OFFER:

C. W. Barron, owner of the

Wall Street Journal

sees in the tomb unmistakable capacity for international trouble, beginning with the possibility that "the rising tide of self-determination that is bedeviling the world may cause modern Egypt to deny the right of the archaeologist in his find."

Such a mandate would prevent the further violation of ancient tombs, and thus render the Tut-Ankh-Amen pictures the only records of their kind, for posterity.

¶The most amazing novelty in the history of motion pictures!

¶The exclusive film record of the "resurrection" of the Egyptian King, entombed 3,400 years ago!

¶The authentic chronology, step by step, of the most stupendous archaeological discovery of the age!

¶The gorgeous, kaleidoscopic spectacle of a gold-enswathed monarch unearthed!

¶The world's latest and greatest sensation!

Ernest Shipman

CLAUDE H. MacGOWAN
Manager
565 FIFTH AVENUE
The Straus Building at 46th Street
New York City

TUT-ANKH-AMEN

HAS HAD, IN AMERICA ALONE

$100,000,000 ADVERTISING

¶The great Pharaoh lived in an age of wise men!

¶This, too, is an age of wise men!

¶And the wisest of them are the exhibitors who will make capital of the Pharaoh's advertising!

¶But $100,000,000 is not all! The campaign has but commenced!

¶King Tut-Ankh-Amen will grace the front-pages of our dailies for months to come.

BRISBANE Says:

CHARACTER QUALITY AMERICA FIRST ACCURACY ENTERPRISE

New York American

AN AMERICAN PAPER FOR THE AMERICAN PEOPLE

Today

Good Opera for Good Milk.
Money, Wealth—How Much?
Our Janitor's the Sun.
Carnarvon's Insect.

By Arthur Brisbane

WRITE THIS ON YOUR TAB-

THE NEWS SAYS that Carnarvon has spent $100,000 in digging out King Tutankhamen. An advertising man has figured that the preferred position, front page advertising, he has got out of his investment, in America alone, could not have been bought for $100,000,000. An American, Carter, did the real work that got the results.

Ernest Shipman

CLAUDE H. MacGOWAN
Manager
565 FIFTH AVENUE
The Straus Building at 46th Street
New York City

B. P. Schulberg
presents

A Tom Forman
Production

ARE YOU A FAILURE?

A Comedy Drama of Youth,
Love and Struggle

By LARRY EVANS

Adapted for the screen by Eve Unsell

Photographed by Harry Perry

With a Preferred Cast

★MADGE BELLAMY
★LLOYD HUGHES
★TOM SANTSCHI
★HALLAM COOLEY
★HARDEE KIRKLAND
★MYRTLE VANE
★JANE KECKLEY
★SAMUEL ALLEN

IT'S A PREFERRED PICTURE

GROSZ

No. 6

of the First Preferred Eight. Just one good picture after another

Distributed by
AL-LICHTMAN
CORPORATION
1650 BROADWAY NEW YORK

Truart Film Corporation

offers

"THE EMPTY CRADLE"

adapted from Leota Morgan's novel

"CHEATING WIVES"

MARY ALDEN *WITH* HARRY T. MOREY

Burton King
Direction

An Independent Production

Every Now and Then a Picture Breaks Box-Office Records

This one will do it!

Ask your Strongest Independent Exchange

TRUART FILM CORPORATION

M.H. HOFFMAN, VICE-PRES'T *and* GEN'L. M'GR.

1540 BROADWAY NEW YORK

"The Empty Cradle"—Powerful as Niagara—True as a mother's love

The Rich Man's Wife

What woman really knows her husband?
What husband really knows his wife?

The Poor Man's Wife

TRUART'S Presentation **"THE EMPTY CRADLE"** Adapted from the novel "CHEATING WIVES"

An Epic of all Womankind

Fifty thousand dollars or her baby—which shall it be

TRUART'S Presentation **"THE EMPTY CRADLE"** Adapted from the novel "CHEATING WIVES"

A Picture that will make millions think

Flames of jealousy and suspicion

Heaven has no joy greater than a mother's happiness

TRUART'S Presentation "THE EMPTY CRADLE" Adapted from the novel "CHEATING WIVES"

A Story of a beautiful butterfly and a poor man's wife

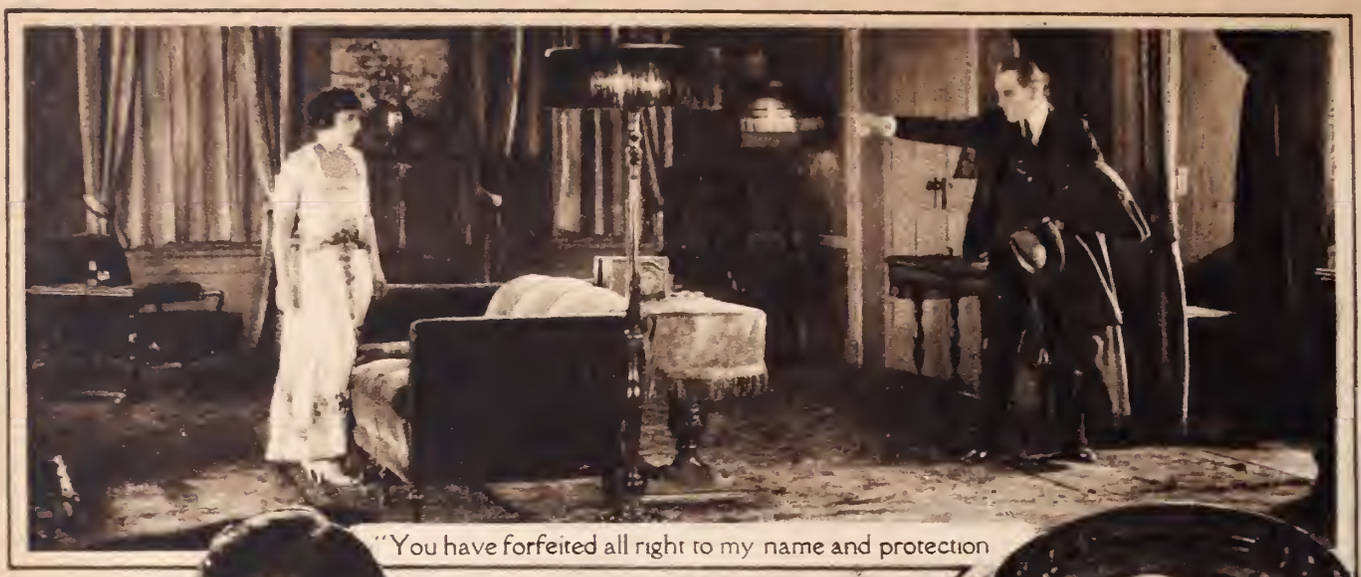
Have you read Leota Morgan's novel, "CHEATING WIVES"?

The days of darkness passed

Hell has no sorrow greater than a mother's grief

TRUART'S Presentation "THE EMPTY CRADLE" from the novel ATING WIVES'

"The Empty Cradle"—The Great American Picture of the Hour



"You have forfeited all right to my name and protection

Bitter Memories

The home that truth created

TRUART'S Presentation **"THE EMPTY CRADLE"** Adapted from the novel "CHEATING WIVES"

A Picture every Exhibitor will be proud to show his Patrons

The home that deception destroyed

A mother sworn to silence

The bargain

TRUART'S Presentation **"THE EMPTY CRADLE"** Adapted from the novel "CHEATING WIVES"

"The EmptyCradle" means full houses for the Exhibitor

The innocent sacrifice

TRUART'S Presentation "THE EMPTY CRADLE" Adapted from the novel "CHEATING WIVES"

Free Rotogravure One Sheet

Jackie Coogan, Film Star, Millionaire at 8, Is a "Regular Boy"
JACKIE COOGAN UNDER THE BIG TOP
WHY JACKIE COOGAN IS WORTH $1,500,000 A YEAR
Offer Jackie Coogan $500,000
WHAT IS A MILLION-DOLLAR KID REALLY LIKE? HERE AS WHAT ONE'S MOTHER THINKS
JACKIE COOGAN IS OFFERED BIG SUM
Kid" Gets a $500,000 Bonus
JACKIE COOGAN OFFERED $500,000
JACKIE COOGAN
The MILLION DOLLAR STAR
in
"PECKS BAD BOY"-"TROUBLE"
"MY BOY"-"OLIVER TWIST"
"DADDY"-"TOBY TYLER"
First National Pictures

This one-sheet, with news clippings, shows how popular Jackie is. Take advantage of this popularity.

Get them from your First National Exchange

"Jackie's New One Sure

Earning his crust of bread.

"I don't want to go to the poorhouse."

"I got soap in my eye."

"I can't play music now."

This is Jackie's Best Audience Picture!

This is Jackie's best picture. That's the consensus of opinion of all who have seen it.

You know how the public loves Jackie now. They'll idolize him after this one.

The appeal of "Daddy" is universal. It will delight every audience—and every man, woman and child.

Heart interest—that's the one element that puts a picture over Big. "Daddy" has it in a degree few pictures have attained.

There's pathos that will tug at the heartstrings; there's plenty of joyous laughter; there's a beauty of sentiment that will make them all happy.

They'll laugh; they'll cry; they'll go away happy. A rare combination. And added to this is Jackie's own pulling power as a star.

Here's the stuff that makes sure-fire audience appeal. And that's what brings the money into the box office.

Photographed by Frank Good and Robert Martin; Continuity by Julian Josephson; Edited by Irene Morra; Produced under the personal supervision of Jack Coogan, Sr.

Directed by

E. MASON HOPPER

Sol. Lesser presents

JACKIE COOGAN

Fire Box Office Stuff"

Critics All Say It'll Pack Every House!

"Jackie adds to his laurels. His admirers will be more than delighted. From the beginning, Jackie holds his audience with a firm hand. Pathos with a wallop. Hearty and spontaneous laughs. The story brings out all Jackie's talents. The box-office receipts will in all probability be big. It is sure-fire audience stuff and you can count on Jackie to help you hang out the S. R. O. sign."—*The Film Daily.*

His Best Picture

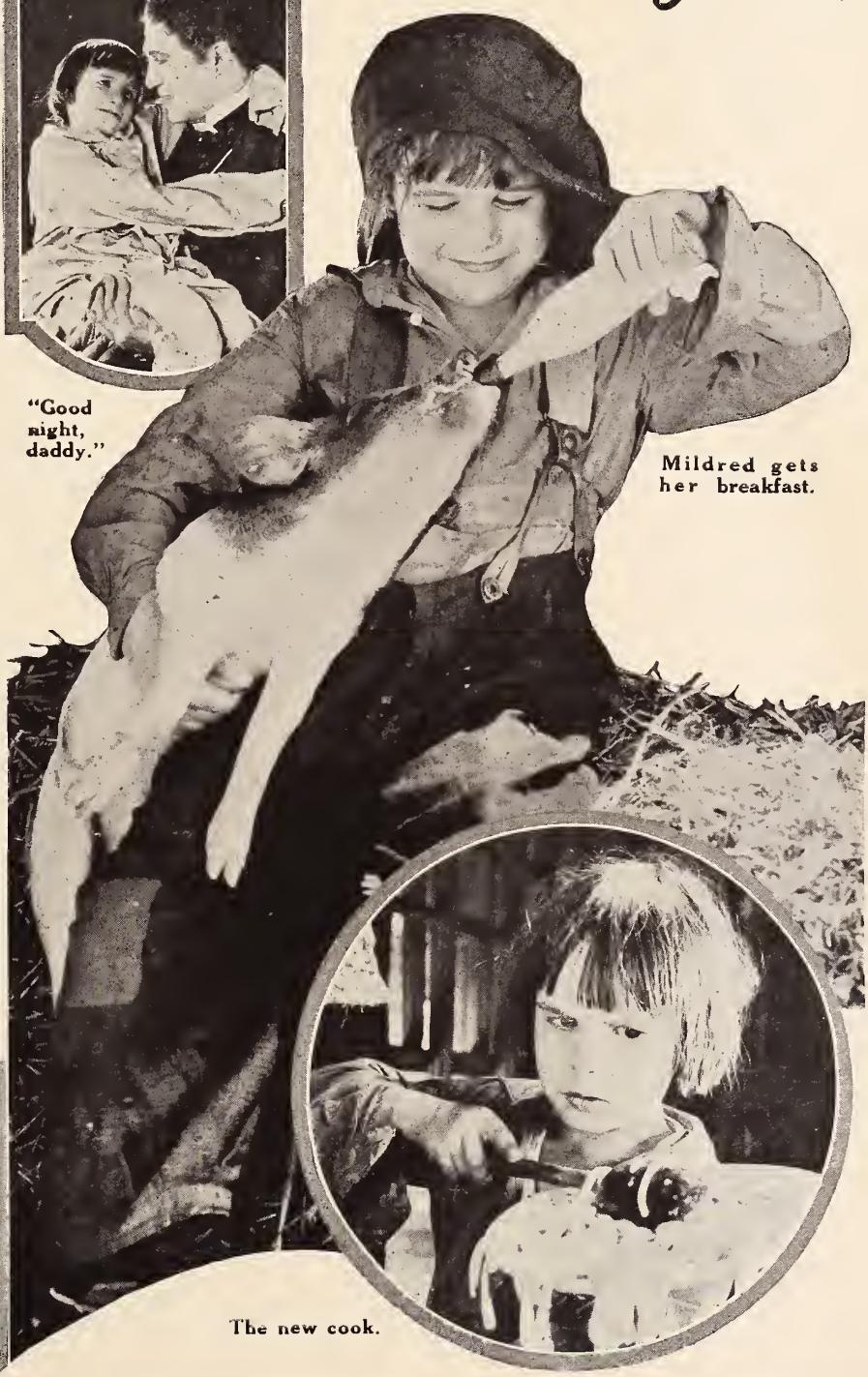
"Never has Jackie done better work. This little chap, who has endeared himself to millions, will win new laurels. Never was his personality and wonderful magnetism so overwhelming. He gives striking new evidence of his ability in distinctly high-class emotional work. They will reach for their handkerchiefs. Filled with heart interest and comedy."—*Moving Picture World.*

Will Pack Theatre

"Jackie is one of the few who can get the crowds. A heart interest story. Play up Jackie. He will pack your house. Will get over anywhere on account of the star's talent and personality."—*Motion Picture News.*

THE Film DAILY

"Good night, daddy."



Mildred gets her breakfast.

The new cook.

"Look, Grandpa! I got new pants!"

in "DADDY"

A First National Picture

FIRST NATIONAL PICTURES

Money Makers- Every One!

The whole country is talking of Jackie Coogan. If you haven't played all his pictures get them now! And they're worth a repeat!

"My Boy" "Peck's Bad Boy" "Trouble" "Oliver Twist"

"A knockout. Patrons well pleased. Attendance good."—*P. S. Nielsen, Rex Theatre, La Moure, North Dakota.*

* * *

"Jackie is a genius — nothing less. One of the best money-making films ever put out."—*Atlanta Constitution.*

* * *

"Will make you money and please."—*H. A. Larson, Majestic Theatre, Oakland, Neb.*

* * *

"Attendance and box-office records were broken here at the National Theatre by 'My Boy.'"—*Louisville Times.*

* * *

"Jackie keeps you glued to every move. The picture will sit in the seats of the mighty."—*Chicago Herald-Examiner.*

* * *

"Jackie leads where others follow. A picture filled with smiles and tears." — *Syracuse Post Standard.*

* * *

"A vibrant heart story with the adorable Jackie."—*Los Angeles Herald.*

* * *

"Little Jackie is an unqualified success. 'My Boy' carries a wealth of interest." — *Detroit News.*

* * *

"Excellent."—*Indianapolis Star.*

"Pulled the largest Friday night attendance we have had in months. Pleased 100 per cent."—*A. J. Berube, Family Theatre, East Tawas, Mich. Report to Exhibitor's Herald.*

* * *

"One of the most likeable, whimsically delightful films the screen has seen. You just can't laugh any more."—*New York Mail.*

* * *

"It will delight young and old. Clever, wholesome, delightful."—*New York Morning Telegraph.*

* * *

"Jackie draws like a mustard plaster for us."—*F. H. Baker, Home Theatre, Fox Lake, Wis. Report to Exhibitor's Herald.*

* * *

"Jackie arouses concussions of laughter. He shows remarkable spontaneity."—*New York Herald.*

* * *

"Excellent."—*Clarence W. Langacher, Opera House, New Glarus, Wis.*

* * *

"Jackie is an artist, positively Chaplinesque in the amount of humor he is able to inject into a scene."—*New York Tribune.*

* * *

"Everybody pleased and still talking about it."—*Report to Exhibitor's Herald by Clifford L. Niles, Grand Theatre, Anamosa, Wis.*

* * *

"Sends the audience into delighted hysterics and squeals of delight."—*New York Telegram.*

"Best feature put out up to date starring Jackie. Went across big."—*Fred S. Widenor, Opera House, Belvidere, N. J. Report in Moving Picture World.*

* * *

"A wonderful feature. One of the best comedy dramas the screen has seen. You never saw any better acting." — *Buffalo Times.*

* * *

"Gives Jackie plenty of opportunity to display his histrionic talents. His drawing power is remarkable."—*Detroit Evening Times.*

* * *

"Jackie is splendid and his grin sublime."—*San Francisco Examiner.*

* * *

"Jackie again covers himself with glory. He plays on the heartstrings to perfection."—*St. Louis Star.*

* * *

"An hour of cheering and applause marked 'Trouble.' Jackie won the hearts of everyone."—*Dallas Morning News.*

* * *

"There is not a dull moment. Brimful of human interest touches."—*Indianapolis News.*

* * *

"Seldom have we seen an audience show such enthusiasm. Throughout the five reels Jackie keeps the audience chuckling or brushing away the tears."—*Detroit Free Press.*

* * *

"'Trouble' has that indefinable something all exhibitors are looking for—universal appeal."—*New York Morning Telegraph.*

"'Oliver Twist' one of the greatest box office attractions of the year. Broke house records here with 'Robin Hood' and 'Pride of Palomar' as opposition."—*Sid Lawrence, Manager Isis Theatre, Grand Rapids, Mich.*

* * *

"Long lines waited from the lobby of the Kinema Theatre way down Grand Avenue to see this truly amazing production. Jackie plays with uncanny intuition." — *Los Angeles Record.*

* * *

"This lifts Jackie to the ranks of the screen's greatest. His interpretation is superb."—*Milwaukee Sentinel.*

* * *

"If Charles Dickens could see what Jackie has done with his immortal he would rejoice as did the large throngs who saw the picture at the Stanley."—*Philadelphia Record.*

* * *

"We have never seen so lovable a figure in pictures as Jackie Coogan in 'Oliver Twist.'"—*New York World.*

* * *

"Jackie is incredible. He is an artist, for he can feel the character from an inbred sense."—*Life.*

* * *

"A sheer delight. If ever a character was faithfully brought to life it is this one."—*Cincinnati Post.*

* * *

"Jackie is one of the best pantomimists in the screen world. No characters could fill their parts better than do those in this cast."—*Omaha Daily Bee.*

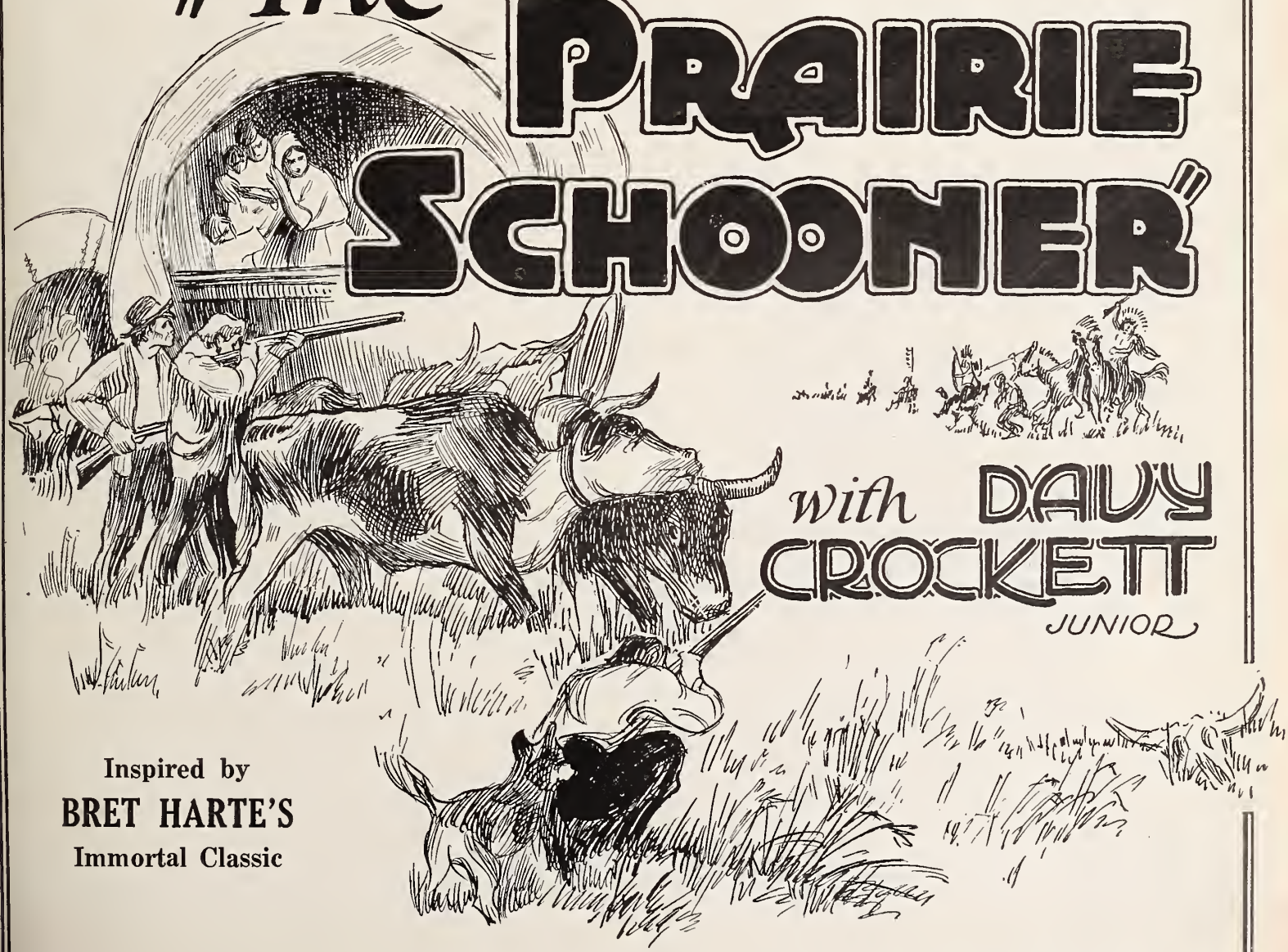
FIRST NATIONAL PICTURES

Jackie Coogan's Big 4 Pictures

FIRST NATIONAL PICTURES

A MASTER Story of the Early West, The Land of Gold and Adventure, Mighty Heroisms and Unrecorded Tragedies, Lurking Redskins, Brawny Men, of Brave Undaunted Womanhood, Where Creaking Prairie Schooners Struck Ever Westward Toward the Setting Sun.

"The PRAIRIE SCHOONER"



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"THE TIE THAT BINDS"

A Tense Drama of Checkered Lives and Mixed Emotions — a Heart-Interest Play Replete With Pathos and Suspense and a High Dramatic Climax.

Cast Features:—

BARBARA BEDFORD
WALTER MILLER
RAYMOND HATTON
ROBERT EDESON
WM. P. CARLETON
JULIA SWAYNE GORDON

Directed by Joseph Levering

For Particulars Communicate With

JACOB WILK
ROOM 825 LONGACRE BLDG.
1476 BROADWAY NEW YORK

THERE is a lot of human interest in this picture, as well as numerous "big punch" situations. It registers as a good, wholesome melodrama, with plenty of rapid action, and carries a popular appeal. Also, it is decidedly refreshing to meet with such a rare type of screen hero, who is anything but heroic, rather a weakling in fact, but when thrown unexpectedly into an atmosphere altogether foreign to his nature, suddenly braces himself to meet the emergency, shows an undaunted front to his enemies, defeats their plans and wins a girl worthy of his love.

That "The Inner Man" will please a majority of film patrons is a safe prophecy. It abounds in beautiful photography; is free from padding and should prove a satisfactory box office asset.

The role fits Wyndham Standing like the proverbial glove. It is a capital bit of character work. Dorothy Mackaill is an exceedingly pretty and convincing heroine.

The continuity is even and the action swift from start to finish.

Exhibitors Trade Review,
March 10, 1923.

SYRACUSE MOTION PICTURES CO
PRESENTS

Wyndham Standing
in
THE INNER MAN

with DOROTHY MACKAILL, J. BARNEY SHERRY
GUSTAVE VON SEYFFERTITZ AND OTHERS
OF A DISTINGTIVE CAST

DIRECTED BY
HAMILTON SMITH

STORY BY
CHARLES MACKAY

PHOTOGRAPHED BY
ARTHUR CADWELL

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

Soon — IF WINTER COMES

FOX FILM CORPORATION

FOX
INDEPENDENCE & STRENGTH

Soon — IF WINTER COMES

"One of the Picture Miracles of the Year"

That's what R. C. Williams, Majestic Theatre, Streator, Ill., says. Read his report to the Exhibitor's Herald.

"One of the picture miracles of the year. It has the magic something that means success. Dozens of people told me it was the best picture they ever saw."

Another Exhibitor Calls It Biggest Hit of Season

Oklahoma City, Okla.
March 14, 1923

Associated First National Pictures, Inc.
6 West 48th Street, New York City

"Just finished week's run to immense business and universal applause. All classes of people took pains to impress me with their pleasure over the picture, which I consider one of the biggest of the year's hits and a wonderful box office attraction."

TOM H. BOLAND
Empress Theatre

Edwin Carewe
presents

MIGHTY LAK' A ROSE

A symphony of life in the high and low places
by Curtis Benton · Directed by Edwin Carewe

Scenario by Adelaide Heilbron; Sol Polito, Cameraman
John D. Schulze, Art Director; Philip Masi, Assistant Director

A First National Picture

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

THE cycle has been completed. Already we are beginning to forget that there is a "this season" and give our thoughts to "next season."

The production boom on the West Coast has brought consideration of "next season" to a focus rather early. So many big pictures are being made which are obviously not intended for release in the dreaded Summer months, that it already seems possible to get a line on next year's offerings and their sponsors.

And what is the outlook?

Very good—as far as the quality of product goes, and as far as the "quantity of quality product" goes.

But not so good from another angle: Production costs. If all reports are true the producing colony is discounting the return of boom days to an alarming extent.

A year ago the pat phrase was: "Production costs must come down."

Today the fact is: "Production costs are going up—higher and higher."

What has happened in the theatre situation of the last year, what definite forecasts of prosperity for next year can be made responsible for this change of the current?

IT would be pleasant to think that groups of carefully deliberating executives in New York, analyzing all available information, had mapped out the plans that are resulting in the Los Angeles sky-rocketing.

It is probably more close to the truth to say that the mounting figures are a psychologic accident, a bull raid with no known source and no known end.

Said a producer lately returned from the coast last week:

"We were paying a certain girl five hundred dollars a week. She is ideal for a certain type and we use her quite regularly throughout the year. At the completion of her last picture she was taken away from us to work for another producer on one picture for nine hundred dollars a week.

"That is going to be her figure from now on. We will have to use her again for, as I said, she is an ideal type. But you can bet that we will have to pay close to the nine hundred dollar figure to get her.

"That's one way that production costs are going up. And it is the least intelligent of all the excuses for spending more money."

WE are paying for our sins of exaggeration.

No star can be working under anything less than a million dollar contract, no producer or distributor will admit that any of his pictures can fail to gross over a half million, no director can afford to admit that he ever made pictures costing less than two hundred thousand for fear of losing caste.

All this is conversation.

But we hand it to each other, back and forth, around the table so often that we begin to believe it.

And the belief is costing us money. We are paying for it now.

THE money that goes into pictures must come out.

Whether New York will admit it or not; whether Los Anegles knows it or not—the great majority of exhibitors last year have been paying all that the traffic will bear.

Any lost revenue now is lost in tangled first run situations, haphazard national advertising, top-heavy distributing systems.

But the bulk of exhibitors are paying the limit. And the sky is not the limit.

So—while we talk of prosperity in production, let's not confuse bubbles with booms. Let's look ahead. It may not be pleasant, but it won't be half as painful as leaping blindly into trouble.

Robert E. Welsh

Moving Picture WORLD

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Introduces Bill Fixing Premises for Motion Picture Exhibition

AT the meeting of the Motion Picture Theatre Owners of Ohio, now in session at Columbus, Ohio, A. G. Hettesheimer, manager of the Orpheum Theatre, Cincinnati, and vice-president of the association, assisted materially in drafting a formal protest against the Eddington bill, which was on the desks of the members of the Ohio General Assembly on March 13.

Would Give Marshal Unlimited Power

The protest is the outgrowth of a meeting held by the members of the association in Columbus the previous day and attributes the drastic proposals of picture theatre regulation to the activities of the Lord's Day Alliance and similar organizations carrying on organized propaganda against the exhibitors. The Lord's Day Alliance was in the legal limelight only recently on account of the stringent measures which it proposed to adopt.

The Eddington bill seeks to give the state fire marshal unlimited power in directing what premises may be used for the exhibition of motion pictures, and likewise permits the same official to put the ban on any projectionist who, in his judgment, may not be capable. It also adds one-fourth of one per cent tax on gross premiums of fire insurance companies doing business in Ohio for an inspection force under the supervision of the state fire marshal, and further provides that each picture theatre must be inspected at least twice a year, the owner to pay the sum of $10 to the state for each inspection.

It is also represented that there are 1,048 picture theatres in Ohio, and to further quote the owners, the alliance has "persisted in classifying our family gathering places of pleasure, recreation and education in the same category as the low saloons of former years."

Charges Jewish Control

The exhibitors also have a document from the alliance, in which it is superciliously charged that the picture theatres are controlled and dominated by the Jews. Issue is taken in this assertion, it being contended that only about 9½ per cent of the theatres are in the hands of Jews. The exhibitors assert that the charge, implying religious bigotry, was a confidential communication, and that subsequently an open appeal was broadcasted for support of "all churches and synagogues." The Public Welfare Department of the Motion Picture Owners' Association has offered to co-operate with the churches.

In view of the alleged attempt to wreck the picture business, the exhibitors urge the General Assembly to ascertain for whom the Lord's Day Alliance speaks. There are many other minor requirements and conditions which the alliance seeks to impose which are regarded as restrictive and entirely unreasonable by the picture men.

Liberalism Wins

Voters of Beacon Give Approval of Sunday Shows

Sunday shows were approved this week by the voters of Beacon, N. Y., after a hot campaign, in which the motion picture interests did not actively engage until the eleventh hour. The figures were 1,634 to 1,058. The picture vote carried with it three candidates running for office on the Democratic ticket who were against the so-called reform issue. This is the first time the city has gone Democratic in thirty-two years.

Three years ago Sunday shows were carried by only three votes. This year the Jews turned against the reform candidates after the Rev. Arthur A. Dangermond preached on "Shall the Jews Desecrate Our Christian Sabbath?"

Technicolor Active

Breaks Ground for New Laboratory in Boston

C. A. (Doc) Willat of the Technicolor Company came to New York this week with the news that ground had been broken for a new laboratory on Brookline avenue, Boston, that will have a weekly capacity of a quarter million feet. The new plant will adjoin the present Technicolor building.

Willat states that Technicolor is more than pleased with the response to the first color feature, "Toll of the Sea," now being distributed by Metro. Before the first of May, "Doc" will probably start for the Coast to begin plans for the next feature.

George DeCarlton, former Boston manager for United Artists, is at present on a trip around the exchange centers in connection with the initial feature.

Buffalo and New York Bidding for M.P.T.O. of N.Y. Meeting

Special to Moving Picture World

ALBANY, N. Y., March 21.

WITH Buffalo and New York City bidding for the next annual convention of the Motion Picture Theatre Owners of New York State, members of the board of directors meeting in this city today were unable to reach a decision which place to select.

The date of the convention, however, was fixed for May 8, 9 and 10. After hours of discussion as to the advantages of both cities, the board of directors finally empowered the president, Charles E. O'Reilly, of New York, to meet with two committees, one from Buffalo and one from New York, within the next week, at which time President O'Reilly will select the place of the convention.

Two Special Committees

Jules Michaels, of Buffalo, and A. C. Hayman, of Niagara Falls, representing the Western city, and Charles Steiner and Samuel Moross, of New York, were appointed as the two special committees to meet with Mr. O'Reilly.

Present at to-day's meeting were Charles L. O'Reilly, president, of the M. P. T. O., of New York; Louis Buettner, of Cohoes, and Bernard Edelhertz, of New York, vice-presidents; William H. Linton, of Utica, treasurer; Samuel I. Berman, Brooklyn, secretary, and Julius Michaels, of Buffalo.

The board of directors included William Benton, Saratoga Springs; David Cohen, Binghamton; A. C. Hayman, Niagara Falls; Joseph Quittner, Middletown; Nathan Robbins, Utica; Charles Steiner and Samuel Speer, New York; Rudolph Sanders, Brooklyn, and Samuel Suckno, Albany.

Mr. Samuel Peyser, of New York, unable to be present, was represented by Samuel Moross, of New York.

Following a discussion of the convention date and place, the board of directors agreed to a concerted action on the part of the association in blocking the passage of the bill calling for a tax of 6 per cent of the gross receipts of motion picture theatres.

Much Routine Taken Up

Members of the board were present at the time the Walker bill, calling for the repeal of the censorship commission in New York State, was passed in the Senate Tuesday night, and said to-day that every effort would be made to further its passage in the Assembly when it comes up for vote.

Much routine business was taken up in the session, which lasted a matter of four hours, starting at 2:30 o'clock this afternoon. The meeting was held at the Hotel Ten Eyck. Following the close of the session, members of the board left for their homes, with the exception of President O'Reilly, who will remain in the city for a day or so.

To Install Officers

Officers of the Theatre Owners Chamber of Commerce will be installed at a dinner to be given by the organization at the Ritz-carlton, April 12.

Scott, of Universal, Tells of Industry's High Moral Tone

THE SCANDALS OF HOLLYWOOD" was the subject of an intensely interesting address which was delivered by A. B. Scott of Universal City, Cal., one of the pioneers of the Universal Film Company, before the Lions Club of Ottawa at the Chateau Laurier, March 13, the speaker being introduced by Capt. Frank Goodale, a member of the club and the manager of Loew's Ottawa Theatre.

"The moving picture industry is more maligned than any other industry on earth," declared Mr. Scott. The industry had suffered, he believed, through newspaper reports which had been broadcasted from California but which were very much colored. Mr. Scott pointed out that he had two daughters in pictures and if he had two more daughters they would be in pictures, too. One of his daughters was a star, namely, Mabel Julienne Scott.

"It is a clean-cut vocation," declared Mr. Scott, who referred to the finding of a special international board of investigation which showed that 85 per cent of the women in moving pictures were clean, home-loving women, and 65 per cent of the film actors were of the same type. "We have black sheep in our industry, just as in any other industry," he said.

Statistics had been obtained which showed that among all moving picture people during 19 years there had been only 108 divorce cases, five suicides, four murders and there were only 11 divorce cases pending. This record compared very favorably with the statistics for the City of Nashville, with 260,000 population, where pending divorce and other cases were more numerous. Mr. Scott mentioned 371,000 as being the number of people identified with the moving picture profession.

Mr. Scott, who had entered the moving picture business in 1908, told of the early struggles of the industry, particularly those of Carl Laemmle, the president of Universal Company, and how he had gone to California with a band of 30 people and only a small amount of capital, but with a vast amount of energy and business acumen he had guided the company to its present high financial standing. Today the company is capitalized at $178,000,000.

Mr. Scott gave an interesting insight into the government of Universal City. Every employe was a resident of this community. Each person first rented a bungalow and then bought it on a sliding scale of payments. If a householder left the city, it was taken back by the company and payment refunded, less interest on the investment. Every person was under contract for four years.

Famous Players-Lasky Challenge Constitutionality of Federal Act

THE constitutionality of the Federal Trade Act is challenged by the Famous Players-Lasky Corporation and others named as respondents in the amended complaint recently issued by the Federal Trade Commission in answers which have just been filed.

Admitting the allegations of the commission that distributing companies had been formed and theatres purchased and other acts performed whereby the distribution of films controlled by the respondent was increased, the answer denies that such acts were performed for the purpose of monopolizing the industry, but alleges that they were merely the performance of a business policy necessitated by the great competition which existed in the moving picture field.

It is pointed out in the answers that Famous Players-Lasky never concealed its interest in the other organizations, but it is denied that any of its respondents ever entered into any program of acquiring or controlling motion picture theatres throughout the country or of compelling or coercing exhibitors to book and exhibit any particular motion picture film, or of inducing or compelling exhibitors to book any block of films.

It is admitted in the answer filed by the Stanley Booking Company of America and the Stanley Booking Corporation that Famous Players-Lasky is an important element in the moving picture industry, but it is denied that the corporation is a party to any conspiracy unduly to hinder competition or to control the industry. In fact, it is pointed out, the organization has not hindered competition and "it certainly does not control the industry." Its importance in the industry is due to the fact that it has produced better pictures than any other producing organization, it is claimed, and has sold them to exhibitors on fair terms.

In the answer filed by the Famous Players-Lasky Corporation, Jesse L. Lasky and Adolph Zukor, it is charged that the complaint issued by the Federal Trade Commission failed to state facts sufficient to constitute a violation of Section 5 of the Federal Trade Act, as charged. It is also alleged that the law itself is indefinite, uncertain and in violation of the Constitution, and the commission is asked to dismiss the complaint.

First National Dance

Annual Entertainment Set for April 4 at Hotel Commodore

With a bevy of First National stars as the guests of honor, the First National Club annual dance will be held at the Hotel Commodore, Wednesday, April 4. Richard Barthelmess and Dorothy Gish have promised to be present, also Dorothy MacKaill, Mary Astor and a score more screen celebrities. The committee in charge has received acceptances from practically all of the prominent players located in the East.

William P. Kroll's Souciant Syncopators, one of the finest dance orchestras in New York, will furnish the music.

The committees are: Entertainment—C. R. Waxman, Margaret Hughes and Mildred Kroll. Publicity—Abbott Oberndorfer, W. Pierresport, B. Krewer and L. Bilson. Requests for tickets, which cost $1.50 per person, should be addressed to Mr. Waxman or Mr. Oberndorfer at the First National offices.

N. Y. Senate Votes Down Censorship

Albany, N. Y., March 21.
(Special to Moving Picture World)

By a vote of 27 to 22, characterized by some breaking away from party lines, the Walker bill, calling for the repeal of the present motion picture censorship law in New York State, passed the Senate shortly after midnight Tuesday.

Senators Dick and Whitley, Republicans, broke away from the Republican ranks and voted with the affirmative, while Senator Love, a Democrat, voted against the bill, which was introduced by his own party leader, James J. Walker, and which is generally regarded as a Democratic administration measure.

The fact that there has been some breaking away from party lines in the Senate may result in a similar procedure being enacted in the Assembly when the bill goes to a vote there. The Assembly this year is Republican by but six, but Speaker Machold thus far has shown himself in complete control and may be able to hold all Republicans in line when the bill goes to a vote, which would mean its defeat.

Last night the vote was marked with but little debate, Senator Lusk, minority leader, opposing the bill on the grounds that the recent hearing showed the necescity of continued motion picture censorship in New York State.

Bill Passes Ohio House

Measure Amending Penalties for Censor Law Violations Goes to Senate

The House of Representatives at Columbus, Ohio, has passed a bill by Representative Gordon, of Logan County, to eliminate the jail sentence for violators of the motion picture censorship law, but to increase the amount of fines to be imposed. The maximum fine under the bill would be $1,000, while under the present law it is only $100, with provision for a three-month jail sentence added. The bill would also make the distributor of the uncensored films equally guilty with the exhibitor. The bill is now ready to go to the Senate.

Representative Gordon is a minister, and the bill, which is said to have been prepared and backed by the Lord's Day Alliance, was passed without a dissenting vote.

One of the provisions provides that a defendant can be tried without a jury and has no rights of appeal from the trial court. It gives justices of the peace final jurisdiction in the trials.

Kerrin Resigns

Perkins Electric, Ltd., Toronto, has changed its personnel. J. A. Kerrin, manager for a number of years, has resigned to enter the electrical business for himself, and R. Weese succeeded him on March 1.

Nebraska Kills Censorship

THERE will be no motion picture censorship in Nebraska during the next two years, the State Senate, by a lop-sided vote Wednesday afternoon, March 14, sending to the graveyard two measures which were aimed to censor films.

The Senate, voting 21 to 12, first disposed of a censorship bill which proposed to create a board of three censors, each drawing a salary of $3,000 a year.

Then, by a vote of 24 to 8, the Senators killed a bill which proposed to license motion picture theatres, and also proided that no picture wherein any individual who had been convicted of a crime or who had figured in a notorious divorce suit could be shown in Nebraska.

The death of these two bills removes all possibility of movie censorship legislation at this session of the State Legislature, as there are no measures on the subject now pending in the lower branch of the Legislature.

The censorship bill had been made a special order of business and a large sized crowd was present Wednesday to hear the debate.

Senators who spoke in support of the censorship bill were, Osborne and Barr, while those who actively opposed it were Thielen, Behrens and Saunders.

Schulberg Here to Discuss Plans for Big Program for Preferred

B. P. SCHULBERG, president of Preferred Pictures and vice-president of the Al Lichtman Corporation, arrived in New York this week. The purpose of his trip here is to discuss with his partners, Al Lichtman and J. G. Bachmann, production plans for the coming year and to complete financial arrangements to cover the extensive program he contemplates.

Al Lichtman, who is now in Europe opening offices in the continental capitals for the distribution of Preferred Pictures, is expected back in this country the end of March to confer with Schulberg, who will remain here for at least three weeks before returning to Los Angeles.

Schulberg's visit is his first since the inauguration of the Al Lichtman Corporation as the distributing outlet for Preferred Pictures. Last year, when the company was founded, it was decided that Schulberg was to make his headquarters on the Coast to supervise production. Activities increased to such an extent during the ensuing months that his continuous presence there was imperative.

He has been giving his constant personal attention to the work of the two production units which have been steadily functioning at the Schulberg Studios since last July. One of these, under the direction of Gasnier, has completed during that period: "Rich Men's Wives," "Thorns and Orange Blossoms," "The Hero," "Poor Men's Wives" and "Mothers-in-Law."

Gasnier is now finishing Edgar Saltus's famous novel, "Daughters of the Rich," a release which will be included in Al Lichtman's first group of eight Preferred Pictures. Tom Forman, who heads the other unit, has made "Shadows," "Are You a Failure?" "The Girl Who Came Back" and "April Showers." He begins work this week on "The Broken Wing." Victor Schertzinger has also been signed to head a third unit for Schulberg.

Preferred Pictures and the Al Lichtman Corporation, which are now completing their first year's affiliation with each other, have become a real factor in the picture industry and Schulberg plans to give exhibitors next season an increased output of features that will surpass the records established by "Rich Men's Wives," "Shadows," "Thorns and Orange Blossoms," "The Hero" and "Poor Men's Wives"—current Lichtman attractions that are turning in big earnings to box offices everywhere.

Millhauser Joins Big "U"

Creator of Successful Pathe Serials to Make Universal Chapter Plays

Bertram Millhauser, creator of "Plunder," the record-breaking serial starring Pearl White, and for many years the builder of famous Pathé chapter plays, has signed with Universal to continue his successful serial making on the West Coast. He leaves for Universal City this week.

Millhauser has to his credit more box-office serials than any other writer in the field, having been instrumental, through his association with the George B. Seitz producing unit, in bringing Pearl White to her present position as an internationally known star.

In addition to "Plunder," Millhauser's work in creating box-office serials will be remembered in "The Fatal Ring," "The House of Hate," "The Lightning Raider," "The Black Secret" and other famous chapter plays, of which he was author and continuity writer. He directed two big serials last year for George B. Seitz, Inc.

In leaving for the West Coast Mr. Millhauser declared that he considered his new affiliation with Universal a wonderful opportunity to make bigger and better serial thrillers than have ever been offered to exhibitors before.

Fox Wins Suit

Supreme Court Decides Litigation About "Over the Hill"

The sole rights of "Over the Hills to the Poorhouse," a photoplay founded on poems written by the late Will Carleton, belong to the Fox Film Company, according to a decision of the United State Supreme Court, handed down by Associate Justice Holmes.

The decision of the court in this case settles one of the most disputed points of ownership in the moving picture industry, and will make possible the filming of many other poems and stories, procured from the executors of deceased authors, which were held up pending a decision in the Fox case.

The case was brought by the Fox Film Corporation against Frederick M. Knowles and others to restrain them from performing plays based upon the poems "Over the Hill to the Poorhouse" and "Over the Hill from the Poorhouse," the rights to which had been purchased by Fox Film from the widow of the executor and legatee of Will Carleton, the author. The copyrights had originally been assigned by Carleton to his publishers, Harper & Brother, but before the expiration of the copyright he had obtained a renewal.

The lower courts decided against the Fox Film Corporation, which then carried the case to the United States Supreme Court to determine whether the laws gave the executor of an author the rights of renewal of copyright. The question was one of great importance to the industry, since by reason of the uncertainty of the law with respect to the renewal of copyrights, producers who had procured similar dramatic compositions hesitated to make the investment necessary for production until assured that it would not be lost.

Rabell Is President

Independent Movie Supply Company Has Capable Officials

The Independent Movie Supply Company, which has undertaken the exclusive sales rights for Power's Projectors in New York State, Connecticut and northern New Jersey, is composed of W. H. Rabell, president, who for fifteen years has been connected with the industry and who has been most highly esteemed by his business associates.

Frederick J. Bird, general sales manager, late of the Motion Picture Equipment Corporation, New York and Philadelphia, previously connected with the Nicholas Power Company, has a thorough and intimate knowledge of the industry. Associated with Mr. Bird in the Sales Division are Messrs. Jennings, Secor, Oswald, Anderson, Allen and Cox.

The New Haven, Connecticut, and Buffalo, N. Y., offices are equipped with their individual organizations and are composed of men of high standing and ability, and who are thoroughly acquainted with the details of superior projection.

Louis Phillips is manager of the New Haven office. The Albany office is in charge of George Hallett. The Buffalo office is now managed by Irving Moskowitz.

Like German Best

German films predominate in the Polish market, according to a report just received by the Department of Commerce from the American Consulate General, Warsaw. In a recent statistical analysis of the moving picture industry in Poland, out of approximately 1,000 films shown in the 700 moving picture theatres in the country 775 were of German make, while only 10 were of Polish manufacture.

The remaining 115 films were credited to the United States, France, Sweden and Italy.

Arbitration Bodies Will Soon Operate Under Rules Adopted

ARBITRATION committees that are now being formed in various parts of the country will soon be functioning under the rules that have been adopted for their use under the working plan of the Uniform Contract.

These arbitration rules were approved by the representatives of prominent exhibitors and the Motion Picture Producers and Distributors of America, Inc., at a meeting recenty held at the headquarters of the M. P. P. D. of A. The exhibitors present were: H. M. Crandall, of Washington, D. C.; William A. Steffes, of Minneapolis; Claude Cady, of Michigan; William A. Brandt, Leo Brecher, Bernard Edelhertz and Charles L. O'Reilly, of New York.

THE BOARD OF ARBITRATION

I

"The board of arbitration shall consist of six persons, three of whom shall be managers of local offices of the distributors, called distributors' representatives, and three of whom shall be proprietors or managers of theatres in the zone where the Film Board is located, called exhibifors' representatives; provided, however, that in no event shall such exhibitors' representatives be managers of theatres owned or controlled by producers or distributors.

"Each of the three distributors' representatives shall be selected by the members of the Film Board of Trade to serve for one year or until his successor is appointed. The three exhibitors' representatives shall be selected and appointed by the local exhibitors' association. In the event there is no local exhibitors' association or if such association fails to appoint, then the President of the Film Board of Trade shall request the President of the Chamber of Commerce, or if there is none or if he fails to appoint, then the mayor of the city in which the Film Board of Trade is located, to select and appoint the three exhibitors' representatives. Failing such selection and appointment the designation of exhibitors' representatives shall be by the President of the Film Board of Trade. Each of the exhibitors' representatives shall serve for one year or until his successor is appointed; provided, however, that any exhibitors' representatives designated otherwise than by the local exhibitors' association shall be replaced by exhibitors' representatives designated by such exhibitors' association as soon as such designation is made.

"No member of the Board of Arbitration shall sit in any case or controversy in which he has an interest direct or indirect.

"In case of a refusal or disqualification by reason of interest or sickness or other reason on the part of a Distributors' representative to serve on the Board of Arbitration, the remaining Distributors' representatives or representative may appoint a substitute for such member; similarly if a vacancy exists in respect of an Exhibitor's representatives or representative, the remaining representatives or representative may appoint a substitute.

"In case of a tie vote the Board of Arbitration shall appoint a seventh arbitrator, and if they are unable to agree then the Chairman of the Board of Arbitration shall request the President of the Chamber of Commerce, or if there is none or if he fails to appoint, then the mayor, or the city in which the Film Board of Trade is located to appoint a seventh arbitrator who shall be neither a distributor nor exhibitor nor interested in the motion picture business.

II

"The Board of Arbitration shall have general power after a thorough and impartial hearing of any dispute or controversy, to determine such dispute or controversy, to make findings thereon, to direct what shall be done by either or both parties with respect to the matter in dispute, and in the event of the failure of the Exhibitor to comply with the award, to fix the maximum amount that each Distributor may demand pursuant to Article Nineteen of the Uniform Exhibition Contract. It shall adopt its own rules of procedure and evidence. These rules shall provide for reasonable notice to the parties of the time and place of the hearing and of the nature of the dispute, and afford the parties an opportunity to be heard in person or by counsel and to submit evidence. The findings, determination and direction of the Board of Arbitration upon such controversy shall be conclusive and binding upon the parties thereto.

Metro Corporation Making Rapid Progress Abroad

METRO'S triumphs in the foreign market are keeping pace with the success of the company's attractions in the domestic field. Abroad, the high merit of Metro pictures is as readily recognized as in the United States, where, since the sweep of "The Four Horsemen of the Apocalypse"—followed by such other big photoplays as "Turn to the Right," "Peacock Alley," "The Prisoner of Zenda," "Trifling Women," "Peg O' My Heart," "Broadway Rose," "Quincy Adams Sawyer," "Hearts Aflame," "The Famous Mrs. Fair" and the like—the company's productions have achieved pronounced success.

The progression of popularity in other countries has simultaneously, under the able management of Arthur Loew, moved abreast of that in America, and has steadily been gathering momentum.

The advance is considerable, for it was no more than a year ago that Marcus Loew arranged with Sir William Jury, in London, for the disposition, of Metro products in Great Britain. In addition to this the Metro president took a lease upon the Palace Theatre, in London, and found his judgment vindicated first by a run of "The Four Horsemen of the Apocalypse" for twenty-five big money-making weeks, and ever since thereafter by more-than-capacity audiences drawn to the Palace by the opportunity of first-run views of subsequent big Metro specials.

With Great Britain invaded, Arthur Loew carried on the Metro foreign incursions by closing negotiations for distribution of the company's pictures in Europe, in the Argentine, in Porto Rico, San Domingo, Brazil and Japan, and most recently in Australia and New Zealand.

This latest, the Australian and New Zealand coup, came this week with Arthur Loew's closing of a contract for that territory with E. E. Schauer, foreign manager of Famous Players, whose company will act as distributor.

P. O. Co-operation Promised

A promise of greater co-operation by the Post Office Department in the handling of films is contained in a letter received by the Washington (D. C.) Film Board of Trade from Postmaster Merritt O. Chance, of Washington. Mr. Chance recently took up with the department a suggestion of the exchange managers here, on behalf of managers all over the country, that undelivered films be immediately returned to the exchanges, or that the postmasters at delivery points notify exchanges by collect telegraph where films are refused by exhibitors.

Third Assistant Postmaster General Irving Glover states that the suggestions of the Film Board of Trade will be given careful consideration with a view to co-operating with them to the fullest extent. He suggested that, pending the outcome of the investigation which the department will make of the matter, labels in form as follows be used by the exchanges:

(Stamp)
RUSH—SPECIAL DELIVERY
From.....Film Service,
.....Street,
Washington, D. C.
Postmaster: If undeliverable, return postage will be paid.
MOVING PICTURE FILMS
For .....Theatre
.....
.....
If this box of films is refused, or if asked by exhibitor to be held—DON'T. Return to us at once. Postage guaranteed. Rush it back to Washington.

Another suggested label is as follows:
POSTMASTER—DO NOT HOLD
If not accepted immediately reutrn at once.
.....Film Service,
.....Street,
Washington, D. C.
RETURN POSTAGE GUARANTEED.

London Official Here

John S. Martin, assistant to John Cecil Graham, managing director of the Famous Players Film Company, Ltd., and the Famous-Lasky Film Service, Ltd., of London, and Mrs. Martin arrived in New York on March 12 for a two weeks' stay. This is Mr. Martin's first visit to New York since becoming identified with the Paramount organization in Great Britain.

New Lichtman Branches

George S. Jeffrey, special representative for the Al Lichtman Corporation, has left for Canada after establishing two new Lichtman exchanges in Buffalo and Albany. James G. Fater, formerly of Famous Players-Lasky and Hodkinson, is the new manager of the Buffalo exchange.

Robert Harris, formerly of Pathe, is managing the Albany exchange.

Mr. Jeffrey will make a thorough investigation of the Canadian distributing situation and will report back to Mr. Lichtman on the latter's return from his European trip.

Selznick Companies Announce Plans for Larger Distribution

W. C. J. DOOLITTLE, active member of the reorganization committee of five which is in control of the destinies and policies of the associated Selznick motion picture corporations, this week issued the following important statement, which is of paramount interest in view of various conflicting rumors in circulation regarding the future of these concerns:

"The committee has decided that, because of the excellent manner in which the affairs of the companies are shaping themselves, there is no move that could seriously be considered but the continuance in very active business of the various Selznick corporations, and the development—along greatly enlarged lines—of what we are convinced is one of the finest selling machines in the industry: the Select Pictures Corporation.

"Select in the past has confined itself to the distribution of Selznick Pictures. We have decided to take on for distribution all meritorious independent product available. I may say in this connection that we have several deals pending, and that there are three in particular—each for a series of from four to eight specials yearly—which will probably be closed within the course of a week or ten days.

"The entire Select exchange system remains intact. The personnel remained loyal and undisturbed throughout the recent crisis coming year.

"Lewis J. Selznick will not be actively interested in the administration of the reorganized company. General Manager John principally to the ability, the confidence, the loyalty of our sales staff, I expect extremely big things from Select during the which has been passed so successfully. Due S. Woody, whom I believe to be one of the most capable and brilliant men in the industry to-day, continues in complete charge of distribution.

"Mr. Woody will be aided and abetted by a reorganized home office staff. I am holding daily conferences with Mr. Woody and the department heads. This group of men, which I term our 'Cabinet,' includes J. E. McDermott, treasurer; E. J. Doolittle, export manager; David R. Blyth, assistant general manager; C. C. Ryan, purchasing agent; M. J. Walsh, manager of the film department, and L. F. Guimond, director of advertising and publicity.

"There can be no doubt whatever but that the business today needs a well-organized channel of distribution for those many independent producers whom certain concerns are attempting to force to the wall. The new and greater Select, with its twenty-five live-wire exchanges, will fill that need.

"The decks are cleared for action. Watch Select forge ahead!"

To Record Events

Legislation providing that the future history of the United States shall be recorded in moving picture films will probably be introduced in the next session of Congress by Senator Walsh, of Massachusetts, who has become very interested in this method of recording current events. Recent announcement that a moving picture of the Kaiser in exile had been offered to the Government, but could not be accepted because of lack of Congressional provision, has aroused considerable interest in this method of recording events, which was adopted to a great extent by the Army and Navy during the World War.

A more or less unofficial effort is being made by the War Department to gather historic films, but there is no adequate provision for their safe storage even when obtained. This, again, brings up the question of an archives building, which has been urged during the past two or three years, since it was discovered that the Declaration of Independence, the Constitution and other rare and valuable State papers were stored in iron safes, frequently in inflammable buildings.

Shipman Has Exclusive Rights to the Tut-Ankh-Amen Pictures

ERNEST SHIPMAN announced, this week, that he has closed a deal whereby he controls the exclusive rights throughout the United States and Canada, for the pictorial record of the discovery and exploration of the tomb of King Tut-Ankh-Amen. The world-wide interest created of recent months by this important archaeological revelation suggests that Shipman has landed the sensational "scoop" of the year, in film circles.

The negative is now on the high seas, bound for New York—but advance notices from Europe declare the pictures to be remarkable, not only for their historical and educational value, but for their wealth of beauty and pageantry as well. The principal characters brought to view in the film are Lord Carnarvon, Lady Herbert, the Queen of Belgium and Howard Carter, the latter being the American archaeologist who is accredited with having carried on the work of exploration when all previous efforts seem to have failed.

Discussing his prize, Shipman says: "You can add about twenty millions to the normal national moving picture patronage, and you will have, I believe, a conservative estimate of the attendance that these pictures will induce. From scientists and students of research to curiosity seekers—all will undoubtedly flock to see this 'picture of the hour.' Anticipating this vast volume of business, and to cope with the demand, we are prepared to order at once, upon the arrival of the negative, no less than 300 prints."

Scenes from "Broadway Gold," featuring Elaine Ham ıerstein, Elliott Dexter and Kathlyn Williams. The picture is produced by Edward Dillon and is distributed by Truart Film Corporation

M. P. T. O. of Connecticut Fight for Repeal of State Tax on Admissions

(*Special to* Moving Picture World)
Hartford, Conn.

THE Motion Picture Theatre Owners of Connecticut are actively engaged in an endeavor to obtain the repeal of the state tax admission law, passed during the session of the last legislature and in force for the past two years.

At a hearing of the legislative committee on finances in the Capitol in Hartford, March 14, representative theatre owners voiced the hardships caused them by the law and also presented many reasons why it should be repealed.

The state tax on admissions was intended to be a tax that patrons would pay. However, the theatres have paid this tax. The amount is one-half of that prescribed by the Federal admission tax law. Connecticut is the second largest state in point of population in the New England section.

Judge Alexander W. Creedon, counsel for the theatre owners of the state, during the hearing, called to the attention of Tax Commissioner Blodgett the fact that several insurance companies having headquarters in Hartford escaped payment of a tax because their investments were in securities exempt from taxation. The commissioner, in his reply, stated that he had prepared a bill which would meet the point raised by Judge Creedon.

Joseph M. Walsh of the Rialto Theatre, Hartford, said it was impossible to collect the tax from the people. He acknowledged his responsibility to the state. He said that in times of stress the theatre men have been among those who did their part to assist the national government and the state government.

J. T. Rourke of Bridgeport said that since the enactment of the tax law he had been obliged to close his theatre. He asserted that the theatre owners had been imposed upon. C. M. Masfield of New Hartford said that the moving picture is the poor man's entertainment.

G. N. Murphy of Thomaston said he knew nothing about the law until it had been passed. He said he had three theatres and he believed he was doing as much good by his theatres as the churches and schools were doing. He said that last year his income was $1 less than his expenses. He declared that he paid $1,300 in taxes, which amount was 60 per cent of his profits.

E. F. Hough of Ansonia said he was interested in three or four theatres in the state and he hoped the committee would give relief to the theatre owners. Charles O. Fox of Hartford also hoped the committee would give relief to the theatre owners.

George H. Vennart, representing the state chamber of commerce, said the tax on theatre admissions was just. He said that Carlisle K. Kitchin had stated that the moving picture industry had come back and that the industry never had shown such activity. Mr. Vennart said the people in Connecticut were wiling to pay the tax.

Tax Commissioner Bodgett acknowledged the co-operation of the theatre owners, which he said he had received in the administration of the tax law. The only point of difference between him and the theatre people, he said, was on the matter of the repeal of the law. He declared there were no bills before the legislature now in session to provide for new sources of taxation. He declared that the theatre tax was levied to make up for the loss of revenue from the liquor tax.

In September, 1921, the receipts of the motion picture theatres totaled $44,882.27, and in September, 1922, the sum was $46,098.29. Mr. Blodgett said the state paid the overhead charges in collection of the tax and that these charges were only one per cent of the amount received. If the tax is not levied, he said, the counties must tax the towns and cities to raise the money that is required.

Former Representative Winfield S. Rogers of Bantam, who is in the moving picture business, opposed the bill.

County Commissioner Emily Brown (who, said the commissioner in introducing her, managed two other theatres in New Haven County) addressed the committee in opposition to the bill.

County Commissioner Cortiss of Windham said the theatre tax was not burdensome. George E. Fellows of New London County said the admission tax had netted the county $18,000. He opposed the bill.

County Commissioner John H. Lancaster of Litchfield County opposed the bill. He said the tax in his county amounted to approximately one-half of the amount of the county's budget. His remarks were corroborated by his colleague, Commissioner Mitchell.

Commissioner Bacon of Middlesex County favored continuance of the tax.

W. A. True, managing director of the Strand Theatre in Hartford, is president of the theatre owners' association.

Departments Growing

Eastman School of Music Enlarging Its Activities

Harold Gleason of the Eastman School of Music, Rochester, N. Y., in discussing the plans of the department, said: "All our departments are at work, and our 'all' is considerably greater than it was when we started. We have added, for instance, to our organ activities the training of organists for accompanying motion pictures. We offer training in the playing of all orchestral instruments and we have a school orchestra in regular rehearsal. We are to add the choral and dramatic training of vocal students to fit them for singing of opera in English; we are to have a school of ballet and we are to lay the foundations for an opera chorus.

"I believe that the good music heard every week at the Eastman Theatre is setting standards in its own unobtrusive fashion. I believe that people are more and more looking at education in music as preparation to enjoy as well as to perform."

Sail for Europe

M. P. Harwood, of the First National foreign department, and S. A. G. Swenson, of the sales department, sail for London, Tuesday, March 20, on the Aquatania. Mr. Harwood will spend some weeks at the London office of First National, going from there to France, Norway and Sweden. He expects to return in about three months. Mr. Swenson will locate permanently in Sweden as assistant to Sofus Berg, First National general manager in Scandinavia.

Brady Urges Action

Advises Exhibitors to Get in Touch with Political Representatives

That the motion picture theatre owners of New York State will have to bestir themselves strenuously in an effort to have censorship abolished in this state was emphasized in a communication recently sent to the Motion Picture Theatre Owners by Peter J. Brady, president of the Allied Printing Trades Council.

Mr. Brady urged the exhibitors to leave nothing undone in bringing pressure to bear on their political representatives to vote for the repeal of the censorship law.

Marguerite Courtot to Wed

An interesting outcome of the filming of "Down to the Sea in Ships," the Hodkinson super-special which is now running in New York and other cities throughout the country, is the announcement of the forthcoming marriage of the two stars, Marguerite Courtot and Raymond McKee. This romance had its beginning in a childhood friendship which reached its happy conclusion in the filming of "Down to the Sea in Ships."

Goldwyn Signs Kirkwood

James Kirkwood is returning to motion pictures after another big success on the speaking stage in Channing Pollock's "The Fool," in which he has been appearing on Broadway since last October. He has just signed a long term contract with Goldwyn Pictures Corporation to appear in featured roles in big productions.

To Be Represented

Government Departments to Co-operate with M. P. O. A. Association

The Departments of Labor, Commerce, Agriculture and Interior will have official representation at the Motion Picture Palace of Progress to be held under the direction of the Motion Picture Theatre Owners of America during their annual National Convention at the Coliseum, in Chicago, from May 19 to 26, inclusive. The co-operation and support of Secretaries of Labor Davis, of Agriculture Wallace, of Interior Dr. Work, and of Commerce Hoover have been assured.

Motion pictures illustrative of the great work being done by these departments of our government will be shown during the exposition. This will afford theatre owners from all parts of the country an opportunity to obtain first hand information to what extent motion pictures are used in these respective departments of our government.

Every modern mechanical device bearing on moiton pictures within recent years will be shown. What the camera has done for civilization and how it is going to further benefit and enlighten the peoples of the world will be features.

Leases Tilford Studios

The Cosmopolitan Corporation has leased the Tilford Studio, on West Forty-fourth Street, New York City, for the next six months to replace one of the burned stages in their own plant.

"Under the Red Robe" will be the first picture started at the downtown studio.

State Refuses to Be Mulcted for More Censorship Expenses

WHATEVER may be the fate of the New York State Motion Picture Commission, it is certain that there will be no more deputy commissioners at $4,000 a year. The Legislature of New York State has passed the annual budget bill for next year. With one or two slight exceptions, the requests of the Motion Picture Commission for additional money were absolutely ignored by those who made up the budget.

Some idea of the expenses attached to the commission is revealed by the budget as passed. The three commissioners receive $7,500 each a year. There are two deputy commissioners at $4,000 a year, and another one receiving $3,500, while another, who was given the title of "financial deputy and assistant secretary," some time ago, in order to create a position, receives $3,500.

There are two so-called secretaries to the commissioner, each receiving $2,500 a year, which makes a tidy little item of $5,000 for writing the few letters the commissioners are called upon to dictate.

In fact, the commission seems to fairly bubble over with secretaries, for there is another one receiving $1,800 a year, and along with this are two stenographers, each of whom gets $1,500 a year, while a third receives the sum of $1,320.

And then there are reviewers, without any explanation as to exactly what their duties may be, in view of the fact that the commissioners themselves or the deputies are supposed to review pictures. Anyhow, there are two so-called reviewers, each receiving $2,500, while two more are slated at $1,800 and four at $1,600.

Of course there must be a laborer, and he receives $1,200.

When it comes to real expenses, the item of maintenance and operation figures up to more than a handsome little sum. For instance, the traveling expenses show an item of $17,500, while printing and advertising is another item of $1,750, while equipment, supplies and materials add $12,000. The item for communication is a matter of $1,625, while rent amounts to $7,500 and the projection of films to a like amount.

Some months ago, when the commission, perhaps "feeling its oats" and its importance, making out its requests for an annual appropriation, explained some of the items.

Here are a few of the explanations: "We have asked for another deputy at a salary of $4,000 to have charge of the inspection of theatres and prosecutions for violations of the law. This is an important and essential part of the work, and there is no one who can do this work at the present time."

Did the budget committee allow this $4,000? They did not.

And here's another explanation, relative to a secretary to one of the commissioners: "Mrs. Hosmer needs a much more competent person and we have asked that the salary be increased to $2,500. It is necessary."

A Home for Secretaries

The appropriation bill, however, shows a decided difference of opinion as to the "necessity."

And then there is another item, looking for another assistant secretary. In fact, the commission, if everything had been granted, would have resembled a home for secretaries. Apparently everyone had a secretary, or at least wanted one, except the laborer. As to the "assistant secretary," the request for the money was accompanied by this notation:

"We are endeavoring to secure an assistant secretary from the Civil Service list."

When it comes to reviewers, the budget committee has seen fit to allow for eight, and as a result there will probably be more reviewers named within the next few weeks. It is proposed to locate one of these in Buffalo, at $2,500, and another in New York, drawing the same salary, with two receiving $1,800, one up-state and one in the city of New York, while the other four will presumably wander around the state at random.

So much for the folly of censorship.

To Select Date for State Meet

The executive committee of the Motion Picture Theatre Owners of the State of New York, of which Jules Michaels, of Buffalo, is chairman, is meeting at the Hotel Ten Eyck Wednesday, March 21, for the purpose of deciding the place and date of this year's convention. Buffalo is reported as being favored.

At the meeting several matters relative to legislation are also receiving consideration. A resolution is to be adopted to support the bill introduced by Senator James J. Walker, calling for the repeal of the State motion picture censorship law.

The committee also went on record as being opposed to the bill introduced by Assemblyman Charles P. Miller, to impose a tax of six per cent. on the gross receipts of motion picture theatres in this State. At the present time the bill is in committee, and every effort will be made to prevent its being reported out.

To Hold Annual Meeting

The first annual meeting of the Motion Picture Producers and Distributors of America, Inc., will be held at the organization's headquarters, 522 Fifth avenue, New York, Monday, March 26.

The organization was formed March 5, 1922, and the by-laws provide for the holding of the annual meetings on the third Monday of each March.

Reverses Decision

The Massachusetts Supreme Court has just handed down a decision in the case of John D. Mulloney vs. Alfred S. Black, reversing a decision by Judge McLaughlin in the Superior Court on April 29, 1922, in which he found for the plaintiff in the sum of $788.73. The new finding comes as a result of an appeal taken by Stoneman & Hill, counsel for the defendant.

Fox Building Studio

W. R. Sheehan, general manager and vice-president of Fox Film Corporation, has announced from Hollywood that the company will build a new studio costing more than $2,000,000. It is said it will be the largest studio in the world and will be equipped with all the most modern appurtenances.

There will be a fully equipped laboratory, dressing rooms en suite, reference library, beauty parlors, millinery department, tennis court and gymnasium.

The studio will be built in the style of Spanish architecture. The Fox company plans to surround it with 200 acres. John C. Eisele, treasurer of the Fox corporation, is collaborating with Mr. Sheehan in supervising the plans.

Talks on Bad Prints

Budge Says Exhibitors Themselves Can Do a Lot to Remedy Situation

Lenox Avenue, Springfield Gardens,
New York, March 10, 1923.

Mr. Robert E. Welsh,
Moving Picture World,
New York City, N. Y.

Dear Sir:

Some of the trade papers are harping on the film question, such as distruction of film, bad prints and such like. It seems to me that the exhibitors themselves can clear up all this trouble if they wished to.

They have their organization, the M. P. T. O. A., but first the exhibitor must clean his own house. Will he put a real projectionist in his projection room? Will he keep his machines in first class condition at all times? Will he stand for an examination of his machines once a month by a mechanic who is an expert in this line? Will he agree to book his shows with some insight as regarding the speed the film is to be run?

I doubt very much whether he will agree to these rules in his own organization. Everytime a break happens some film is destroyed. Let him make a study of this question. How many exhibitors know the first thing about the projection room and its troubles? If the exhibitor cares nothing about the film he is using why should the exchange care?

The exchange has very little to do with bad film outside of the fact that they use any old kind of a spool to wind the film on. Some loss of film occurs through bad spools. Of course, bad prints can only be laid at the door of the exchange.

Film comes to me in all kinds of conditions. First, it arrives only in time to put into the machines. It is nothing to have four or five frame-ups in a reel. Patches come open because some one is too tired to scrape off the emulsion. Nine or ten minutes to the reel and soon you have bad sprocket holes.

It is my ambition to have perfect performances, but the first one I am never sure of. The letter of Mr. A. L. Middleton in your edition of March 10 only quotes conditions. Let some big man come along with a remedy.

Yours truly,
W. C. BUDGE.

Will Give 'Em 10 Days

Exchanges doing business in the State of Virginia are to be given ten days in which to make eliminations and to make films criticized meet the requirements of the Virginia Board of Censors before announcement of such requirements is bulletined to the exhibitors of Virginia.

Executive Secretary Maitland LaBelle, of the Washington Film Board of Trade recently advised the Censor Board of the hardship being worked upon Washington exchanges through the bulletins of rejections, and urged that such announcements be withheld until films are finally rejected by the Board.

S. B. McCormick Dined

Is Made Honor Guest at Luncheon by First National

Because S. Barret McCormick, who has been doing special work in the exploitation department of Associated First National Pictures, was about to leave for Oakland, Calif., where he is to take charge of the new William Fox theatre, he was made the guest of honor at a luncheon at the Hotel Astor last Saturday afternoon.

C. L. Yearsley, head of the department of advertising and publicity, presided in his usual happy vein, and he and most of the trade newspaper men and his office associates said things about "Mac" which would have swelled the head of a less modest man. At that they did not have to draw upon their imaginations for material, for McCormick was not only one of the pioneers in better management, but he is still in the forefront, and the truth about his adventures in management reads like interesting fiction.

Ned Holmes, of the exploitation staff, made the hit of the show when he implored Mac not to let them give him a gold watch. Ned was given a watch the other day, at an anniversary dinner.

To Release Sixty Pictures

Sixty pictures next season is said to be the goal toward which First National is working.

This information came from a First National executive who stated that contracts already negotiated assured that number of feature pictures. It is possible that there will be more.

Following First National's annual meeting in April, it is expected that an announcement giving next seasons's plan in detail will be issued.

Carl Laemmle Sees Big Summer Business with All Exhibitors

THE picture business had a hard summer last year, but it's going to have a soft summer this year, says Carl Laemmle, president of Universal. All indications point to an unprecedented summer success for the country's theatre owners, and box office results far in excess of those experienced last summer, he asserts.

The Universal chief's predictions are based upon actual figures supplied to him by the Universal sales force and by a corps of investigators who have spent the last few months making an intensive survey of the industry so that Universal might be prepared to meet the demands of the photoplay public six months or a year hence.

One of the most striking angles of Mr. Laemmle's forecast is his belief that there will be very few houses closed during the coming summer, a mere fraction of a per cent, compared to the number closed or partially darkened last year. Considering the average number of strictly summer houses which are opened annually with the coming of good weather, this year will see far more houses in operation during the summer than there have been during the past winter, is Mr. Laemmle's hopeful augury.

One of the surest indications of bright summer prospects, as gathered by Universal, is the unusual booking of pictures and programs for the summer months. This has reached a volume never before approached in the history of Universal, including all classes of theatres, among which are many owners who were cancelling contracts this time last year.

Especially is this advance booking indicative in the case of small theatres—the ones which usually feel the pinch of poor business first and hardest. Universal's records show that the bookings on serials for this type of house have jumped more than 40 per cent in the last few weeks. This is taken to mean that the small exhibitor is definitely assured that he will have a bright summer and is providing serial entertainment for his summer patrons. He is contracting for pictures of from three months run in case of short serials, to four and one-half months in the case of longer ones. In other words, he is set until late in August or until the beginning of the 1923-1924 season.

"There are many reasons why I am confident it is going to be a soft summer for exhibitors, and therefore for the picture business as a whole," explains the Universal chief in a discussion on summer prospects, communicated to the various Universal centers. "Conditions at this time are so much brighter than they were a year ago, it is highly probable that this summer will approximate the record business of 1919.

"The surest sign of better business is advanced booking, and according to the reports which are being sent to me from New York, the advance booking on Universal pictures, from Jewels right through to one-reel comedies, has never before been touched. An exhibitor is not going to book his house through the summer unless he has a pretty good hunch things are going to break right for him. In other words, he must be optimistic.

"It is of particular note that there has been a large increase in the number of complete program bookings. This means that the exhibitor recognizes the value of a well-balanced program assured in advance.

"However, the full program booking idea is of special summer significance, as was definitely and successfully proved last summer by Universal and our exhibitor patrons. Believing that many houses which might have to close up because of poor business might be saved by a reduction of the overhead necessary to a continual selection and arranging of programs, I took steps to help out during the depression period.

"By special arrangements, entire programs were put at the disposal of exhibitors under extremely favorable conditions, and other facilities were extended to the exhibitor to aid him in keeping the wolf from the door. This experiment proved to be highly successful. In hundreds of cases it turned losses into gains, and in many more cases it enabled the exhibitor to hold his own and keep his house lighted and his patronage intact.

"Judging from the increased number of full program bookings being lined up by exhibitors for the coming summer, this lesson has taken deep root. The clan of die-hards who fought to the last dtch to keep open last season has been augmented by large reinforcements. Better prospects, of course, have considerable to do with this, but much also can be attributed to the game and winning fight put up by so many theatre owners last season.

"In Universal, we have decided that there is no such thing as a summer slump in pictures. Our summer programs are just as strong and stronger than our releases at any other period of the year. We believe that the public will be just as interested in seeing a good picture in June or July as it is in December or January."

F. I. L. M. Club Party

Enjoyable Event Was Held on St. Patrick's Day

The F. I. L. M. Club of New York gave its St. Patrick's Day Party at the Automobile Club, Saturday, March 17. More than two hundred people were present. Dantzig's Society Orchestra rendered the music.

One of the big surprise hits which Chairman of the Entertainment Committee Bill Raynor gave was Bobby Clark's presentation of Dorothy Palmer's Kiddie Revue of 1923, comprising the following: Mildred Clark, Mildred Woodruff, Petit Ruth, Irma Wurster, Vivian Dobbins, Ruth Gogger and Ruth Mussler.

The committee was in charge of W. E. Raynor and he was ably assisted by Tom Murray, A. M. Weinberger, George Dillon and William Marsh.

A delightful buffet luncheon was served by Billy Flynn, steward of the Automobile Club.

Convention April 24-26

Annual convention of the Minnesota M. P. T. O. will be held in Minneapolis April 24-26.

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EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

This Exhibitor Made Pastor His Firm Friend and Patron

J. A. McGill, Port Orchard, Wash., exhibitor, is making every man, woman and child in town his friend. He makes of himself a live-wire citizen of the community and a public benefactor.

As the Seattle news letter has been coming into the World office each week for preparation for Exhibitors' News and Views, we've been noticing more and more each time that McGill's name is mentioned that he is doing a great work. This week brings additional evidence of that fact, and we hope that every exhibitor reader of this department will peruse every word of what follows.

Exhibitor McGill recently showed "Grandma's Boy" at his Port Orchard theatre. Evangelistic services were being conducted at the Christian Church. Both the minister and the evangelist wanted to see "Grandma's Boy." They called on Mr. McGill to propose that he give a matinee so they could attend. McGill couldn't see a matinee for two, but he had a better proposition.

"Suppose after services are over tonight," he suggested, "you come to the show. Bring the congregation with you, and I'll run a special matinee for you then."

They packed the house and their laughter shook the rafters.

Now here's the value of what McGill did. When the minister first came to Port Orchard about nine months ago, he was bitterly opposed to motion pictures. He even preached sermons against them. McGill forthwith sent him a family pass for the season, with a sincere letter asking him in all fairness to attend a show and see for himself what he was passing judgment on before he condemned. The minister visited McGill's theatre, found nothing to condemn and became an ardent fan. Now he never misses a show and he tells McGill that he frequently draws a theme for his sermon from something he's seen on the silver screen.

Now, McGill may have had every reason in the world for bursting into print with a strongly worded come-back at the minister's criticism of the screen. But he didn't do it. Instead, he manifested that same tolerance and spirit of fair play that this industry expects of others. McGill did not tell the minister he lied; he courteously invited him to convince himself by visiting the theatre, and made a friend of him. Moral: There is time enough for fireworks AFTER argument and persuasion fail. We're not saying that fireworks very often AREN'T necessary.

But this isn't the end of the story about Brother McGill. There was another item about him in the news letter this week, and it, too, is well worth passing on to all exhibitors. Coupled with what appears above, we think it gives a pretty clear idea not only of McGill's enterprise but also of his character.

Recently, the Port Orchard school children were very anxious to purchase a phonograph for their school, but there were not sufficient funds in the treasury. At the same time McGill was about to show the first episode of Universal's serial, "Robinson Crusoe," and he made the children this proposition:

"If you youngsters," he said, "will get out and sell tickets for my show, I'll give you half of the gross receipts to buy your phonograph and you can be the hosts at the theatre, to boot."

The youngsters got behind him 100 per cent. Many of them dressed in costumes impersonating the characters in the play. They sold out the house for the entire showing. With their share of the proceeds, they not only obtained their phonograph, but had money left to fit up a lunchroom for the school. Incidently, they're some of the most pleased kids you ever saw, and rooting consistently for McGill.

Next month McGill plans a similar stunt for the Girls' Canning Club, and the odds are all in favor of it's being a success.

And Here's an Exhibitor Who Invited Picture Sermonettes

That most any motion picture may be made the basis of a sermon of the kind that augurs for good is being proved twice each Sunday and several nights during the week by the Rev. N. H. R. Moor, rector of Grace Episcopal Church at Sandusky, Ohio.

That the average picture theatregoer relishes sermons with his picture is further being proved by the rush for seats that were vacant to a more or less extent until the clergyman announced his decision to work for higher screen standards by working with the exhibitor instead of against him, preaching a sermon with the picture projected as the theme.

Some weeks ago the minister happened to drift into a conversation concerning pictures and picture theatres with William F. Seitz, a Sandusky exhibitor who is and long has been a member of his vestry. Seitz broached the subject of "better pictures," saying among other things that he wished the clergy would "work with him" instead of against him, in the interest of betterment.

"Do you think that the church can do anything to cultivate in the minds of the people a desire for only the best in pictures?" the Rev. Moor asked.

Seitz replied in substance that he was sure it could.

"However," he said, "I want you to know that the public right now is quite exacting. You've got to present good pictures or you don't get the business."

The Rev. Moor proposed a sermonette based on the feature picture at the conclusion of the screening. Seitz accepted the idea. The newspapers were given advertising matter accordingly and the rector's effort was under way. Sunday night came—for it was Sunday night at the conclusion of the first presentation, that the Rev. Moor was to deliver his first sermonette. The theatre was packed to the door. The Rev. Moor spoke. When he concluded there was a round of hearty applause.

So well was his picture sermonette received that he asked other exhibitors of the city if he might not do in their theatres what he was doing in Seitz's theatre. The result has been that he has been kept pretty busy preaching.

The Rev. Moor believes that if some clergyman in each locality would work with exhibitors of the locality, the bad that there may be in pictures and the picture theatres could and would speedily be eliminated.

"I have found that you can do a lot more by working with a fellow than you can by bucking him," he explains. "By working with exhibitors of Sandusky I have made it possible for the exhibitors to challenge criticism, whereas had I pulled the other way, a division of moral sentiment essentially bad for any community no doubt would have resulted."

In preaching from the stage of a picture theatre the Rev. Moor uses language that the public readily understands. Exhibitors of a number of Michigan and Ohio cities and towns have sought the services of the Rev. Moor in their locality. "Get your own ministers" has been the response in every instance.

To the Rescue

The heroine, wild-eyed, was fleeing, a revolver tightly gripped in her little fist; the villain pursued; the hero, all unconscious of the sad turn of affairs, was sleeping on the mossy bank of a stream, gentle breezes flicking his curly locks.

It was a gripping moment in the feature photoplay being shown at Spooner's Theatre, 163rd street and Southern boulevard, New York City, and the audience was pale and breathless.

The heroine turned despairingly and pointed her revolver at the villain.

At the psychological moment "Bang!" went a toy pistol in the pocket of Joseph Cohen, 13 years old, a spectator. The audience rose as one man, the spell of the picture still on them, and there was something like hysteria.

A cop took little Joseph away. He said it was accidental.

Help brother exhibitors dust off the S. R. O. sign by sending tips on pictures to "Straight from the Shoulder Van." Other exhibitor's tips aid you; why not reciprocate? See page 542.

Rhoades of Indiana the Man Who "Didn't Know Anything"

"They said I didn't know anything about the show business, but I'm still here," laughingly remarked Ezra Rhoades, of South Bend, Ind., former lumberman, who started as an exhibitor when the business was in its infancy.

Mr. Rhoades for several years held a monopoly on the "movies" in South Bend, Elkhart, Michigan City and Goshen. At one time he controlled every photoplay house in the four cities except two, and also had large interests in theatres at Mishawaka. Now, however, with the expansion of South Bend, Mr. Rhoades has been obliged to yield some of his field to his competitors.

Nothing daunted, however, he has gone right ahead with his picture theatre business. As his leases drew near an end on some of his smaller theatres, he startled South Bend by taking a lease on the Blackstone Theatre at a price that is staggering. This theatre, erected two years ago at a cost of $750,000, provided a problem for the company that promoted it, and when Mr. Rhoades came forward with a proposition to lease the theatre at an annual rental of $126,000 a year for five years and $132,000 a year for the following five years the offer was quickly accepted.

Despite this enormous rental, Mr. Rhoades has not only lived up to the contract in the matter of payments, but he has laid his plans in such a manner as to cause the stockholders in the Blackstone corporation to believe that the showman is quietly buying up stock to the end that eventually he will be the controlling factor in the organization. This is said not to be very much to the liking of the big stockholders in the company, and they have tried to offset Rhoades' activity with a published appeal to the "little fry" to hold on to their stock.

This action has been followed by the formation of the Rhoades Corporation with a capital stock of $450,000, of which $30,000 is preferred. Its directors are Ezra Rhoades, his wife, Maude Rhoades, and his advertising manager, Earl Reeder. The organization of the corporation is believed to be for the purpose of getting control of the Blackstone Theatre Corporation.

Within another month, the Auditorium, South Bend's largest picture theatre excepting the Blackstone, is to be torn down to make way for a six-story department store, and Rhoades, it is reported, is planning to take up the contracts for pictures which that house has held for several years. By showing these pictures on the screen at the Blackstone he hopes to add to his patronage the present customers of the Auditorium.

Mr. Rhoades has three South Bend theatres, the Blackstone, the LaSalle and the Castle, operating on different lines. The highest class pictures are shown at the LaSalle, popular pictures at the Blackstone and the pictures that have been shown at these houses are run at the Castle at a lower price several days after the first local releases.

When this plan was started eighteen months ago, experienced showmen said Rhoades was committing suicide. But Rhoades just smiled his broadest smile and remarked that "I'm still here," to which his friends added, "and going strong."

Pupils of the Sullivan high school at Sullivan, Ind., have just received a new moving picture machine, half of the purchase price of which was contributed by Will H. Hays. Mr. Hays is a graduate of the high school.

A voluntary petition in bankruptcy has been filed in the Federal Court at Fort Wayne, Ind., by Clayton W. Buck, proprietor of a picture theatre in Angola. He lists his assets at $550 and his liabilities at $7,259.

Two thousand invitations have been issued by the Indiana Indorsers of Photoplays for a special showing of the photoplay, "Silas Marner," at the Palace Theatre next Saturday afternoon. The guests will include teachers, pupils of English classes of the high schools, ministers and clubwomen of Indianapolis.

F. J. Rembusch has taken over the Crump Theatre at Columbus from the heirs of the Crump estate. Under the agreement he will operate it for a period of three years. It is probably Mr. Rembusch's plan to run both the Crump Theatre and his American Theatre with high-class picture programs, and possibly vary occasionally with road shows at one of the houses.

Detroit

Michigan exhibitors are still talking about the second annual motion picture day held the last week in February and which proved so successful. In the afternoon there was a business session and in the evening a banquet and dance. At the meeting Sydney S. Cohen and other members of the national association discussed the uniform contract and other important affairs. The Michigan association is opposed to the uniform contract, contending that it is one-sided in favor of the distributor.

At the banquet 500 persons attended, including exchangemen, exhibitors, their ladies and friends. It was held at the Hotel Statler. There were at least a dozen vaudeville acts and specialties before the speaking started.

W. S. McLaren, president of the Michigan Exhibitors' Association, was toastmaster. The speakers were Marcus Loew, Arthur Friend, Clarence Buddington Kelland, Alfred J. Murphy, Ray Branch, Supt. of Police William P. Rutledge, E. W. Hammons and George Walters, Sheriff of Wayne County. The talks were brief and in each instance, the speakers touched upon the friendly cooperation existing in Michigan between the exhibitors and the exchange men. Marcus Loew spoke for the independent producer, saying that it was up to the exhibitors to encourage the independent as otherwise they would force them out of business and put the producing in the hands of a few, which would prove a menace later on.

After the banquet there was a minstrel show in which various exchangemen and exhibitors took part. The evening wound up with dancing, which lasted until 2 a. m. It was the most successful get-together in the history of the industry for Michigan.

The motion picture industry of Michigan received a terrible shock recently when Larry Hayes, former manager of the Dawn Theatre at Hillsdale, died as a result of burns he received in a fire at the Hotel Norton. He leaves a widow and four children in dire circumstances. The exhibitors and the exchangemen have hit upon a plan to raise $3,000 and are selling tickets at $1 each. The film men of Michigan are assisting very ably and already more than $1,000 has been raised for his family.

The Orpheum Theatre, Flint, has been taken over by Lester Matt, who already has the Strand. Charles Garfield remains as manager of the Orpheum. Mr. Matt contemplates a new theatre on the site of the Orpheum within a year.

Toledo

The Lenten season has created havoc among the Toledo movie houses. Each and every one of them, with the exception of the Rivoli, have noticed a big drop in receipts for the past month. This condition is expected to prevail at least until after Easter. Even the combined special vaudeville acts and feature pictures has failed to bring the desired results, so both the Valentine and the Temple managements announce the discontinuance of the special vaudeville part of the program.

The local managers are watching carefully the movement on part of the Toledo Council of Churches to introduce a bill in the coming Ohio Legislature to prohibit Sunday movies in Ohio. If the local movement shows signs of any great strength throughout the state, the Ohio Motion Picture Theatre Owners, it is said, will call a meeting to formulate plans to oppose the move.

The Rev. B. F. Lamb, executive secretary of the Ohio Council of Churches, in a letter to the Toledo Council of Churches, predicts defeat of the present Ramey bill which seeks to legalize Sunday movies in Ohio. Active resistance to legalized Sunday movies was directly inspired by the Ramey bill, Dr. C. McCleod Smith, executive secretary of the Toledo Council of Churches, points out.

Milwaukee

M. Homs, president of the Eau Claire, Wis., Theatre Company, has bought the Cutter property, adjoining the Elks' Club, and will build a large theatre on the lot, which measures 53 by 160 feet. The house will seat between 1,000 and 1,500 and be the last word in modern theatre architecture. There will be a main floor and balcony with party loges. Cushioned seats, widely separated, will afford the utmost in comfort for the patrons.

Washington D. C.

J. D. Hofheimer, of Norfolk, Va., was a visitor in Washington during the present week. He called at the local exchanges and recommenced booking for the Capitol Theatre (colored house), in Portsmouth, which has been closed for some time. Mr. Hofheimer anticipates good business from now on, particularly at his Norfolk house, the Manhattan.

The motion picture business here was not as badly hit during the Lenten season as perhaps was expected by the exhibitors. Harry M. Crandall, head of a string of houses that bear his name, declares that business has kept up in a most satisfactory manner. Some of the exchanges state that they have received complaints of slack business from other cities, and it is reported that in Baltimore trade has fallen off somewhat, but in Washington the admissions are keeping up very satisfactorily.

Oklahoma City

Strand Theatre Company, Muskogee, has incorporated with a capital stock of $4,000. The incorporators are Roscoe S. Cate, Allen D. Myers and Hill Moore, all of Muskogee.

Robert D. Hutchinson, for seven years manager of the Lyric Theatre and for four years manager of the Folly Theatre, at Oklahoma City, and one of the best known theatrical men in the country, has been appointed manager of the Liberty Theatre at Oklahoma City, succeeding H. W. McCall, resigned to enter private business. Charles E. Hutchinson, brother of Robert D. Hutchinson, and at present assistant manager of the Orpheum Theatre, has been appointed manager of the Folly.

Northwest Shows Beginning of New Co-operative Spirit

The outstanding feature of the recent trip to Olympia of over 400 exhibitors, exchangemen and film representatives, most of whom left by special train from Seattle, to attend a public hearing of the proposed 10 per cent admission tax on theatre tickets, was the co-operation existing throughout the entire proceeding. It marked the first time in the history of the Pacific Northwest that such a representative gathering was held. For the first time exchangemen and exhibitors sat across from each other without that usual feeling of veiled animosity. No competitive spirit was displayed upon the part of one exhibitor toward another. The poster clerk was of as much importance at the meeting as his boss. Furthermore, no salesman "weakened" and lined up a bunch of contracts. The only "shop" talked was the common cause that united the boys and brought them before the legislative committee—the defeat of the proposed tax!

From the moment of leaving Seattle until the return dignity and order marked the gathering. It was no undisciplined mob that invaded the Senate Chamber, each one for himself. Looking down from the balcony, the assemblage presented the appearance of business men gathered together in a common cause. That the effort was to some purpose was later witnessed by the fact that the bill died in committee.

The precedent has been established. It would not be surprising if it was the first step towards a permanent organization between the various branches of the industry.

"Doc" Clemmer has bought "Doc Coué" for his Spokane Clemmer Theatre, which proves that there's one "Doc" who has faith in the better and better theory.

I. A. Iverson, of the Alcazar, Great Falls, has booked the entire season's product from American Releasing.

"Dad" Abbott, of The Dream, Sedro Woolley, Wash., spent three or four days in Seattle lining up bookings.

Hugh McCredie, Jr., who operates the Multnomah, a Portland suburban house, will erect a theatre in St. John's, also a suburb, this spring.

Ed J. Myrick, general manager of the Moore Amusement Company, of Tacoma, the Jensen & Von Herberg interests, has appointed Neil V. Conklin, formerly with the Seattle First National exchange, house manager of the Rialto. This leaves Myrick, who formerly managed the house himself, freer to attend to his other duties.

Ray Grombacker, prominent exhibitor of Spokane, brought his organist, Arthur MacDonald, to Seattle with him this week to select music for "The Pilgrim" and "Robin Hood," which he has booked for early showings at advanced prices.

The Columbia, Portland, formerly operated by Jensen & Von Herberg, has become the property of the Universal Pictures Corporation through the purchase of the entire building housing the theatre. The house is being thoroughly renovated and will be reopened within two weeks as one of the finest houses in Portland. William Cutts, general manager of theatres for Universal, is supervising the work. A house manager has not yet been named.

A new Seattle "movie paper" has made its bow. The Blue Mouse Theatres Company is issuing a weekly organ, which was named through a contest, a season's pass being the prize awarded. The prize was won by a 13-year-old schooboy, Adrian Woollery, who was the first to suggest "The Blue Mouse Tales." Over 350 names were submitted. The new paper is being well received. Vic Gauntlett is editor.

Al Raleigh, formerly manager of the Columbia Theatre, Portland, has become Portland manager of the Blue Mouse. Fred Teufel, former manager there, goes to Astoria in the same capacity. Art Hile, former Astoria house manager, is managing the Oregon Theatre, in Salem.

When R. L. Ruggles showed "Dr. Jack" at his Liberty Theatre, Chehalis, Wash., the minister's family attended in full force. They were observed to be enjoying the picture hugely. As the party came out an official was standing in the lobby bareheaded. Mistaking him for one of the management the minister's wife said:

"That really IS a splendid picture. Do you know, I actually had to laugh out loud!"

Employes of the Greater Theatres Company, numbering 100, held a get-together party and dance Friday evening at the Liberty Theatre on the occasion of the formal award of prizes for the coupon book contest. It was a very enjoyable evening, ending with a supper. Stunts and musical numbers by some of the finest artists in the city, members of the company's various orchestras, contributed to the evening's pleasure.

Charlie Chaplin's "Pilgrim" was so well received that two special matinees were crowded into a single Saturday. A 10 o'clock performance for kiddies and a midnight matinee were staged. It is playing the Strand. Bookings are so heavy that but one week could be secured.

Succeeding Frank Steffy, Coliseum manager, whose term on the censor board has expired, Leroy Johnson, manager of the Liberty Theatre, has been appointed by the mayor.

On March 7 the House of Representatives, meeting at Boise, Idaho, decided to indefinitely postpone house bill 195, for the creation of a bureau of film standardization in the department of public welfare. The vote prevented debate, disappointing a large gallery brought out by a discussion of the proposed censorship at a recent public hearing.

Three cash prizes were awarded Seattle children presenting to Oliver Wallace, guest organist at the Liberty during the showing of "Robin Hood," the best musical program of three compositions, suitable for a special Sunday concert. Hundreds competed. Liberty News pictures were taken of the crowd and later shown on the screen.

Wesley Barry is making a decided hit at the Coliseum this week with a clever personal appearance stunt, which captivates the imagination. He arrived just in time to figure as one of the judges of an annual kite-flying contest conducted by a leading newspaper, thereby gaining much publicity. The theatre has been taxed to capacity throughout the showing. The young star is the house guest of L. K. Brin, Warner Brothers' Northwest representative, while in Seattle.

A Pathe Release

GIVING THE GREATER DISPLAY TO A SERIAL STORY

This was the start of Pearl White in "Plunder" at the Princess Theatre, Memphis, Tenn., and the feature was made to take second place in favor of the first episode of the chapter play. The man who said serials are dead was dead wrong.

Montana

George Brewerton, theatre manager of Shelby, Mont., the oil city, is wearing a broad smile these days due to the spreading of oil wells and the development under progress in his city that spells good business for him. In fact, so great is the rush to Shelby that newspapers are urging people not to come there on account of lack of sleeping accommodations.

A swimming party was the happy diversion for the members of the Rialto and American theatre employes recently after the closing hours of their respective theatres. About fifty in five autos drove to Greston Hot springs and enjoyed the delights of the big hot plunge, after which they all took possession of the ballroom of the hotel and tripped the light fantastic until morning dawned. During the hours of festivities the dancers were served a splendid lunch in the dining room of the hotel.

San Francisco Theatre Plays to 2,085,142 in First Year

The Golden Gate Theatre, San Francisco, is celebrating its first anniversary with a special combination picture and vaudeville bill, the feature picture being "Catch My Smoke," with Tom Mix. During the past year this house has played to a total of 2,085,142 paid admissions, of which 65 per cent were women. A total of 136,000 children attended during this period. Thirty per cent selected seats in the balcony, where smoking is permitted. The staff includes 105 employes. A rare collection of oil paintings was recently added to the interior decorations, including the Grand Prix de Salon of 1873. Simultaneously with the announcement of the birthday celebration a change was made in the photoplay policy and in the future only first run First National, Paramount and Fox releases will be shown.

The Imperial Theatre, San Francisco, closed its doors on March 16 for several weeks for extensive interior and exterior changes. A small army of carpenters and decorators at once took possession of the house and when it is reopened it will be one of the finest small theatres in the West. In its new dress it will offer long run engagements and will feature its musical programs. Sol Pincus, who has been in charge of the house of late, has been made outside exploitation representative of the Herbert L. Rothchild Entertainment, handling billboard and similar publicity work. Milton F. Samis, now of the California Theatre, will be in charge of the Imperial Theatre when it is reopened.

Several changes will be made shortly in the alignment of men connected with the California, Granada, Imperial and New Portola theatres, San Francisco. Leon Levy, house manager for the California Theatre, will take over some of the duties formerly handled by Eugene H. Roth and will make his headquarters at the Granada Theatre. Charles Pincus, house manager of the New Portola Theatre, will become manager of publicity for all four theatres and will be succeeded at the New Portola by Henry Pincus, now at the California.

The California Theatre, San Francisco, recently held the world's premiere showing of "Mr. Billings Spends His Dime," the first starring vehicle of Walter Hiers, and also presented the rotund comedian in person. The latter was so pleased with Greater San Francisco that he extended his stay to include a four-day engagement at the American Theatre in the eastbay suburb of Oakland.

Bob Sharp, of the Liberty and Strand theatres, Fresno, Calif., is rapidly recovering from a serious operation and expects to be able to attend to theatre duties again shortly.

Mrs. Maude Strong, owner of the Airdome at Corcoran, Calif., has decided to share some of the troubles of an exhibitor and is receiving congratulations as Mrs. Williams. Her husband is connected with the Standard Oil Company.

The Richards Theatre, a beautiful house of 900 seats, has been opened at Modesto, Calif., by A. A. Richards, veteran California exhibitor.

Among the recent trade visitors at San Francisco have included Sam Dubois, of the Rink Theatre, Dos Palos; Messrs. Byrd & Lewis, of the T. & D. Theatre, Hanford; Joe Blumenfield, of the Strand Theatre, Gilroy; Mattie Sheibley, of the Star Theatre, Reedley; Henry Heber, of Sequoia and Majestic theatres, Sacramento; C. H. Power, of the Strand Theatre, Dunsmuir; "Orpheum" Wilson, of the Granada Theatre, Red Bluff, and J. J. Wood, of the Redding Theatre, Redding.

"The Pilgrim" is making a three-weeks' run at the Tivoli Theatre, San Francisco, and about $40,000 will be realized on the engagement, despite the Lenten season. This showing is considered a very satisfactory one, especially when it is realized that Tivoli prices are lower than most other downtown first-run houses.

Carlston Dahnken, manager of the Oakland T. & D. Theatre, has returned from a stay of several weeks at New York.

Milton F. Samis, of the Herbert L. Rothchild Entertainment managerial staff, has hung up what is declared to be a new record for joy, the occasion for this being the arrival of Jean Edna Samis and the good health of both Mrs. Samis and the wee daughter.

L. Eaton, who conducts theatres at Pinole and Bay Point, has taken over the Albany Theatre, Albany, Calif.

Samuel H. Levin, San Francisco theatre owner, has commenced construction work on a complete business block on Union street, between Buchanan and Webster streets. A picture house seating 1,800 will be erected in addition to a bank, market, drug store, candy shop, restaurant and twenty-six other stores.

The trustees of Arcadia, Calif., have decided to lift the ban against the showing of pictures on Sunday and it is announced that work on a new theatre will be commenced as soon as an ordinance to this effect is passed.

The Gordon Enterprises, of San Rafael, Calif., headed by S. K. Herzog, E. S. Rake and M. Blumenfeld, has purchased the partly completed McNamara Theatre at Martinez, Calif., and will open it within a few months.

Los Angeles

Sid Grauman had an auspicious opening of "Bella Donna" at the Rialto. Miss Negri and Sid acted co-jointly as hostess and host and entertained some of the biggest film luminaries in the business on opening night.

Manager E. C. Bostick held "The Famous Mrs. Fair" over for a second week at Loew's State Theatre.

Fred Miller started on his second week at the California with "Jazzmania." After a three weeks' play at the California, Miller is going to put "Jazzmania" into his Main Street Theatre.

Ray Miller, assistant manager at the California, has gone to Big Bear Valley for a two weeks' vacation.

"Way Down East" came back to the Auditorium for a week's return engagement.

Jack Root has booked Charles Ray's latest to succeed "One Exciting Night" at the end of its run at the Mission.

Dock Breckrendel, of the Symphony, is wearing a happy grin over the way in which "The Shriek of Araby" has caught on. It is in its fourth week and Doc is trying to break all records for copping advertising space.

Sid Grauman has booked "The Covered Wagon" into his Hollywood Egyptian Theatre to follow "Robin Hood." No play date has been set yet, as Doug's picture, now in its twenty-second week, is still hitting on all six.

Sol Lesser is holding "The Voice from the Minaret" over for a second week at the Kinema.

Mary Pickford and Doug Fairbanks have united with West Coast Theatres, Inc., Sid Grauman and Joseph M. Schenck to build a big new million-dollar theatre on Hollywood Boulevard, in Hollywood. The exact location has not as yet been announced. The theatre is to be used for legitimate attractions, and Sol Lesser, representing the West Coast chain, will soon depart for New York to arrange with Shuberts, Klaw & Erlanger, Belasco and other New York producers for the booking into the new theatre of notable Broadway successes. It is expected that construction will start in June.

A Paramount Release

YOU HAVE HEARD OF FAMILY JARS. GLORIA HAD THEM

Ray Beall, of the Rex Theatre, Spartanburg, S. C., painted these vases blue, draped them with red roses and letters of the title as shown. He does all of the saw and brush work himself to keep expenses down and receipts up.

Howard Smith Defends Screen at Buffalo Women's Meeting

The censorship law and censorship of motion pictures were the subjects of discussion by the Erie County League of Women Voters in the Hotel Iroquois, Buffalo, last week. Howard J. Smith, manager of the Palace Theatre and president of the Western New York Cohen unit, spoke against censorship.

"From a business point of view, censorship does not hurt us," said Mr. Smith. "There was a time when we believed that it would interfere with business. It has since been proven that this is not the case. The censorship law, as enforced on August 1, 1921, nevertheless is an unnecessary law. It is like the 18th amendment, a rich man's law, hitting the poor and exempting the rich. As the old laws stood, police enforcement regulated pictures.

"Good or bad pictures are a matter of taste and their demand can be checked neither by the old law nor the new. It is a matter of raising the standard of taste. The producer is subject to this demand. If better pictures are wanted, better pictures will be produced. Censorship paralyzes art expression. The most ridiculous things are thus produced on the screen merely to soothe the censor. The tendency of the producer today is much the same as yellow journalism, to cater to the mass instead of the class. But with 55,000 theatre seats in Buffalo alone, what would the theatre man be without the masses? We have more theatre seats than church seats and people want to be entertained. Censorship will not remedy any evil. It is an invasion of free speech and I am, therefore, against it."

Mrs. O. E. Siegesmund contradicted Mr. Smith, saying that the board of censors had done great work. "They had removed sex from the screen, bedroom scenes and that which incites to crime," she said. Mrs. Siegesmund rapped Will Hays, saying that he was the tool of selfish interests. Women's reproaches kept him from bringing Arbuckle back to the screen, she said. Mrs. Johnston J. Haman also defended censorship, saying that police vigilance was not sufficient and quite inadequate.

Arthur Ashley, former screen star, appeared at the Lafayette Square last week. It seems that he became involved in a misunderstanding, or whatever you may call it, over some alimony, with the result that he became very much attached to a deputy sheriff who accompanied him from the local hoose-gow to the theatre and back again between his appearances. Arthur made such a hit at the theatre one evening that he was called back several times. However, he told the folks that he would like to do more, but that a deputy sheriff was awaiting him off stage and that "they put them to bed early over there." The audience roared its merriment—not knowing the sad truth of Arthur's utterances.

George Mason, who has been managing Shea's North Park, has been appointed house manager at Shea's Hippodrome and has been succeeded at the North Park by John Carr, a brother of Henry Carr, manager of Shea's Court street vaudeville house. Ed Wickham who was house manager at the Hipp recently last week.

It was one big week at Shea's Hippodrome last week. What with the Hengerer Fashion Revue, "Adam's Rib," a great prologue, and other attractions, business came within a few bones of reaching the house record. Manager Vincent McFaul, manager of the Hipp, staged an unusually colorful prologue. The stunt opened with the slide, "A Prologue to 'Adam's Rib'," being flashed on the stage curtains, which, when drawn back, disclosed a mammoth painting on transparent material of a dinosaur skeleton. Gradually the lighting was changed until a woodland scene was revealed with two characters, a man and woman, dressed in pleistocenic period costumes. The two danced to an exquisite musical accompaniment by the Hipp orchestra. The picture started as the dance finished.

Another big hit of the week was the Hengerer Fashion Review, which brought to the Hipp on living models the newest styles for 1923. The stunt made a big hit with the fair contingent and the house got a lot of fine publicity through big displays in the Main street windows of the department store and its page ads.

John Stevens, manager of the Central Park Theatre, pulled a good one last week when he offered a new Easter bonnet to the young woman on whom it looked the best. Fair patrons were invited to the stage and the plaudits of the audience decided the winner. John is also starting community singing in the house.

A jury in Supreme Court has handed down a verdict of $2,000 in favor of John Finnegan, of Lockport, N. Y., against the Olympic Amusement Company, of Buffalo, for injuries sustained by his wife, Anna Finnegan, when she tripped and fell down a stairway in the balcony of the Olympic. Mrs. Finnegan died since the commencement of the action, but not as a result of the injuries, and her husband was substituted as plaintiff.

The Criterion got under way again this week with a "Three in One" show, pictures, tabs and vaudeville. Ben Holmes is manager and Lionel Edel assistant. The prices have been made attractive: 10 and 20 at matinees, and 10 to 40 at nights. Second-run Paramount pictures are being shown. There will be special shows on Sunday. The house is under the direction of the Strand interests, Walter Hays, Moe Mark and Eugene Falk.

Niagara Falls is to have a new picture theatre. A group of Italian residents have formed a company to build a house at East Falls and Portage road. The company has purchased the old seats in the Buffalo Strand. These will be used in the balcony of the new house.

Manager Howard Waugh, of the new Palace Theatre, Jamestown, provided the show at the smoker of the Old Guard in the State armory one evening last week. Howard transported his entire show to the hall. The stunt brought forth much space in the local newspapers.

Charlie Hayman has booked Charlie Chaplin in "The Pilgrim" and Will Rogers in "Fruits of Fate" as his Easter Week show at the new Strand in Niagara Falls. Ought to pack 'em in with that program. The stock company has left the Cataract Theatre, next door to the Strand, and the house is back with a picture policy.

Howard Carroll is doing special publicity work for the Lumberg, Niagara Falls, on its Paramount attractions. Howard was formerly manager of the Cataract.

One of the coolest attempts at robbery to be staged in some time was made last Sunday night at the Regent Theatre, Dunkirk, N. Y. Forcing one of the front doors of the house, the yeggs gained entrance. Going upstairs, the office door was jimmied as was the door leading into one of the inner offices. After opening the desks and finding nothing of value, the burglars went after the vault. Here they knocked off the combination with a sledge. Getting inside, however, they were surprised to find nothing of value—except to the theatre company. The yeggs, it is believed, became frightened at this stage of their job and ran away, as they left their tools behind. While the burglars got nothing for their work, they did considerable damage to the property.

Bob Finlay, formerly appearing in comedies with Ben Turpin, Charlie Murray and Chester Conklin, is appearing in Western New York houses with what he calls his "Cinema Girls Revue." The act is the headliner this week at the Lafayette Square.

Herman Lorence, manager of the Bellevue, Niagara Falls, is "sitting pretty" on his coming attractions. They read thus: "Robin Hood," "Tess of the Storm Country," "Safety Last," "The Chrisitan," "Brass," "One Exciting Night," "Main Street," etc.

The new house being erected in the Black Rock section of Buffalo on the site of the old Try-It will be called the Community Theatre. It will cost $60,000 and seat 750. J. D. Parmelee, who has managed the Try-It for many years, will manage the new house.

Men, Beware!

Women are finding good openings as managers of picture theatres in Albany and vicinity. Miss Janet Noon has been handling the Crescent in Schenectady for the past seven years, and what is more important, the house has made money. Mrs. Georgia Wallace owns the new Grand at Whitehall, while Mrs. McGraw is making a success of a house in Little Falls.

No Mushers' Paradise

Mushers are not wanted in either the Mark Strand, in Albany, or the New Troy, in Troy, N. Y. And what is more, the management has no use for the flapper and her friend who loll far down in the seats, and cheek to cheek watch the picture. As for the man who changes his seat frequently or attempts to annoy women patrons, the gutter is good enough for him.

Uly S. Hill, manager of the two houses and an oldtimer in the business, has set his foot down fairly and squarely, and as a result these two houses are free from a pest which came with the picture. On one occasion, Mr. Hill noticed a man changing his seat no less than ten times one evening. That man was called into the lobby and politely informed to get out and stay out.

Furthermore, Mr. Hill believes in telling the truth about a picture. When he first started in as manager of the Mark Strand, many parents would call him up and ask him if the picture booked for Saturday was suitable for their children. Mr. Hill told them the truth, and as the result he has the confidence of all Albany and Troy. These are the things that go far in making a theatre a success.

Advent of Spring to Bring New Theatres Around Albany

While several picture theatres in this section of the state are scheduled to open within the next few weeks, the advent of spring will bring the actual work of construction on many others. The new Rose in Troy, which has been under course of construction for several months, and which is owned by Jacob Rosenthal, formerly of the Majestic in the same city, will open on March 31. The Capitol, also of Troy, which has been closed for several months, will reopen on the same date. The Majestic, now undergoing repairs, and which will hereafter be known as the Astor, will open later on. The American in Troy, owned by Ben Apple, will celebrate its third anniversary during the week of March 31. William E. Benton, proprietor of the Congress Theatre in Saratoga Springs, last week purchased a plot of ground in Whitehall for $12,000 and will erect a theatre during the summer. Mrs. Georgia Wallace, of Whitehall, owning the Grand there, also announces that she will break ground for a new house this spring. In Little Falls two new picture theatres, involving an expenditure of nearly $400,000, are to be erected this coming summer.

Bunny Grauer scored a big hit at the Lincoln in Troy last week in a personal appearance in connection with the showing of "The Town That Forgot God." Heavy advertising preceded the picture.

Jake Rosenthal of Troy, who has been under the weather for some time with carbuncles, is now out and around.

Jack Hogan, formerly managing the Leland in Albany, is now handling the Palace in Troy for W. W. Berinstein.

Several exhibitors in this section have been sick during the last few weeks. Ben Apple of the American in Troy was confined to the house for a few days with a bad cold, while Samuel Suckno, who owns a chain of theatres in Albany, has been ill with the grippe.

Abe Stone of the Rialto in Schenectady announces that he has completed his spring and summer bookings and that from now on the house will operate seven days a week.

Otto Eigen, proprietor of the Academy in Sharon Springs, and who has wintered in Albany, leaves this week to reopen his house.

H. E. Wilkinson, manager of the Lincoln in Troy, spent a few days in New York last week completing some bookings.

John Hogan, of Elizabeth, N. J., formerly manager of Proctor's Leland Theatre, in Albany, N. Y., and who was lately named to manage the Palace, in Troy, died last Sunday in one of the Troy hospitals following a four days' illness. The remains were shipped on Monday to Elizabeth, N. J., where the funeral was held. Mr. Hogan was very well known to the motion picture industry throughout Central New York. He leaves a family.

Ben Apple, running the Griswold in Troy, as well as the American, has made a notable addition to his orchestra in the person of Edgar Best, formerly of the Olympic in Watertown.

D. S. Regan, of the Star in Greenwich, announces that plans are out for extensive improvements in his theatre. The lobby will be enlarged and a new system of ventilation will be installed.

The old Keith Theatre in Troy, which has been closed for some time, is now being remodeled into a mercantile establishment.

During Anniversary Week the American Theatre in Troy will be resplendent in national colors. Having enjoyed three years of uninterruuted prosperity, Ben Apple is preparing to go the limit in the way of celebration. Under Mr. Apple's able management the house has always been known as one of the biggest money-makers in the Capital District. Mr. Apple, at the time of the opening, announced that he had but one policy, and that was in giving the people their money's worth.

The Women's Club of Troy has just taken action protesting against all Arbuckle films.

The new Troy, one of the Mark Strand group, gave a clever musical program of Irish melodies on St. Patrick's Day. Early presentation is promised of "Adam's Rib" and "Robin Hood."

The organ being installed at the Clinton Square Theatre in Albany will provide the music at this house from Easter Monday on. New seats and new drapes are also being installed.

Rochester

The Eastman Theatre, Rochester, N. Y., will be exempted from the taxes by municipal authorities on the basis of an opinion written by Corporation Counsel Charles L. Pierce, who points out that the theatre, as well as Kilbourn Hall, is a part of the University of Rochester, a corporation in the city of Rochester for more than fifty years and entitled to tax exemptions under state laws affecting the property of educational institutions.

Petitions of university officials that no tax be levied on the theatre were sent by the board of assessors to Corporation Counsel Pierce for a ruling. A total valuation of $2,500,000 was placed upon the Eastman Theatre and Kilbourn Hall, each being assessed at $1,125,000. City officials entertained no thoughts of taxing Kilbourn Hall, an educational institution, but some doubts were held as to whether the Eastman Theatre should be taxed or not, for the reason that admissions are charged for attractions there.

Citing a number of cases fixing a precedent to the absolving from taxation by city authorities of property for educational purposes, Mr. Pierce explained that the theory was that such institutions took nothing of profit from operations. On the contrary, he wrote, they give back to the community which they serve something of benefit. "It amounts," he said in his opinion, "to the subsidizing of such institutions from the public purse, because when the people forgive them their taxes they must make it up by increased levies against their own property. As to the portion of the building which includes Kilbourn Hall, there can be no serious question."

Arthur Alexander has announced his resignation as musical director of the Eastman Theatre orchestra. The announcement came as a complete surprise to persons familiar with his work in organizing and directing the pretentious orchestra. No explation was given. It is expected that Victor Wagner, who has been assistant conductor, will fill Mr. Alexander's place, temporarily at least.

EDWARD H. CRAWFORD

As business manager of the new Troy, the latest in the Strand chain of houses, Edward H. Crawford, formerly manager of the Lincoln, in Troy, is scoring a marked success. Mr. Crawford came to Troy last summer from Loew's in New York. During the past few months he has made many friends in the Collar City, and in handling the Troy has shown himself conversant with all angles of the motion picture business.

E. F. Albee and J. J. Murdock, of the Keith interests, are expected in town soon to look over the Temple Theatre and make plans for the improvement of the interior. Manager J. H. Finn predicts that the entire interior will be redecorated and that new equipment will be installed during the summer months.

Sam Rothapfel, managing director of the Capitol, New York, is coming to town to put on "The Christian" at the Eastman Theatre.

The difficulty surrounding the theatre combination in Corning, N. Y., made by the announcement of the Associated Theatres, Inc., that that company had taken over four theatres there, and the subsequent denial from the Liberty Theatre management, ended last week in a formal statement from C. V. Stowell, of the Liberty. The statement is that four theatres—the Princess, Liberty, Regent and State—will be operated by the Corning Theatres Company, in conjunction with Associated, which will act as fiscal agent for the local theatres. Arrangements have been made whereby the State and Regent will be closed, except on Saturday and Sunday, while all road shows will be booked at the State, recently taken over and remodeled by Associated.

Revenge At Last!

There was a bowling party in Buffalo last week. It was terrible! The exhibitor team beat the exchange men's outfit four straight games. The exchange bowlers were Harry Dixon, J. Emerson Dickmon, Earl Kramer and Bob Murphy, while the exhibitors were George Hall, George Hanny and D. S. Parmelee. It is understood that if Harry Dixon had had a little support from the rest of his colleagues the result might have been different, as Harry rolled 204 once and is still talking about it.

Official Connecticut Survey Shows 196 Picture Theatres

The Connecticut State Police Department's survey of all theatres in the state has been completed, the records showing that there are 196 picture theatres with a total seating capacity of 145,853. Theatres devoted to the showing of pictures are located in 86 cities and towns.

The investigation was under the general supervision of Robert T. Hurley, superintendent of the State Police, and directly in charge of Lieutenant Walter F. Stiles and a corps of three officers. These men are at work virtually all the time and constantly are checking up on theatre conditions to see that all state safety rules are obeyed. The investigators refused licenses to 24 places which were to have been operated as picture theatres. Licenses were granted to 256.

The activities of the State Police in this connection have been based on making picture theatres safe for the public so far as fire protection and other risks are concerned. The report states that three theatres have been completely remodeled by the owners to make them conform with all requirements. A total of 900 seats has been removed from various theatres because they were too closely crowded or were in dangerous locations. Aisles were ordered enlarged in five theatres so that patrons could reach the exits quickly in an emergency. Additional exits have been provided in 35 theatres and new fire escapes have been installed in 12.

Lieutenant Stiles has given special attention to projection rooms. Forty-eight were ordered enlarged. In approximately 40 others various alterations were ordered, varying from the repair of safety shutters to placing metal coverings on shelves.

An important safety device which the State Police have ordered installed is panic bolts, so that all doors may be readily opened. Eighty-two of these bolts have been placed on doors in various theatres throughout the state. In four houses the balconies have been closed because of the lack of proper facilities for egress or other dangerous circumstances that could not be abolished.

Lieutenant Stiles and his staff average an inspection of each theatre every month. At first several theatre owners and managers opposed this constant surveillance, but it has been demonstrated to them that by even placing the entire matter on a strictly commercial basis it is cheaper to have a theatre safe in all respects than one that is a menace to lives of its patrons. Following the installation of special safety devices, both fire and liability insurance rates invariably have been reduced, thereby effecting a constant saving.

The report shows that Hartford has 11 picture theatres with a total seating capacity of 14,766. Bridgeport evidently is the state's leading film city, with 24 theatres with a seating capacity of 25,376, or one seat for every 5.6 persons in its population. New Haven has 19 picture theatres, providing one seat for every 10.3 persons. Waterbury has 13 theatres, which offer a seat for every seven persons.

North Carolina Lawmakers Leave Industry Unmolested

The session of the North Carolina General Assembly, which adjourned early in March, was conspicuous for the absence of any serious legislation aimed to curb the picture business. Nothing tending towards a censorship agitation was promulgated during the entire season, and so far as is known no demand was made on any legislator.

The only law affecting in any manner the picture theatres is a local bill applying only to one county—New Hanover—and which makes it unlawful for children under 16 years of age to attend theatres or any other place of amusement, dance halls, etc., after 8 p. m. unless accompanied by a parent or legal guardian. This law, affecting the home county of President Percy W. Wells, of the North Carolina M. P. T. O., was railroaded through without giving any opportunity for a hearing, although it is not presumed that it seriously affects the Wilmington theatres, since the attendance of children at night, unchaperoned, is very small.

Upon the eve of the opening of the New Broadway Theatre, Columbia, S. C., by its new owner, R. D. Craver, of Charlotte, "R. D." was showered with an avalanche of congratulatory messages from over the entire South and many from the New York film centers. It was Craver who first built the Broadway and operated it for quite a while, it later passing into other hands. He is extremely happy over regaining control of this house, and had it closed for several weeks so that it would open no March 19 as one of the finest theatres in South Carolina.

Ralph H. DeBruler, who also is manager of Craver's Broadway, at Charlotte, N. C., is managing director of the new theatre, and in his opening announcement he requests the Columbia Better Films Committee to allow him to co-operate fully with them in every way. A real motion picture orchestra, pipe organ and soloists enlivened the opening bill, which was "The Dangerous Age."

The Ideal, Columbia, S. C., reopened on March 19 after being closed for several weeks for extensive alterations and improvements, including the installation of a new pipe organ and new projection equipment. The entire theatre was also redecorated, and it will play the highest class feature pictures with orchestra accompaniment.

J. S. Wadsworth, for many years travelling the Southeastern States for Southern Theatre Equipment Company, is making a name for himself as an exhibitor at Great Falls, S. C., a live cotton manufacturing town. His elaborate lobby displays have been the talk of the entire industry of the state.

J. C. Duncan, who has managed the Majestic, Asheville, has been transferred to the Strand. Ray Beall has been sent from Spartanburg, S. C., to manage the Imperial, Asheville, and is succeeded in Spartanburg by Frank Strozier. All are Southern Enterprises houses.

A new theatre for colored people is to be built on South Mint street, Charlotte, N. C. Sam Craver already has a colored house in Charlotte.

Dr. R. P. Lyons, owner of the Lyric, Wadesboro, was a Charlotte visitor during the past week.

Maine

With the closing of the Jefferson Theatre, Portland, Me., representatives of the Famous Players-Lasky Corporation have been in the city looking over the theatrical situation with a view of building a house. There is little doubt that the film company will go through with its plans. Agents of legitimate producers also have been investigating the matter.

The Colonial Theatre, Belfast, Me., recently destroyed by fire, will be rebuilt. Tentative plans for a handsome theatre especially adapted for the exhibition of photoplays have been submitted. The Colonial was owned by Belfast Theatres, Inc., a New York concern. Picture shows are being given in the Armory, pending completion of the new house.

The Jefferson Theatre, Portland, Me., which was to have closed as a place of amusement on Saturday, March 10, has been leased for a period of one year to the Maine and New Hampshire Theatre Company. The Catholic diocese of Portland, the new owner of the Jefferson, acquired the Jefferson several weeks ago. The first mass was celebrated in the theatre on Sunday morning, March 11, when the announcement of the lease was made by Bishop Walsh. He said the Jefferson will be used for religious services on Sunday.

Louisville

Better weather in Louisville is resulting in improved attendance at the local picture theatres, and it is claimed that business is now very fair and will continue good during the period to June 1, at least, although there is generally a slump as soon as really warm weather hits. Spring business is not generally as good as fall business, but conditions in Louisville this year are fine and the suburban houses are doing an especially attractive business.

General business is active, labor in big demand and wages increasing, there being a shortage of skilled labor. This is resulting in money circulating more, and larger payrolls are helping the picture people, especially in the matter of children's business in the suburbs. It also is claimed that prohibition has made for better picture house business, especially in the working districts.

Colonel Fred Levy, of Levy Brothers and of First National, Big Features Rights Corporation and theatres in Louisville and Lexington, was elected president of the Louisville Y. M. H. A. at the annual directors' meeting, succeeding Charles W. Morris, who had held the position for three years.

Louis Steuerle, of the Broadway Amusement Enterprises, has recently been elected Exalted Ruler of the Louisville Lodge of Elks. This will mean a busy term for Mr. Steuerle, as the club is now erecting a $1,500,000 hotel and clubhouse.

Fred J. Dolle, of the Broadway Amusement Company, Fourth Avenue Amusement Company and organizations operating a large chain of local picture houses, is mentioned as one of a number of local men who are behind organization of a company to erect a $3,000,000 hotel in the heart of the business section.

A report from Columbia, Ky., states that a new town, known as Wildcat, Ky. is being built seven miles from Columbia, in a sawmill district, and that a new picture theatre, dance hall and other buildings will be erected at once.

Boston Mayor Reads Riot Act, Alleging Unsafe Conditions

Despite the fact that there has been no loss of life in a theatre fire in Boston in the past forty years, Mayor James F. Curley called thirty managers of Boston picture theatres into conference at city hall last week and read the riot act to them. He pointed out the dangers to children who are patrons of these houses, some of which, it was declared, are conducted without regard to the primary rules of fire protection. It developed during the discussion that the legitimate, or so-called first-class houses, are obeying all the rules for safety.

Mayor Curley said: "I will not shoulder the responsibility of the loss of life by fire in your theatres any longer. You men will or else the state fire marshal shall. You managers may as well get together among yourselves on this proposition. If you don't, the state will act, and then you'll have a two-headed supervision."

Commissioners Glynn and Mahoney made a report to the mayor on what they termed the seriousness of the present situation. They said that district chiefs, after personal canvasses in their territory, reported that of the forty houses visited twenty-eight have no fire patrol, as required, eight houses have the required one patrol apiece, and four houses have a patrol of two men each.

These patrols are given training by the Fire Department attaches. They are supposed to wear distinctive badges, to keep unceasing vigilance for the protection from fire of their charges, and to drill theatre employes twice each week. They also are obliged to report regularly to the district fire chiefs as to conditions.

Commissioner Mahoney scored the managers for their alleged laxity. He declared they were running wild in the matter of overcrowding their patrons in some of the theatres, and he pointed out their alleged failure to remove snow from side door exits, fire escapes, as well as take other precautions necessary to the protection of the public.

After further testimony from Fire Chief John O. Taber and Commissioner Glynn as to the leniency extended theatre managers in the past by fire department officials, and the statement that this would continue no longer, the theatre representatives present unanimously agreed that theatres now having but one fireman for patrol duty would add a second, and those without any patrol whatever, would immediately place two firemen in their theatres.

The new patrols to be hired by the theatres will be required to pass an examination as to their knowledge of the fire regulations and of the use of fire extinguishers, by the chief of the particular district in which the respective theatres are located, before their appointment is approved by the department.

Police were called to the Modern Theatre at Lawrence last Sunday to quell a small disturbance at the entrance to the playhouse, where a great crowd had gathered seeking admittance to a performance of "The Third Alarm." One of the doors of the theatre was torn from its fastenings in the rush. The management called the police to prevent injury to patrons in the waiting line who were being crowded by the late comers.

L. H. Raymond, of Pittsfield, has taken charge as manager of the Capitol Theatre at Springfield, following a service of three years and a half as manager of Goldstein's Colonial Theatre in "The Heart of the Berkshires." Before going to Pittsfield Mr. Raymond was manager of one of Marcus Leow's theatres at Fall River.

The Rialto Theatre, at Lawrence, has been leased for a term of ten years by Edward F. O'Brien and John E. Tierney, of that city. The theatre will be made into an auditorium and only the stage will be left intact. The entire interior will be made over, a new floor will be laid, and the place made adaptable for conventions, lectures and sporting events of all kinds, including boxing, wrestling and basketball. Work will be started forthwith, and it is expected the auditorium will be ready for occupancy by Labor Day. Mr. O'Brien is the owner of Merrimack Park and Mr. Tierney is a well-known resident of South Lawrence.

Last week was anniversary week at Loew's State Theatre, marking the conclusion of the first year of a highly successful existence. Manager J. H. Brennan took advantage of the occasion to present a very attractive bill, showing "Where the Pavement Ends" and "Nobody's Money" as the film leaders, and, as an added attraction, a delightful vocal program by Miss Marjorie Moody.

Marcus Loew came on from New York for the birthday event, met every one at the State Theatre and the Metro exchange and departed well satisfied. All through the week the theatre was sold out at every performance, and even standing room was almost at a premium. Manager Brennan says that the first year has far exceeded the fondest hopes of all connected with the theatre, both from the great amount of business done and from the well-earned reputation the house has acquired. On Saturday nights, particularly, the bills have drawn unusually well, and practically all through the year long lines have extended down the street from the box office in both directions.

Eugene Simpson, superintendent of Gordon's Olympia Theatre, Lynn, Mass., dropped dead in the theatre office March 19. Death was due to heart failure.

The Opera House block in Stamford, Conn., was damaged by fire March 18. The loss will reach $25,000.

Sunday, March 18, Worcester, Mass., theatres began the new policy of opening their performances on the Sabbath at 4:30 o'clock. This was due to a ruling by the license board, made because some theatres had started shows at 1:30 o'clock. Chief of Police Hill expained to the managers that the new ruling was intended to establish a definite policy, which would be followed by the board. He added that the decision was not based upon complaints against early afternoon shows on Sunday. One of the theatres in its advertisement in a Sunday newspaper had a line saying the afternoon show would begin at 4 o'clock.

Gordon Wrighter, otherwise just as well known as Doc Rawhide, was forty-eight years old on March 13. When the popular Springfield manager of Poli's Palace Theatre came to his office that morning he found an immense bouquet of forty-eight roses on his desk, a gift of employes of the Palace. Mr. Wrighter has been with the Poli circuit nineteen years and at the Palace nine years.

First reports on the public censorship of motion picture theatres in Springfield, Mass., will be made at a meeting of the committee appointed by the Federation of Women's Clubs of that city. For several weeks women have been visiting the theatres, seeing that every new program was covered.

The Board of Selectmen of Hudson, Mass., steadfastly refuse to sanction picture shows on Sunday. Selectman John M. Meserve, whose term expired March 16, defended the action of the board, saying the desire for Sunday film shows comes only from those who are engaged in the business and that they are moved merely by financial considerations.

The Laurier Theatre, Woonsocket, R. I., was threatened by fire on March 15 when a large department store adjoining was destroyed. Smoke and water, however, caused some damage in the Laurier.

"If Winter Comes," the Fox feature, started its third week in Fox's Theatre, Springfield, Mass., Sunday, March 18.

A near-panic occurred in the Park Theatre, Barre, Vt., when some one in the audience noticed smoke in the house and yelled "fire." The crowd started to rush for the exits. Manager A. B. Carter succeeded in quieting his patrons when he announced there was no danger. The smoke had come from a defective chimney. A reward has been offered for the capture of the person or persons who cried "fire."

George H. Sullivan, of Fall River, Mass., connected with the theatrical business for several years, has resigned as chief projectionist at the Empire Theatre. He will become sales manager of an automobile sales company.

The Tunxis Theatre, Windsor, Conn., has made Tuesday night a bargain night. If a party of three persons comes, one will be admitted for the regular price and the other two for an additional 10 cents.

Nathan Goldstein, of the Goldstein Brothers Amusement Company of Springfield, Mass., is personally supervising alterations at the company's newly acquired Palace Theatre in Pittsfield. The ticket office will be installed in a new location in the lobby and a portion of the front of the building will be given over to a store. Other changes will be made in the lobby.

Arthur A. Dion of Fall River, Mass., has been engaged as organist in the Capitol Theatre in New Bedford.

Walter J. Nelson, who has been manager of the Merrimack Square Theatre in Lowell, Mass., since 1914, has resigned to take what he says is a much needed rest. He also will consider plans to take over other theatrical enterprises that will require his attention in cities, other than Lowell. J. R. Jackson, formerly of Scranton, Pa., is Mr. Nelson's successor.

The Bijou Theatre, Newport, R. I., will undergo alterations shortly, and the owners plan to erect a substantial addition to the rear of the theatre, making the seating capacity 1,600. The theatre runs first-class pictures exclusively.

Fred W. Homan, general manager of the Goldstein Brothers Amusement Company, of Springfield, Mass., has a new role, but it's only temporary. He is directing the Broadway Follies, a vaudeville act composed of thirty-five Springfield young men and women.

State Detective Edward F. Horrigan, who has been assigned to the Massachusetts executive department since 1915 and during that period has been personal body guard to four governors, has just been transferred to the division of the State Police in charge of the Sunday censorship of vaudeville and picture theatres. He will become the assistant to Major S. H. Cliffe, of the Department of Public Safety, in this new field of work.

Chicago Theatre Opens Doors to Depositors of Closed Bank

When the Logan Square Bank was closed last week, the management of the Logan Square Theatre threw its doors open for a mass meeting of the stockholders and depositors of the institution and the admission was a passbook of the bank. More than 2,000 people attended and the theatre made many friends by the use of the house for the meeting.

Ben Hashman has taken over the Lexington Theatre at 715 South Crawford and will make some improvements in the house.

Solomon Nicola and John Schaefer have formed the Nicola-Schaefer Theatre Company at Mason City, with a capital of $10,000.

The Lubliner & Trinz Senate Theatre, on West Madison street and Kedzie, will have its stage enlarged this summer.

Arthur J. Cooper, Charles R. Schweizer and Jennie Cooper have formed the LaCrosse Amusement Company, of LaCrosse, Wis., with a capital stock of 100 shares without par value.

Joseph Weiler, well-known musician at Quincy, collapsed in the pit of the Empire Theatre there and died shortly afterward. His many friends in the business extend sympathy to the bereaved family.

The Kel Nau Amusement Company will build a new movie theatre at Shorewood to cost $200,000 that will be the last word in theatre construction.

The plans for the new movie house to be erected by Leo L. Brunhild on North Clark street have been completed by Newhouse Bernham, the architect.

A new movie theatre is projected for La Porte, and Kocher & Larson are working on plans for the house, which will cost about $75,000.

Director Albert Short, of the Tivoli Theatre, has developed a jazz orchestra of twelve pieces from his regular house orchestra and under the name of the Tivoli Syncopators will make their debut at the Chicago this week.

"Doctor Jack" is pulling so strong at the Orpheum Theatre that they have held the feature over for the fourth week.

The Senate Theatre, at Madison and Kedzie, is having good success with girl ushers and House Manager Al Haynie says that they cannot be beat for quick work. The house uses a staff of twenty-five, who are uniformed neatly and know their business.

Manager Barbee, of the Barbee Theatre, had some real tie-ups with his showing of "The Shriek of Araby." He not only made good use of his own lobby, but got the Edison Company to loan him a window for a display.

The Randolph is holding "Driven" over for a second week showing, as the house has been playing to good business with the film.

It's rather unusual when two of the largest movie houses feature the same song in the same week. Both the Chicago and the New McVicker's used the Irish ballad, "Mother of Ireland," to a good adantage for St. Patrick's week shows.

Charles A. Schultze, owner of the Dallas Theatre at Dallas City, is improving his house and redecorating, getting ready for the spring rush.

The many friends of Harry W. Pitner, of the Rex Theatre at Faireld, will be sorry to hear he is in the hospital at Olney undergoing treatment.

The Rialto Theatre, at Charlotte, has a new manager. C. H. Barnes, of the Majestic at Jackson, has been advanced to fill the post.

A new movie theatre has been opened at Newton and has been named the Newtonia Theatre.

Now that the income tax strain is over, the owners feel better and so do the patrons, so the attendance ought to pick up considerably.

Manager Selig, of the Gem Theatre on South State street, in the midst of the floating population, showed "The Third Alarm" last Saturday and darned if the fire department didn't come around on a false alarm. It helped business anyway.

Book displays are the things nowadays. Hardly a week goes by but some of the current attractions get a good window from a prominent loop store. Last week the Rothschild store had a window on "The Christian," and even Marshall Field's big store gives them a display now and then.

Sigoloff Brothers, of St. Louis, well known here, have taken over another house down there and will build a 1,000-seat house this year, adjoining the Elite Airdome.

Jail looms for ticket scalpers, if the bill introduced in the Illinois Senate by Senator Denver, of this city, becomes a law. His bill prohibits the sale of tickets at any place but the box office, unless sold at advertised prices, and the penalty is a fine up to $500 and imprisonment for a year or both. It also provides that the license shall be forfeited on conviction and the purchaser of a ticket at an excess rate is given action against the owner or manager for $20 for each ticket. So the future of the ticket scalper in this State looks black, indeed.

A feature of the presentations at the Senate Theatre, the ace house of the Lubliner & Trinz chain, is the jazz orchestra conducted by Art Kahn. Eleven players are in this orchestra and all are real artists. Last week Kahn put on a Rio Grande number with his players dressed in Mexican costumes that went over big with the West Side movie fans. In addition to handling the jazz players, Kahn is leader of the regular Senate orchestra.

George Jackson has resigned as manager of the Palace Theatre at Vinton and is now in charge of the Crystal Theatre at Waterloo. M. Jackson succeeds him at the Palace.

The Livingstone Theatre at Dwight is undergoing some improvements and when completed Manager Hile will have one of the niftiest houses in Central Illinois.

The Grand Theatre at Newcastle has been taken over by B. D. Cockrill and C. M. Bartlett, who are remodeling the house.

The Vendome Theatre Company has been formed here by Oliver C. Hammond, John C. Hammond and Frank B. Hammond, with a capital of $15,000 and with offices at 3143 South State street. They will operate the movie house on South State.

The new LeClaire Theatre, at Moline, under the management of Sam Levine, is pulling in good business by giving the movie fans of the city metropolitan programs. In addition to feature photoplays, he is giving two or more musical acts and some real music under the direction of Julius Boxhorn, who has been made director of the orchestra.

The Fort Armstrong Theatre, at Rock Island, have adopted a slogan, "Shown every day in the Fort Armstrong way." Last week "One Exciting Night" did capacity business. The orchestra, under Arthur White, put on an elaborate program to go with the feature.

Nora Bayes was the headliner at the New McVicker's this week, and with a big movie program and presentations the house did a capacity business.

Max Balaban, of Balaban & Katz, has returned from the wild and woolly West, where he spent a few weeks enjoying the sunshine and flowers, and got back in time to enjoy a blizzard with the Windy City folks.

Sol Fichtenberg and Max Schwartz are all smiles these days. The reason is that they have opened the new Capital Theatre at Kedzie and Lawrence avenues to good business, and with plenty of good music and feature programs they look forward to a banner season. While the walls of the house, which formerly was the old Albany Theatre, were used, the rest of the building and furnishings are new and the best they could procure.

Frank Fischer opened the New Madison Theatre last week, at Madison, and a good sized delegation from Film Row went up to help him get under way in the right style.

Hill and Helferkamp have taken over the Riovli Theatre at Elston and Montrose avenues.

Mrs. Katherine McKee has taken over the active management of the Liberty Theatre at Libertyville, Ill.

The LeGrande Theatre on North Clark street, which has been closed for some time past and which has been taken over by the Gumbiner interests, will open in the near future with a combined picture and vaudeville policy, it is reported along the Row.

The American Theatre, which was destroyed by fire at Johnston City, will be rebuilt, as Robert Cluster is having plans drawn for a modern house.

W. Glenn Miller has taken over the picture house at West Liberty and will make some improvements.

Morrie Rubens, of the Princess Theatre at Joliet, wears a happy smile these days. The reason is that he has joined the ranks of the newlyweds and everything is milk and honey for Morrie and his bride.

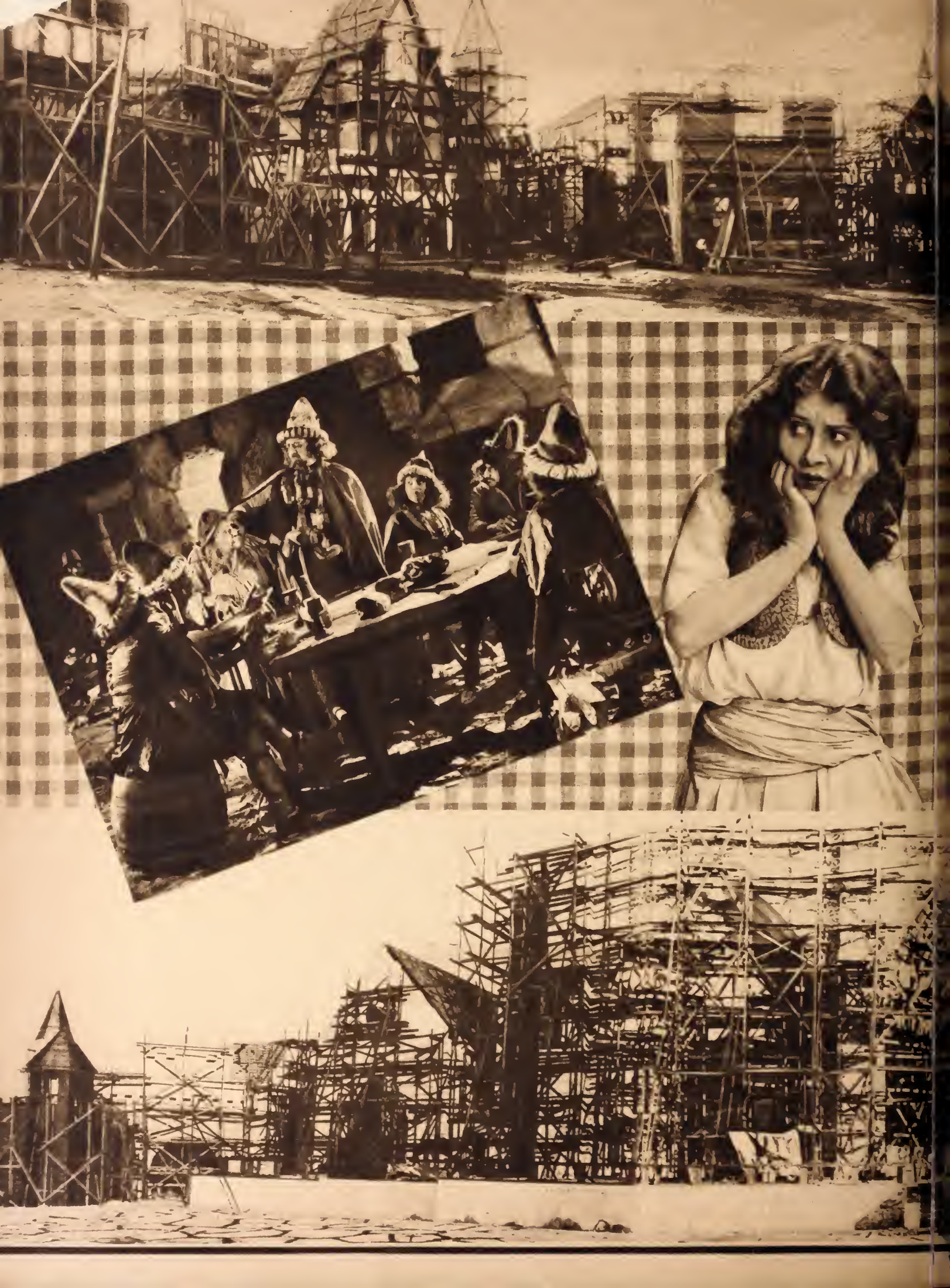
Don Lee, of the Palace Theatre at Biggsville, now has another Palace, as he has taken over the Alamo Theatre at Monmouth and renamed it the Palace.

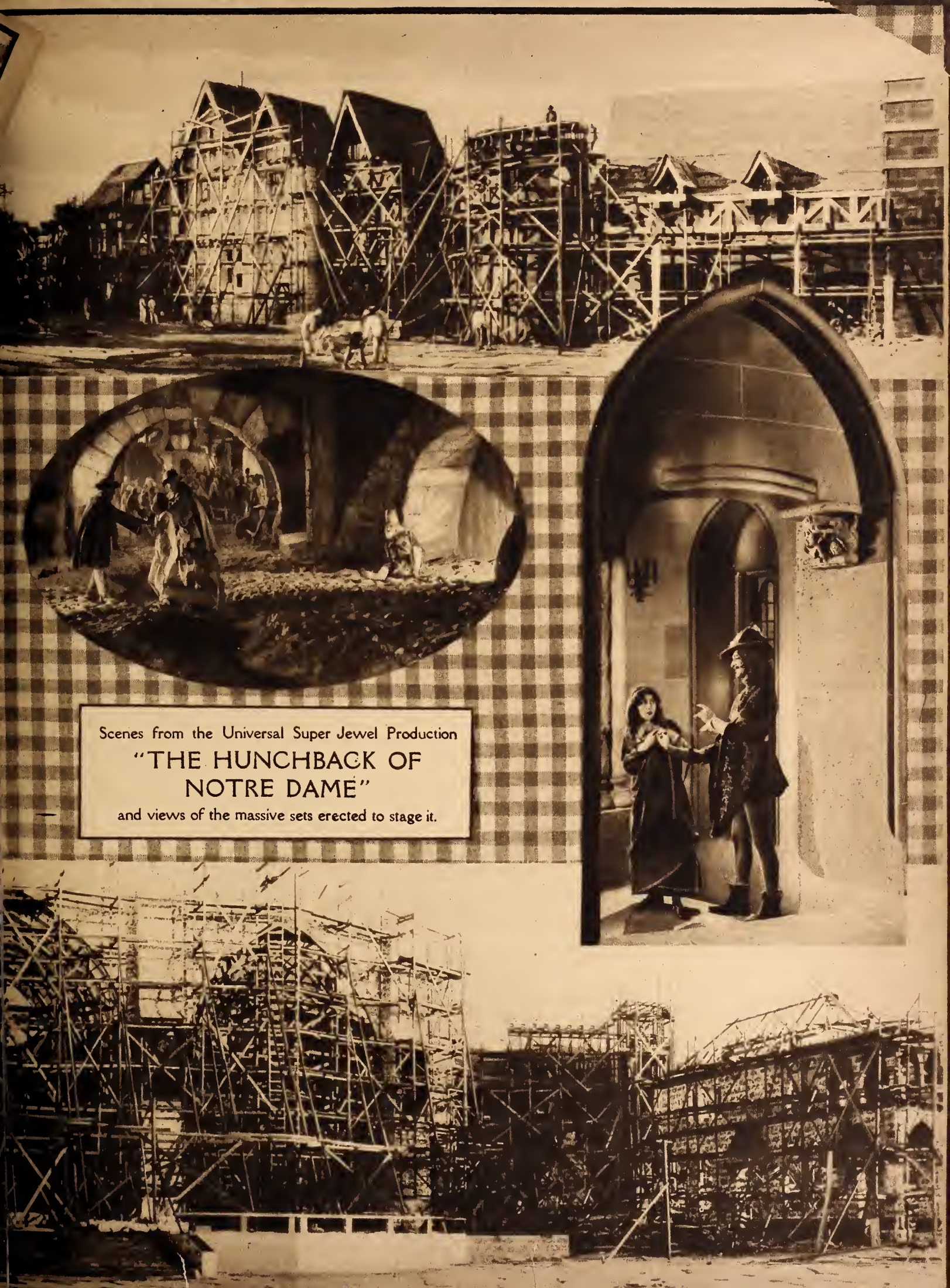
The National Theatre, at 6221 South Halsted, has changed its policy. Instead of playing stock companies, it will have a combined bill of vaudeville and pictures beginning the middle of March.

(Continued on next page)

Stan Laurel

who will star in Hal Roach comedies
for Pathe release.





Scenes from the Universal Super Jewel Production

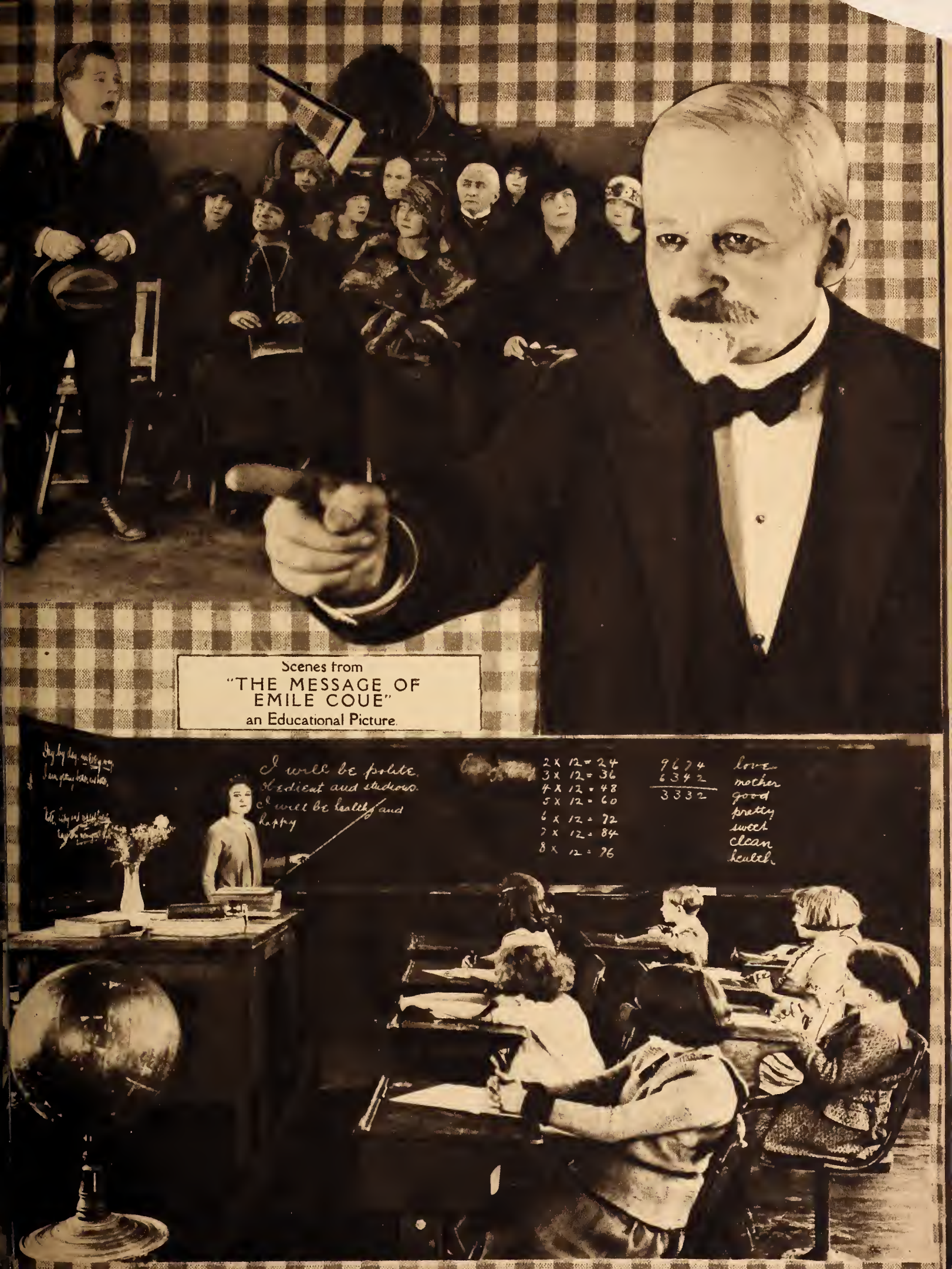
"THE HUNCHBACK OF NOTRE DAME"

and views of the massive sets erected to stage it.

Paramount introduces
Walter Hiers as a
star in
"MR. BILLINGS
SPENDS HIS
DIME"

Scenes from Warner Brothers
Classic of the screen
"MAIN STREET"

Clara Kimball Young in
"THE WOMAN
OF BRONZE"
a Metro Picture



Scenes from
"THE MESSAGE OF EMILE COUE"
an Educational Picture.

Scenes from Maurice Tourneur's
"ISLE OF
LOST SHIPS"
a First National Attraction.

The serial that's waked up business everywhere

PEARL WHITE IN PLUNDER

Produced and Directed By
GEO. B. SEITZ

Written by Mr. Seitz and B. Millhauser....

Pathéserial

TRADE MARK

NOTICE
BEWARE OF FILM PIRATES
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More bookings at release date than any serial Pathe ever released.

That means a great serial.

When do you want a screening?

PEARL WHITE

IN

PLUNDER

Pathéserial

TRADE MARK

A Denial

Writes Robert B. Wilby, of Birmingham, Ala.:

"I wish to deny absolutely the intimation recently published by you that Mr. Lynch or his associates are in any way interested in any theatre bought by me from Southern Enterprises, Inc. Neither Mr. Lynch nor his associates suggested such purchase to me, advanced money or credit for such purchase, are interested in any way in the operation of the houses purchased, nor did they know anything of the purchase until news of it was published in an Atlanta trade paper."

We are glad to correct the error.

Additional Chicago

(Continued from previous page)

Harry Mitchell has been made general manager for Pantages and has taken over the Milda Theatre at Halsted and Thirty-second streets. He was formerly manager of the Empress Theatre on Sixty-third street.

Jimmie Costen, who handles the booking of several theatres on the South Side, has opened an office in the old Famous Players building at Tenth and Wabash avenues and now the boys won't have to go very far to book his string.

The management of the Franklin Theatre at 328 East Thirty-first street, says there is nothing to the story that they were sued by Remick & Company over the music tax. Manager Max Small reports that through an oversight the payment of the tax was delayed for a day, and as soon as their attention was called to the matter they immediately sent the remittance to cover the required amount of the tax.

Louis Murphy, manager of the Majestic at Springfield, and the Cassidy Brothers of that city are reported to be in on a deal to build a new movie house at Spring Valley, which is in the midst of the mining country.

The Regent Theatre at Cedar Falls has been leased by Ralph Erickson, who has resigned his connection with A. H. Blank to go in business for himself.

Ralph Percifield has been made manager of the Strand Theatre at Charlton, which was recently taken over from the Arries & Dickson Company by W. H. Dewey.

Miss I. Digman, secretary of H. Schoenstadt & Sons' Theatrical Enterprises, left for Florida on an extended vacation. She will stay a while at Miami, going from there to Cuba and thence by sea to New York, and expects to be away from Chicago for at least six weeks. Henry Schoenstadt will remain in Chicago looking after the chain of picture theatres until the return of Miss Digman, and Arthur Schoenstadt, who is now touring in Europe, after which Henry Schoenstadt will go to Hollywood for a visit.

Washington, D. C.

Work is under way on a handsome new residence for Harry M. Crandall, of the Crandall string of theatres, at Sixteenth and Buchanan streets. It is said that this home will represent an investment of between $75,000 and $100,000. It is located at a most advantageous point on Washington's most exclusive street. The property occupies a half a block on both streets. The house will be finished in rough brick and limestone and will contain twenty rooms.

Kingsmore Succeeds Harrison at Atlanta's Howard Theatre

The third manager since it was opened three years ago is now in charge of Atlanta's million dollar theatre, the Howard. DeSalles Harrison, who succeeded Ralph DeBruler as manager eighteen months ago, has severed his connection with the theatre and will be succeeded by Howard Kingsmore, of Providence, R. I., who already has taken charge of the theatre. Mr. Harrison has achieved national fame by his prologues and original advertising campaigns in behalf of the Howard, and his many friends are glad to know that he will remain with Southern Enterprises, having been transferred to the general offices in charge of booking attractions for the various houses operated by the corporation in the South.

The Grand, Atlanta's Keith vaudeville house, has launched its program of first run feature pictures in connection with its vaudeville bills, changing twice weekly. The change means additional attractions for patrons, since the former short subject picture program will also be retained. This is following a general policy in Keith theatres throughout the country, who are putting in feature pictures.

Manager G. M. Phillips, of the Strand, Atlanta, shed a few tears with the closing of his theatre, one of Atlanta's oldest houses, which has been taken over and will be remodeled by a clothier for a retail store. It has formerly played first run Western pictures and comedies and was one of the original Jack Wells theatres in Atlanta.

John D. Harris, of the Y. M. C. A. Theatre, Manchester, Ga., was in Atlanta during the past week. He is a nephew of Corra Harris, the famous author, and has many Atlanta friends.

Fred Mason, of the Arcadia Theatre, Savannah, Ga., is spending a vacation in New York City.

W. D. Putnam, of the Putnam Theatre, Fayette, Ala., was in Atlanta during the past week.

C. D. Cooley has acquired a ten-year lease on the new theatre now under construction at Plant City, Fla. Cooley recently relinquished management of the Tampa theatres, but still owns extensive holdings of stock in the operating company.

F. L. Miller and E. F. Lane have opened their new Milane Theatre at Sanford, Fla., one of the finest theatres in Florida, with a seating capacity of 800 and having a full sized stage and every modern piece of equipment.

Minneapolis

Both M. L. Finkelstein and I. H. Ruben, of Finkelstein & Ruben, are out of the city. Mr. Finkelstein is in California on a combined business and pleasure trip, while Mr. Ruben is resting at Mt. Clemens, Mich.

The Rialto Theatre, a new addition to the Finkelstein & Ruben chain of suburban theatres in Minneapolis, will be opened March 31. The manager has not been selected.

Motion picture theatre owners of Minnesota are aroused over a "six-day-a-week" bill now before the Minnesota House. If the bill becomes a law theatre owners may not work employes over six days a week. This would necessitate Sunday houses hiring extra help.

Charles Bradley, supervising manager of Finkelstein & Ruben houses in the Twin Cities, returned last week from a two weeks' vacation trip to the Pacific Coast.

Articles of incorporation have been filed with the Secretary of State at St. Paul by the Outlook Photoplay Corporation of St. Paul. The articles show that the corporation has a capital of $60,000 and will manufacture comedy, features and educational films. The incorporators are Louis M. Knopp, William G. Kahlert and Ernest A. Maitrejan, all of St. Paul.

Jack Reith, formerly of Edmundton, Canada, is the new manager of the Lagoon Theatre, a suburban house. He succeeds Andress Hugh, who is now at the Loring Theatre. Mr. Reith was formerly an exhibitor at Edmundton.

An innocent looking bill has been introduced in the Minnesota Senate which, if it became a law, would ultimately lead to state-wide censorship. The bill, introduced by Senator W. C. Zamboni, of Owatonna, would "purify" the movies by prohibiting scenes showing robbery or the unjustifiable taking of life.

Mutilation Charges Repeated

At a recent meeting of the Film Exchange Managers' Association of Charlotte, N. C., it was reported that the destruction of film by exhibitors in this territory has assumed such alarming proportions that it is practically impossible to maintain good prints of the various new releases. Some of the members reported that their very latest releases, among the season's greatest specials, were going out brand new prints and returning to the exchange after three days almost unfit for further use.

It is believed that many theatre owners throughout the territory, through stress of poor business during the past season, have not felt that they could keep their equipment in good repair and have let their machines deteriorate to such an extent that it is suicidal to good film. The secretary of the association has been instructed to address personal letters to all theatre owners, inquiring for detailed reports of their equipment and stressing the importance of overhauling them where necessary.

"It is not alone the cost of replacing the destroyed film, but the fact that it is impossible to furnish good prints to our accounts who do take the proper care of their equipment that hurts us," declares E. F. Dardine, of the Universal Film Exchange. "We have received complaints from some of our best accounts who never mutilate a film that they have been receiving bad prints, and this is all caused from the carelessness of the theatre operator who does not respect the value of the pictures, nor the trouble and expense he is causing his fellow exhibitor by forcing the exchange to ship bad prints or else cancel dates on the big pictures of the year."

Shea's Theatre in Toronto Goes to F. P. Canadian Co.

Another very important downtown theatre change has taken place in Toronto, Ontario, in the acquiring of Shea's Theatre, Victoria and Richmond streets, by the Famous Players Canadian Corporation, Ltd. The corporation will secure possession on August 1 next, after which the theatre will be changed somewhat and a revision of policy will occur. Announcement is made that Jerry Shea, famous vaudeville showman, will continue to manage Shea's Theatre.

It was only last fall that the Famous Players Canadian Corporation secured Shea's Hippodrome, a huge downtown house in Toronto, and this theatre has now become the parent unit of the whole Famous Players chain in Canada. Famous Players now have control of a considerable number of downtown theatres in Toronto, including the Hippodrome, Shea's Theatre, Pantages, Regent, Strand and other houses. Jerry Shea has presented Keith vaudeville in Toronto for years. He is as well known in Buffalo, N. Y., as he is in Toronto.

G. T. Clarkson, of Toronto, authorized trustee and liquidator of Allen Theatres, Ltd., Toronto, was in New York on March 16 to discuss matters with prominent picture men in connection with the sale of the assets of the Allen company. The assets to be sold consist of the stock in the various subsidiary companies held by the Allens, including Jule and J. J. Allen, which is the controlling interest in a good many houses.

A shake-up has occurred among the managers of various theatres of the Famous Players Canadian Corporation, Ltd., Toronto. Oral D. Cloakey, former manager of the Capitol and Allen theatres, Winnipeg, and of the Capitol Theatre, Hamilton, Ontario, has been transferred to the Savoy Theatre, Hamilton. C. A. Tremblay has been appointed manager of the Fort William-Port Arthur Division of the corporation and will have personal charge of the two theatres of this company in Fort William. J. Lynch has been appointed manager of the two theatres in Port Arthur, Ontario. C. H. Moodie, manager of the Colonial Theatre at Port Arthur, has been transferred to the corporation's theatre at Owen Sound.

E. F. Albee of Montreal and St. John, N. B., identified with Keith interests in Canada for years, was a visitor in Ottawa a few days ago, when announcement was made that arrangements were being made for the construction of a brand new theatre in the Canadian Capital for the presentation of high-class combined vaudeville and picture entertainment. It is understood that Mr. Albee looked over the site on which the Famous Players Canadian Corporation, Toronto, started to build a large moving picture house several years ago. Barely more than the foundation work was constructed for the Capitol Theatre and announcement was made some little time ago that the site was for sale.

Harry Brouse, proprietor of the Imperial Theatre, Ottawa, Ontario, made "The Message of Emil Coue" the feature attraction at the Imperial during the week of March 12. The remainder of the program was made up of five other one and two reel Educational and Pathe releases, these being billed on half and one sheet posters in a manner similar to the advertising of acts on a vaudeville bill of fare.

Capt. Frank Goodale, manager of Loew's Theatre, Ottawa, Ontario, entertained A. B. Scott of Universal City, Cal., as his personal guest during the week of March 12. Mr. Scott was invited to the Lions' Club luncheon on March 13, when he delivered an address on the moving picture industry, which, he pointed out, was the most maligned of any business on this earth.

Branham Named

Charles G. Branham, Toronto, has been appointed director of theatres for the Famous Players Canadian Corporation, Ltd., in succession to H. M. Thomas, who has returned to the Blank Theatre Enterprises, Des Moines, Iowa. Mr. Branham has been with the corporation for more than three years, being first in charge of special presentations. Mr. Branham, accompanied by John Hazza, Western district manager, has just visited Regina, Sask., in connection with theatre matters there.

Milwaukee

All children under the age of 12 have been barred from Milwaukee theatres as a result of a request from the city health department for aid in battling an epidemic of scarlet fever. This drastic measure was taken voluntarily by exhibitors at the suggestion of Dr. George C. Ruhland, city health commissioner, who pointed out that the disease is spreading rapidly and threatens to present a serious problem unless immediate steps are taken.

Less than twenty-four hours after Dr. Ruhland had issued his appeal a committee of theatre men, headed by Walter F. Baumann, executive secretary of the Motion Picture Theatre Owners of Wisconsin, paid a visit to the commissioner's office and pledged their co-operation to the move. The exhibitors promised to display signs above their box offices warning parents against attempting to bring children into showhouses with them. They will have police assistance in enforcing the decree, if necessary.

Scarlet fever cases have been reported at the rate of twenty-five or thirty a day.

The Modjeska Theatre, a Saxe house at Seventh avenue and Mitchell street, is soon to give way to a more modern showhouse which will be part of a $430,000 building, it has been announced. Work on the structure, which will be six stories high, will be started this spring, all the tenants on the site having been given notice to be out by May 1.

The theatre will seat 2,100 and be equipped in the most modern fashion. Present plans indicate it will be one of the most elaborate outskirt houses in the city. Rapp & Rapp, Chicago architects, who prepared the plans for the mammoth Wisconsin Theatre, now under construction, are working on the drawings for the new theatre, which, it is believed, will be known as the New Modjeska.

The building will have a frontage of 150 feet on Mitchel street and 125 feet on Seventh avenue. Besides the theatre, the building will house numerous offices and stores. The showhouse proper will occupy the rear of the building, but it will have a spacious entrance facing Mitchell street.

While hundreds of persons were passing by, a burglar recently made an unsuccessful attempt to loot the box office of the Arcade Theatre at Third street and North avenue, Milwaukee. The attempted burglary was discovered when Miss Rose Shane, cashier, returned to the showhouse from lunch and found that a skeleton key had been broken off in the keyhole.

Advocates of a picture theatre in Shorewood, a village adjoining Milwaukee, advanced a step in the fight against their opponents when Circuit Judge L. W. Halsey rendered a decision making permanent an injunction restricting village officials from doing anything which would cast a cloud on the rights of the Kel-Nau Amusement and Investment Company to build the showhouse.

Through arrangement with Ralph Wettstein, manager of Ascher's Merrill Theatre, motion pictures of the new spring styles in Milwaukee will be taken during Style Week late in March.

Cincinnati

Another echo from the movie war zone has filtered through. Regardless of the fact that the Common Pleas Court at Bucyrus, Ohio, recently issued a permanent injunction restraining the city officials from interfering with Sunday picture shows, Mayor Charles F. Picking has announced his intention to appeal the case and says that he is very sanguine as to the results. Incidentally, it might be said that here is one case, at least, where the mayor is not "easy Picking."

"Down to the Sea in Ships," which is filling in the current week—March 19—at the Grand Opera House, is sandwiched in between the week's run of regular road attractions at that theatre. Manager Milford Unger is, however, running the picture on the same basis as a regular attraction, giving two performances daily, with all seats reserved. He is using a sixteen-piece orchestra to interpret the special musical score.

Manager Francis Gilbert, of the Shubert Theatre, encountered such a rush of business with "Fabiola" last week that he was compelled to give an additional morning matinee on Friday. At the close of this film the Shubert reverts to road shows, the unit and vaudeville venture having been a losing proposition during this season.

Manager I. Libson is holding "Robin Hood" over for a third week at his Strand Theatre, and judging from the undiminished attendance the picture will have a considerably longer run. Libson is opening the theatre at 9:25 a. m. daily, and says that the first performance is among the best in point of attendance.

"The Girl I Loved" is entering on its second week at Gifts Theatre, but as to whether the picture will be held longer Manager Jules Frankel sayeth not. "The Flirt," which recently ran for two weeks at Gifts, is back again this week at the Family at popular prices.

William E. Keen, 73, owner of the Oxford, Ohio, Theatre, died at his home in Oxford last week after a lingering illness. Keen was a pioneer in the movie field. Following two previous unsuccessful attempts to establish a picture theatre in his home town, he was finally instrumental in building a theatre for the showing of high-class features, and the house is prospering. Keen took up his residence in Oxford thirty-seven years ago, and at that time engaged in the cigar business.

The Palace, at Hamilton, Ohio, held its annual spring style show last week, using local girls for models, the feature being in addition to the picture program.

Philadelphia Showmen Again in Daylight Saving Battle

Though the topic of vital interest to the entire picture industry in all the centers of population of Pennsylvania—enactment by the legislature of the Derrick bill prohibiting establishment of any other standard of time than the normal one or popularly the anti-daylight saving law—seemed but a few days ago to have received its quietus, the battle has been reopened by the postponement of its second reading until next Monday night.

The delay is being taken advantage of by the opponents of the measure to realign their forces and to present new attacks. While the moving picture interests had been of opinion that the overwhelming sentiment in the legislature in favor of the bill would prevail, the possibility of the last-minute exemption from the law of first and second class cities, meaning Philadelphia and Pittsburgh, now exists.

Propaganda advanced by the opponents of the Derrick bill has attempted to place on the industry responsibility for its alleged thwarting of the popular will. The cold facts in the case are that both the booking agencies and the exhibitors were actuated solely by the purpose of giving real public opinion, not newspaper agitation, an opportunity to express itself. In all the picture houses arguments both for and against the measure were expressed by speakers who were given the privilege of appearance, and opportunity was given patrons to express their opinion at the box office.

It is true that a majority of the picture interests are not favorably inclined towards a modification of the Derrick measure, because they believe that attitude truly reflects the sentiment of a majority of the people. But they are not prejudging the case, and with a fairness that is commendable and might properly be taken as ad example by zealots who are moving heaven and earth to defeat the passage are giving real public sentiment an opportunity to make itself audible.

It is significant in connection with the whole subject that Councilman Charles B. Hall, the dominant figure in the local legislative party, and who most intimately is identified financially with the picture industry, is drafting a resolution to be presented to the City Council the purpose of which is to give moral approval to the desire of Philadelphia financial interests, many leaders of industry and the baseball magnates to set their clocks in harmony with those of New York and on the daylight saving schedule of past years.

Reports presented to the board of managers of the Motion Picture Theatre Owners of Eastern Pennsylvania indicate that in the centers of population and of business public sentiment is opposed to daylight saving, while in suburban residential sections and in neighborhoods contiguous to the two national league baseball grounds in this city it very generally is in favor of the artificial time.

Though the precedent of the four years which have passed since there was conducted at the Eaglesville Sanitarium services and entertainments for those who are inmates of an institution so richly endowed by the munificence of the late Stanley V. Mastbaum, established the date of April 1, there will be a postponement this year until April 15. This is due to the fact that Jules Mastbaum, brother of the benefactor and president of the Stanley Company of America, is sojourning in the picture colonies of California and will not return until the middle of next month.

However, the delay will give opportunity for an elaboration of the program, to be graced this year by the presence of a Justice of the Supreme Court of Pennsylvania, Harmon M. Kephardt, and a man of the ermine of the local courts, Judge John Monaghan, of Court 5. The jurists will make the formal commemorative addresses. In addition there will be presented, in an immense tent to be raised for the occasion, a galaxy of the most brilliant stars of the speaking stage appearing in Philadelphia at the time, and as well two eminent figures from filmdom, a man and a woman, choice of whom is yet to be made. There will be in addition a musical program by two orchestras, that of the Stanton, headed by Sydney Lownestein, and that of the director of the Stanley, conducted by Albert F. Wayne. A special program will be arranged for the invalids who will not be able to participate in the outdoor under tent exercises.

Closing the most phenomenal run and the longest ever consecutively held in this city, "Robin Hood" will wind up its showing at the end of this month. During its eight weeks it played to over 300,000 at each performance and even at the last attracted capacity audiences. It will be followed by "Adam's Rib."

A further investment of at least $10,000,000 of capital by the Stanley Company of America will have been made when at the close of this year there will be completed three great Philadelphia playhouses on the prosecution of which work is now under way. Most prominent of all, of course, is the mammoth Elrae at the southeast corner of Eleventh and Market streets, on the famous Bingham House corner that was, and which is being reared in conjunction with the B. F. Keith interests. It will seat 4,500. In the select Logan residential district on Broad street, near Louden street, there is rising the new Louden Theatre, providing for 3,000, and at Woodland avenue and Sixtieth street, a rapidly rising residential and business section, there is the Benn Theatre, with a capacity of 2,500.

Under the expansion plans made possible by the recently authorized increase of capital from $1,000,000 to $1,500,000, Hunt's Theatres, Inc., with executive offices at 1324 Vine street, propose to add to the chain of eighteen now being operated in New Jersey and Pennsylvania. The first of the addition was made last week in the annexation of the Palace Theatre of Coatesville, and this new house will be under the management of Frank Platt, who formerly was assistant manager to John Peterson of the Salem, N. J., house. Negotiations are pending for three additional theatres to be included in the near future.

In June there will be opened in the heart of the Cape May Boardwalk section the new Cox Pier and Theatre, seating 1,200, now in the process of construction and which will be devoted to a combination picture theatre and amusement pier. W. C. Hunt is one of the best known members of the exhibitor interests in the Quaker City, having begun his career with the industry twenty years ago when he opened the small theatre, the Bijou Dream, in Camden. Today he is the executive head of the new $1,500,000 corporation.

Maurice Stanford, long field manager for the big chain, has been identified with the industry and is well known as director of Emily Smiley, who made fame in "The Third Degree." Mr. Stanford's work is being supplemented by the work of Earle Western as publicity man.

George Pepper has disposed of his interest in the Lincoln Theatre at Forty-ninth street and Woodland avenue, and the Broadway at Fifty-second and Greenway streets, to John Bell of Camden, N. J., a newcomer in the picture industry. The disposition of the property, consisting of the building of the Broadway Theatre, was made for the sum of $65,000. The Pepper interests in the Lincoln Theatre consisted of a three-year lease, which was transferred to the newcomer.

A. Steifel, who for sixteen years has been actively interested as proprietor of moving pictures in the City of Brotherly Love, has added to his chain the Fairmount Theatre, seating 500, and for which he has been the lessee for over five years. The Fairmount, located at Franklin and Fairmount avenues, was transferred from L. Greenstein, proprietor of the Penn Theatre, to the new owner. For eleven years Mr. Steifel has conducted the Poplar Theatre, Sixth and Poplar streets, having purchased the equities, and previous to that time was the owner of the Crystal Palace, 3900 North Fifth street.

Additions to the chain of four theatres under the control of Green and Altman Syndicate, 608 North Broad street, two new houses, have been listed, one in the Richmond district, known as the Richmond, seating 2,000, and the other the Becker, on Snyder avenue, near Eighteenth street, seating between 1,200 and 1,500.

Pittsburgh

The Hillman Coal & Coke Company opened their new Jerome Theatre at Jerome, Pa., on March 11, with "Lorna Doone." The house seats 294 persons and in the basement four bowling alleys and six pool tables have been installed. On the opening night, the company's band of thirty-five pieces furnished the music. R. C. Pike is manager of the house.

The picture theatre in the East End, Parkerbsurg, W. Va., discontinued sometime ago, is to be re-opened by Peter Thomas.

Fred E. Johnson, former manager of the Court Theatre, Wheeling, W. Va., will not take over the management of the Rex Theatre in the same town, as reported some time ago. Mr. Johnson had been negotiating with the owners but the deal fell through.

The Belwood Theatre at Belwood, Pa., near Altoona, closed on March 1 and the building is now being remodeled into storerooms.

Descutner has secured a new lease on the Capital Theatre at Bellwood, Pa., to run for another year. He states that Bellwood is not a very good picture town, and a man barely makes a living out of the proposition.

Charles Yeagley, of the Liberty Theatre, Confluence, Pa., says that business is getting better at last. He is open three nights a week at present, having formerly been open but two nights.

Phillip Reich, of the Auditorium Theatre, Meyersdale, Pa., has purchased a new Willys-Knight sedan. Says he bought it to drive to the exhibitors' convention in Pittsburgh during April.

Bert Redfoot, manager of the Arcadia Theatre at Windber, was a Pittsburgh visitor a few days ago. Bert gets to the city about once a month.

Film Exchange Personalities

Chicago

J. S. McHenry, well known in trade circles here, is now with the Fox office in Boston.

Ray Nolan has been made manager of the adjustment department of the local Pathe exchange.

F. M. Brockwell, manager in charge of distribution of the First National, was a business visitor here last week.

Manager H. O. Martin of the Pathe exchange says he is the first to show movies on a passenger train. He tried out the experiment in May of last year, using a small projector in the dining car for the show.

Arthur Sawyer and Herbert Lubin will make their office in this city in the future, as they were well pleased with the reception of their film, "Quincy Adams Sawyer." The offices here will be in charge of Mr. Lubin, while Mr. Sawyer goes to the West Coast, where he will superintend the making of "The Shooting of Dan McGrew."

Al Sobler, exploiteer for First National, put over "The Hottentot" at Dee Robinson's Madison Theatre and 10,000 life insurance policies were issued to the patrons of the house with the premium paid up. But the policy only covered death from laughter.

Ben Edleman and Bill Brimmer have joined the sales staff of the United Artists' local exchange.

Charles Perry, formerly exploiteer with Goldwyn, is now covering Illinois territory for American Releasing office.

The Paramount Pep Club, an organization of the employes of the Famous Players' local exchange, held their annual get-together at the new exchange at 1327 South Wabash avenue, and Theodore Roberts, who was appearing on the vaudeville bill at the Palace Theatre, put in an appearance to help the boys have a good time. There was plenty to eat and dancing for all.

Henry Ellmen and R. J. Morfe have joined the sales ranks of Associated Exhibitors, Ellman working on the South Side and Morfe on the North Side.

Harry Zinc has been made a salesman by Famous Players, traveling out of the Chicago exchange, and will cover Indiana territory with Edward Rosecan.

A. W. Smith is here from the Pathe office to help put over the Lloyd pictures and other features of the company.

Herman Stern, assistant general manager of Universal, is in training for the opening golf season. Boys, you ought to see the little ball hit the bullseye up in Leiter's winter practice course.

Louis Laemmle, of Universal Film Exchanges, Inc., is laying plans for a European trip for his family this spring. Louis will be found in the bachelor's list for a few months. Watch your step, Louis.

I. L. Lesserman, Universal country sales manager, is out in the State lining up the live exhibitors for Universal's biggest productions.

Buffalo

Jim Fater, recently a member of the Paramount force, has been appointed manager of the new Al Lichtman exchange here. Jim is well known. He was formerly manager of the local Hodkinson office. Jennie Barone, formerly contract clerk at Fox exchange, is Mr. Fater's secretary.

T. W. Brady, Goldwyn manager, was visited by Vice-President J. E. Flynn last week. Mr. Brady announces that "The Christian" will open at the Eastman Theatre, Rochester, April 1. The picture will be given an elaborate presentation.

H. L. Beecroft, who has been in charge of exploitation at First National, is out of a job. The home office has discontinued the department. He expects to remain in Buffalo, however, and may connect up with another company soon.

C. W. Anthony, Vitagraph manager, is celebrating his first anniversary as manager of the local exchange. He has made an enviable record during his first year in Buffalo.

The boys at Paramount are all set to knock all sales records for a goal when they stage "Thirty-first Annual Moritz Week," April 15 to 21, in honor of Allan S. Moritz, branch manager, who has been in Buffalo for three years and three months as head of the local F. P.-L. office. He is 31 years old. His birthday is April 18 (during Moritz Week) and that day will be a big one at the exchange. Mr. Moritz has just posed for an oil painting. The photo shows that his success in Buffalo has given him an Adonis-like appearance.

Maurice Cohen, manager of the Warner Brothers exchange, is enthusiastic over the company's coming product and declares that he is all set in every key city in the territory—which is going some.

San Francisco

Eugene H. Roth, for the past twelve years an exhibitor, has left for Los Angeles to take up his new duties as personal representative of Carl Laemmle. Thoroughly versed as he is in all angles of exhibiting, he should be instrumental in greatly lessening the gap between distributor and exhibitor.

Jack Brehany, who has been connected with the distribution of "Hunting Big Game in Africa With Gun and Camera" since its initial showing in San Francisco, is mighty proud of the success of this picture, but is still prouder of the fact that he is now a granddad, a daughter having arrived to grace the home of his son, Ed. Jack recently left for New York on business connected with the African game picture.

Harry Lustig, Western manager for Metro, was a recent visitor at San Francisco on his way from Seattle to Los Angeles. He says that conditions in the Northwest are improving steadily.

R. G. Rosebaum, manager of the San Francisco branch of Famous Players-Lasky, recently made a short trip through the Sacramento Valley territory and in honor of his visit an eruption of Lassen Peak was arranged.

Albany

During the next few days an effort will be made to revive the F. I. L. M. Club, of Albany, in connection with a suggestion which has been made to C. R. Halligan by Joseph Unger, of New York. The Film Club was organized in Albany about four or five years ago and always operated with marked success. Mr. Halligan was its first president. Later on, the club became known as the Film Board of Trade. It has been inactive for the last nine or ten months.

R. A. White, general sales manager for Fox, was in Albany the past week, attending a conference.

There is one thing certain and that is that no one will ever pass by the Goldwyn exchange without noticing it. Not only is the sign adorning the side of the building the largest in town, but it has been so arranged that the center will take 24-sheet stands of current pictures.

Grover A. Woodard, manager of the Fox exchange in Albany, is out to win in a six weeks' drive and gave his salesmen and bookers a peppy little talk last Saturday that should result in business.

Returning from a four days' trip, Charles Walder, manager of the Goldwyn exchange in Albany, announced that among other things, he had booked "The Christian" and all of Goldwyn's product for the Rialto at Glens Falls.

Alex Weissman, of United Artists in New York, was in town last week. George Jeffery, district manager of the Al Lichtman productions, was also in Albany.

A. J. Blanke, who has just come to Albany to handle the American Releasing office, was formerly office manager for United Artists in Omaha.

C. R. Halligan, manager of the Universal exchange in Albany, declares that he intends going without sleep from May 6 to 12, which, by the way, is Universal's anniversary week. No sooner did Mr. Halligan receive the announcement last week than he boarded a trolley for Schenectady and started to book up features.

C. C. Charles, manager of the Bond Photoplay exchange in Albany, is going to drive an automobile this season. There is no question about it. He has the money in his pocket. It reached him last week as a bonus for going over the top in a ten weeks' contest, and it's whispered that the check was for about $1,000.

Washington, D. C.

Walter E. Lusk, manager of the First National exchange, who has been suffering with influenza, is now spending some time in the office, although still ill. He is said to be threatened with mastoiditis and may be compelled to undergo an operation when warm weather sets in. Mr. Lusk is one of the most popular of local exchange managers and his illness is a matter of regret and concern throughout the territory.

Ed McShane, formerly salesman with the Al Lichtman exchange here, has joined the Goldwyn sales force.

Montana

C. W. Koerner of Butte has gone to Portland to take charge of the Associated First National exchange of that city. This is a distinct promotion from the Butte First National exchange, which he established here January 23, 1922. Mr. Koerner was born in New Orleans in 1894. After finishing his high school education he entered Columbia, where he was a student of the journalism department. Instead of following his professional career, like many other newspaper men, he entered the film business via the exhibitor route. At the beginning of the war he sold his theatre to serve as commanding officer, Headquarters Company, 54th Field Artillery. At the end of the war he became a salesman for the Universal Film Company, but was soon promoted to manager of the Universal office in Portland. Later he went to work for the First National at Portland, which office sent him to Montana to establish the Butte exchange for the Associated First National.

The various film men and exhibitors of Butte assembled at the Francis in a banquet to honor Mr. Koerner. A riotously happy program was staged for the event. The entertainers included Lawrence McGinley, of Famous Players; Manager W. J. Sullivan, of the Rialto Theatre; Jack Sullivan, manager of the Fox exchange; J. H. Rue, manager of the Universal, and others who were called upon for impromptu numbers. Songs and toasts closed the evening. Mr. Koerner was presented with a handsome silver humidor. The committee in charge included Lawrence McGinley, Jack Sullivan, W. J. Sullivan and Jack Rue. Covers were placed for 35. Among those present were: Garry Shields, James Griffin, Chris. L. Dahle, M. J. Dunne, William Lloyd, H. J. Binney, Victor Grandpre, R. J. Monohan, F. H. Smith, Ted Hackley, Lou Marcus, J. J. Harrington, O. K. Whipple, Don Isham, C. J. De Maio, E. T. Cale, C. C. Pratt, C. H. Parker, W. M. Breen, O. E. Bourck, F. H. Smith and R. J. Monohan.

Harry Sigmund arrived from Seattle on March 6 to take the place of Mr. Koerner, and so the farewell to Mr. Koerner was also a welcome to Mr. Sigmund, who comes to Butte with the hearty indorsement of the former incumbent of the First National.

M. J. Dunne, manager of Greater Features, Inc., has a branch office established here, with headquarters for this division at Salt Lake.

E. T. Cale, salesman for the First National, recently returned from a tour of Western Montana, including in his itinerary Hamilton, Missoula, Kalispell, Troy and a number of small towns. He reports all the exhibitors decidedly optimistic for the future theatre business and says that the lumber mills of the Northwest are operating with a full force of men that spells prosperity for that section.

Pittsburgh

Announcement has just been made that Daniel Carson Goodman's long-awaited Equity production, "Has the World Gone Mad?" has just been secured for release in the Pittsburgh film section by the Film Booking Offices of America. Manager A. H. Schnitzer, of the local F. B. O. office, is highly enthusiastic anent the production.

Manager Janicks, of the Exhibitors Supply and Sign Exchange, has announced that after the first of April he will be located at 1000 Forbes street, at the corner of Hooper street, his former location, having leased his present quarters on the second floor of 1028 Forbes street to the Penn Film Service, now located at 1010 Forbes street. The American Releasing Corporation, now sharing space with the Penn, after the latter's removal, will occupy the entire floor space on or about the first of April, and all three organizations will be less cramped for space.

A. J. Burgun, the veteran salesman of the Pittsburgh Universal office, has been granted a four-weeks' leave of absence by the Universal officials and will visit Palm Beach, Fla., accompanied by his wife.

Jack Graham, salesman with the local Metro office for the past year and four months, has resigned his position, and will assume his new duties working out of the Universal exchange. Jack is taking a few day's rest now visiting his parents at Brooklyn, N. Y.

Miss Henrietta Friday, who will be remembered by many of the exhibitors as having been formerly employed at the Wid Gunning exchange here, and who has been away from the film exchange life for several months, is back with us again, this time as stenographer at the Supreme exchange.

O. B. Hullinger and Frank Windstein, both well-known as film salesmen in the Pittsburgh territory, have deserted the business and are now selling automobiles.

Harry F. Greele, manager of the Supreme Photoplay Company, was a visitor to New York recently.

"Bob" Smeltzer, popular division manager for Pathe, is again in Pittsburgh to spend a few days looking things over.

Joseph Brown, former owner of the Colonial Theatre, Braddock, has gone into the exchange end of the business. Brown is now on the road for the Quality Film Corporation.

The Southeast

Charles Simpson, Universal exploiteer, has recently been kept busy putting over Universal's new pictures, "The Flirt" and "Driven." He has recently achieved much success with concentrated campaigns.

Jimmy Hick, manager of the Charlotte branch of Enterprise Distributing Corporation, was in Atlanta during the past week and reports all prints in that territory working six days a week.

W. W. Anderson, manager of the Atlanta Pathe office, has returned from a special trip to Florida, where he accompanied Division Manager W. T. Yoder on a visit to the key cities.

William Oldknow has returned from a visit to New Orleans and Dallas.

M. F. Sparks has just completed a long circuit of the territory for American Releasing Corporation.

Wm. M. Saal, special representative for W. W. Hodkinson, has returned from Florida.

Joe Klein, Alabama representative for Famous Players, has gone to California on an extended vacation trip.

Arthur C. Bromberg Attractions have taken over the entire business of Peerless Film Company, operated by J. A. McWhorter. Their recent buys have included "Notoriety" and "Beware of the Law."

H. H. Everett, of Progress Pictures' Charlotte exchange, is visiting the Atlanta exchange for several days. They have recently taken over the pictures controlled by the Peerless Film Company and have bought considerable new output for this territory.

Seattle

C. H. Feldman, one of the best known film men in the Northwest, who has hosts of friends everywhere, this week assumed his duties as manager of the Seattle branch, Associated First National. Mr. Feldman comes from two and one-half years as Portland First National manager, where he established a remarkable record. Prior to that time he was special representative out of Seattle for the same company. G. G. Maxey will be assistant manager and have charge of the booking department.

C. W. Koerner, former Butte manager, goes to Portland in Mr. Feldman's place, and Harry Sigmond, special representative out of Seattle, will become Butte manager. Frank Harris, of the Portland sales staff, comes to Seattle. He is also well known in the Queen City and throughout the Pacific Northwest.

J. L. Johnston, who has been exploitation manager for First National in the Seattle, Portland and Butte territories, leaves next week for the home office.

Art Winstock has been added to the sales staff over at Arrow. He will cover Oregon.

Jack Lannon last week gave a farewell dinner for Harry Leonhardt, who announced his resignation from Goldwyn while here. The dinner was at the Washington Hotel. James R. Grainger, Goldwyn general sales manager, who was here, about to start back for the home office, was present. Mr. Lannon, president of Greater Features, Inc., and Mr. Leonhardt are old friends.

F. J. Becker, representative in the Montana territory for American Releasing, reports bookings heavy on the season's product.

Dave Farquahar, formerly with Select in Salt Lake, has joined Goldwyn in Portland.

L. W. Barclay, Goldwyn exploitation manager, is due back in Seattle from Los Angeles. He will help put over "The Christian," which opens at the Strand April 7.

The Cosmopolitan Film Exchange opened a branch exchange in Spokane, March 1, at 172 Washington street. F. E. Murray is manager. A library for the Society of Visual Education Film has been placed there. The service is non-theatrical, featuring the educational field largely.

St. Louis

Harry Weiss, manager for First National, has turned orator and mayhaps will shortly be vying with Bill Bryan as a Chautauqua attraction. His initial effort went across big. A few nights ago he delivered an address on "Salesmanship" before the Public Speaking and the Business English classes of Solden High School. He put it over in grand style.

R. J. McManus, local Paramount boss, is back from a sojourn at Hot Springs, Ark. He is fit for a big year as a result of the journey southward.

George E. McKean, manager for Fox, was under the weather for several days the past week. A slight attack of the flu.

L. E. Talley is traveling for Harry Strickland of American Releasing Corporation. He formerly was with Fox.

Sherman Keely of the service division, distribution department, First National, was in town for a few days. Dropped off on his way to the Coast.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Exploitation Stunts Cannot Replace Simpler Forms of House Advertising

BECAUSE of the results obtained from the use of stunt exploitation, it would seem that many managers overlook the old-fashioned devices and trust entirely to spectacular appeals. Some managers seem to go even further and to value a stunt according to its cost rather than the return it brings to the box office. The twenty dollar stunt, to them, must be better than the ten dollar stunt, even though some ten dollar stunt may bring more money to the ticket till than a stunt costing two or three times as much.

Properly exploitation should have but one standard of value—results—and the smaller the cost in proportion to the result, the better the stunt.

Work Old Schemes

Because it is more interesting to him, the manager will work several days on an idea to arrest attention in the lobby and will ignore the screen slides which make a direct appeal to the hundreds seated in the theatre in a receptive frame of mind. Even if he uses the screen, he is perhaps prone to trust to the slide furnished by the releasing company instead of seeking to back this up with one or more slides with copy written to appeal particularly to his own patrons.

At best the supplied slide is of general—perhaps even perfunctory—appeal, offering little more than star and title with perhaps one selling slogan. It has no local angle where the home-made slide can be nicely gauged to the response of that particular clientele. Not to use these supplemental slides is to ignore one of the cheapest and at the same time most efficient mediums of publicity.

Foyer Work

The foyer—where there is one—is often another neglected point. Sometimes a banner facing the departing patrons is worth a double banner on the street; particularly if the impression made by the picture just witnessed is a favorable one. The patrons come from the house in a receptive frame of mind. They file past a banner which starts off, "If you liked ——— (the play just witnessed), you will like ——— (the coming feature) even more." The spectators go out determined to come the following week. They might not be sold by a banner displayed from the marquise or arch a week later.

Sometimes it is a special stunt; the flashing of the coming title immediately following the showing of the current feature; the display of a cutout on the stage or perhaps a prologue stunt. These things cost little and appeal to a group one hundred per cent sold on the theatre-going idea.

Do Both

The exploitation stunt, whether it be a street perambulator or a special lobby display is useful in reaching the prospect who has not attended the current performance, and in this it supplements the house advertising, but it cannot sell a certain class of patrons as fully as the screen appeal. It does not catch them at the right moment.

Another type of patrons can be sold only through the newspapers, and to argue that the stunt can replace newspaper advertising is to lose this source of income, which generally is in excess of the cost.

Good exploitation is never limited to a single stunt. It is good only when every angle of audience appeal is fully and carefully developed. Work with the new mediums, but do not neglect the old. They are still good.

Minnie the Penman

Once more Minnie took her pen in hand, but this time it was in Bridgeport, Conn., and she wrote to real men. The letter ran:

Dear ———:

Please don't throw me down because I am a plain girl. You know I still love you. Won't you please meet me in front of 1250 Main street at eight o'clock Sunday evening?

The names were filled in to match the addresses. The street number was that of Poli's Theatre and the date the opening of the picture. Hire girls to write these instead of using the printing press. It is worth the difference in cost, even though you may send out fewer. The same idea can also be applied to the "lost" letter idea.

The theatre also tied the paper to a contest on "How Plain a Pretty Girl Can Look." Entry was made with before and after photographs. It gave something novel in the pretty girl contest idea, and it helped put the receipts up to a point where the manager hated to let the picture go.

Eight Book Windows Gained in Cleveland

Eddie Carrier got eight windows on the Grosset & Dunlap edition of The Christian when the Goldwyn production played the Allen Theatre, Cleveland. One large store went further than the window idea and advertised the sale, with the advice to see the production at the Allen.

Carrier got out 500 "employees" cards in as many shops, and put out 10,000 "ten names" circulars to the school children. More than half of the lot were turned in at the special matinee.

He tied the local good films organizaton, The Cinema Club, to an advertising campaign and filled in with posters, window cards, hangers and other accessory work.

As a result the Allen opened to a huge business which kept up through the week.

Kicked In

Rick Ricketson, Paramounteer, dropped in on Otto E. Schmidt, of the Colonial Theatre, Idaho Falls, to tell him a few about Kick In. There was plenty of ice on the streets, so they hired a sleigh and drove it around town, decorated with lithographs.

Each time they passed a kid he was invited to kick in by climbing aboard. They made as much noise as a brass band and cost a lot less. They were even willing to waive union hours, but after they had covered the town competely they gave the horse a rest, figuring that he might belong to the Union if the kids didn't. It's a cheap way to put a ballyhoo over.

A Preferred Release

CANOPY AND BUTTERFLY MAKE A STRIKING LOBBY EFFECT

How J. S. Wadsworth, of the Republic Theatre, Great Falls, S. C., got attention for "Rich Men's Wives" with a small investment for material, and the use of his brains. The canopy is suspended from the ceiling of the lobby by fine wires.

Foyer Displays Are Bridgeport Factors

Most of the Poli theatres seem to put stress upon the inside displays as well as the lobby work, and the appeal of the week before is carefully done. Fred Valles has a miniature stage built in the entrance, alongside a stairway, and in this he makes a special display, each week, as shown here.

A First National Release.

THE BRIDGEPORT STAGE

This is a display for The Dangerous Age and calls attention to the note on which the chief dramatic episode hinges. The setting is merely to suggest a comfortable home. The letter itself, in large script, is the chief attractor, and is valuable in that it makes people stop to read because the sign above challenges attention.

In this it has a greater value than the showing for Java Head, which can be taken in with a single glance in passing. This latter is more elaborate, but it is by no means as effective; another proof that cost is not always the gauge of value.

Make them come to a dead halt in front of a display and you clinch the title and the impulse to see the picture. The passing glance may sell, but it does not sell as surely.

A Lighting Hint

One of the prettiest lighting effects lately obtained by Edward L. Hyman, of the Mark-Strand, Brooklyn, employed a cloth of silver cyclorama. This was lighted from the front with a pink flood. Light green spots were thrown from the upper right and lower left hand corners and light blue from the lower right and upper left corners, mingling on the screen with the pink flood. Try it some time.

Another stunt in the same number was flooding the performer on one side with amber and from the other with orange, giving a double shade.

A Paramount Release

ONE OF THE BRIDGEPORT DISPLAYS FOR JAVA HEAD

This occupies the same position shown in the smaller cut, but is given a larger reproduction that the detail may show up better. The model seems to be a live woman and not a wax figure, but details on the stunt were not sent

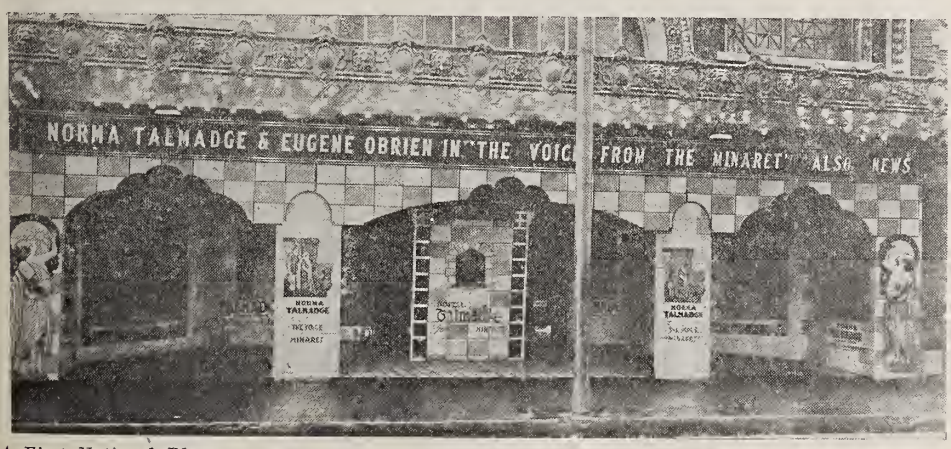
Bread for Banquets

Goldwynner Charles Raymond writes that you can get a hook-up window on The Stranger's Banquet with the old barrel stunt. He worked it in Oelwein, Iowa, where Mrs. R. C. Ingersoll, manager of the Orpheum, wields a mean brush and does all her own sign painting.

You put a loaf of bread at the bottom of a barrel with a sign reading that "Bread is the Stranger's Banquet. Eat McGee's." Then you leave the barrel out in the lobby and everyone crowds around to rubber at it.

An the pleased McGee, or whatever your local baker may be named, gives you a window space and wraps a herald in each package of bread for a couple of days. Pleasant and profitable for all. But Raymond writes as though he invented the stunt for Forbidden Fruit, some time ago. That was old dope when Charlie didn't need a toothpick after his meals because he had no teeth.

Here's another one he pulled. He set the Stranger's Banquet in the window of a furniture store (1), borrowing the silver from a jeweler, who used his window for a reference card, (2) and the napery from a department store, which urged window shoppers to see the furniture window, (3), and if you work it a little further you can get a fourth window through a hook with the grocery.



A First National Rlease

A STRIKING DESIGN FROM SAN ANTONIO

The Rialto Theatre built up the pillars to a hanging top piece for The Voice from the Minaret, carrying the design into the back wall. A straight arabesque in dull reds, blues and greens will be even more effective than the checkerboard.

Hyman Sells Two With One Hook-up

Edward L. Hyman, of the Mark-Strand Theatre, Brooklyn, had Robin Hood and The Christian on successive weeks, so he sold them both through the Grosset & Dunlap photoplay editions. Most of the large department stores, only a short distance from the theatre, made a display of the books for two weeks, and the hook-up cards were devoted to getting the crowds to come to the matinees where possible, as each attraction ran but a single week.

During the Robin Hood week a special drive was made on the classes in the grade schools and a special morning performance was held on Saturday for the pupils of the high schools. This was a decidedly dismal day, rainy and depressing, but the house was well filled.

Have you got your copy of "Picture Theatre Advertising?" If not, send your order now.

A First National Release

A REAL HORSE AND A NEAR JOCKEY HELPED THE HOTTENTOT

Of course, they had to put the horse out on the street when the audience wanted to come into the Marshall Theatre, Marshalltown, Ia., but he hung around in the morning and hallyhooed in the afternoon to get the crowds in to be pleased, and they were

Not Even Blizzard Stopped The Flirt

Down in Texas a blizzard is no real aid to the show business. They come infrequently, and when the do every one stays home, as a rule. They broke the rule lately, when The Flirt happened along, because E. B. Roberts, of the Majestic Theatre, Austin, Texas, had the co operation of Jack Meredith, special Universal exploiteer, and what one could not think of the other did.

They started teasing with the proverbs, running into direct advertising in increasing sizes until the opening, when the space dropped down again. Meantime, a Flirt sundae had been unloaded on the soda fountains—old stuff, but good until the blizzard made cold drinks out of luck.

There was a drive on window displays and half a page of real estate advertisements headed "Don't flirt with your earnings," the alternative being to invest in real estate. Classified ads called for twenty-five strong men to help handle the crowds The Flirt would attract, and others asked for as many young women of good address to direct the strangers seeking the theatre. Cora Madison, whose street address and phone number were those of the theatre, offered $100 to any one who could tell her how to recover her diary, and there was a full hook-up page with fragments of a portrait and two letters of "Eileen Percy in The Flirt." You had to paste up the picture and put the caption under it, then tell from which ad each section was obtained, mentioning the advertiser, his address and his telephone number. A lot of people went to all that trouble.

Next day a Raffles woman visited all the hook-up stores with free passes, and in the lobby a flirt winked at you over the top of a copy of the book.

It all served to draw extra business where ordinarily there would have been none.

Bamberger Again

Amike Vogel, Paramounteer, sold Vance Minton on the story of the Bamberger To Have and to Hold contest page idea, but he worked it in a new way.

He was trying to sell Other People's Money, so they took a thousand of the money heralds and imprinted them with the statement that it was Nobody's Money, but it was good at the box office of the Columbia Theatre, Erie, Pa., for one free admission to see Jack Holt.

They not only came back, but six out of ten bought in a paid admission and nearly $95 worth of business was the direct return. This is not up to the average in some places. Generally it is seven paid tickets to every ten passes.

Got the Women

Getting the endorsement of the Federation of Women's Clubs was what chiefly sold The Christian at the Lyceum Theatre, St. Joseph, Mo., according to Goldwynner Charles Reynolds. The endorsement was paneled in the Lyceum advertisement, which otherwise carried merely the admission prices and house signature. It sold strongly because the letter was a whale of an endorsement.

Covered Teasers with Tack Cards

One interesting point in the campaign of De Sales Harrison, of the Howard Theatre, Atlanta, on the Christian, was his use of teaser cards. Well in advance cards were put up merely stating that "The Christian is coming." Later boys went over the same route and put up full details where the teasers had been, in most instances covering the teasers. This made a perfect hook-up.

Harrison also gave a special performance to selected clubs, for the sake of the criticisms to be obtained, and mailed out 2,000 stickers and an equal number of personal endorsements, the latter going to the swagger clubs, as distinguished from the uplifters bidden to the special performance. A huge float carried a book ballyhoo, four horses being used, and much use was made of the endorsements from the special performance. Backed by a good foyer and a lobby dress, which have been shown, it ran the receipts up.

World Applauded

For The World's Applause, De Sales Harrison, of the Howard Theatre, Atlanta, persuaded a tire company to alter its sign to read that their tires deserved The World's Applause. It was a modest little thing only about 22 feet wide, but it helped. A co-operative page announced that the advertisers deserved The World's Applause, and the various merchants rode in on the same idea.

The lobby display was two miniature stages with figures posed in tableaux from the play.

In Medicine Hat

Medicine Hat, where the weather comes from, made a celebration when The Old Homestead came to town. John Finlay, of the Monarch Theatre, persuaded the merchants to make it a big bargain week, and then got the newspapers, in view of the extra merchant advertising, to make a play on the event.

They rolled into town to buy the bargains, and most of them took in the show.

A First National Release

LE ROY V. JOHNSON IS PULLING OFF FIXED RACES

He rigged a three-horse race for The Hottentot at the Liberty Theatre, Seattle. Two of the horses are on one belt and the Hottentot is on another which goes twice as fast. No wonder he won, but it got a two weeks' clean-up.

Picture Player Is Silk Show Feature

During the recent Silk Show in New York City Malinson made a hook-up with Poor Men's Wives whereby Consuelo Flowerton, of the picture, appeared in the Malinson booth in a display of silks, and in return the attraction, then at the Criterion, was given a fine display card as shown in the cut.

A Lichtman Release

MISS FLOWERTON APPEARS

All of this would have small bearing upon exploitation other than that it offers a suggestion to the smaller houses. Get a girl who looks something like a star you are about to play and let her appear in a miniature fashion show at any local event, hooking up to some merchant for the costumes. Probably you can get him to take up the cost of the display if you supply the idea and the cards.

Caveman Window on Adam's Rib Date

Grauman's Rialto Theatre, Los Angeles, made a hook-up with a sporting goods store in Los that is within the reach of any exhibitor in a town where a dealer has even one gun to sell.

Crude bows and arrows, stone headed clubs, skins and pottery were displayed with modern firearms, hatchets and camping goods. The sign tells that "the cave men and women you'll see in Adam's Rib" at the theatre "fought and hunted with these crude weapons. In striking contrast is the perfect equipment afforded the sportman of today, a complete stock of which is carried" by the advertising store.

Anyone can get a few springy boughs for the bows, and straight sticks for the arrows, fastening stone to crotched sticks with leather shoe laces for the clubs. It is simple and very effective.

A Paramount Release

MORE OF THAT "FOOLISH" STUNT OF LEON BAMBERGER'S

Macomb, Ill., is not a particularly large place, but more than 700 lists of words were turned in, with a gross of 105,000 words, on the word-forming contest, and it brought Manager Andrew Hainline the usual result of crowded houses. It's good stuff.

Pigeon Prizes

Getting away from the book and ticket prizes, Bill Danziger, Paramounteer, and the management of the Premier Theatre, Valparaiso, Ind., offered a pair of pigeons in a different sort of contest.

They were putting over The Ghost Breaker, and the press stories told how pigeons had been Wallace Reid's hobby, adding that a pair of prize birds would be given the kid writing the best letter of condolence to the dead player's widow. The letters were to be sent to the contest editor and only the winners sent Mrs. Reid, with explanation.

It not only put the picture over, but it brought out many naive tributes to the actor.

Wrote Prize Menus from Hook-up Page

All the Goldwynners are talking about something to eat in connection with The Stranger's Banquet, but they do not all say the same thing.

One of the best of the stunts was worked by William H. Branch for the Blue Mouse Theatre, Minneapolis.

He hooked food purveyors to a co-operative page in the Evening Tribune and then offered a prize for the most attractive menu to be composed solely of foods advertised on that page. Cash prizes of $10 and $5 were backed by 50 pairs of tickets.

A New Slant

This gives a new and valuable slant on co-operatives, and can be applied to other titles, though none of the current titles will work quite as well as The Stranger's Banquet.

And getting the page of ads enabled the agent to slip over two Sunday specials in addition to all the talk the menus made.

A Paramount Release

AN INTERESTING CASE OF CAUSE AND EFFECT. A WINDOW DISPLAY FROM LOS ANGELES

On the right is the crowd attracted by the display of cave man weapons shown on the left. The exhibition was used to get attention for "Adam's Rib," then showing at the Rialto Theatre, a Grauman house. The cave man stuff is easy to manufacture and will always get attention where contrasted with modern arms and hunting equipment, and supplied with the cave man stills.

A Paramount Release

NO HOUSING PROBLEM WHEN KNIGHTHOOD WAS IN FLOWER

There were castles on every cliff, according to Ray Beall. He had three in the narrow lobby of the Rex Theatre, Spartanburg, S. C., and he painted them all himself. He could have built a city had he been given a wider lobby.

Gelabert Was Victim of His Fake Suicide

Jaime Gelabert, of the Victory Gardens, Santurce, Porto Rico, used a modification of the suicide stunt when he played Crazy to Marry. He is well known on the Island and newspaper readers were startled by a headline announcing that he had been drowned while on a joy ride to the bay. Reading the small type they discovered that he was drowned in his tears of joy when he was notified that he was to be given the Arbuckle picture on a certain day. They enjoyed the sell and most of them later enjoyed the paper, not being bothered by the reformers down there, apparently.

Mr. Gelabert had read that the fake suicide was dangerous, but using his own name and handling it as a joke, he used the same stunt without the slightest danger of a kickback.

He writes that business is not good just now in P. R., but that he is getting a little more than his share through exploitation stunts. He used a cutout of Mae Murray for Broadway Rose, giving her a crown of electric lights and retaining the color rays on the poster to carry on the effect. That style of cutout was worth a lot of money in Santurce.

He gets most of his stunts from this department because he argues that while he might think up something, it is easier to turn over the pages and select a stunt, reserving his brain effort for other angles. Getting money is a regular job down there and he needs his brain power for the financial angles and thanks his brother exhibitors for the suggestions which save him time and trouble.

Made Three Castles for Tudor Knights

Ray Beall has recently been transferred to the Rex Theatre, Spartanburg, S. C., replacing A. C. Cowles, called to the Atlanta headquarters of Southern Enterprises.

His first big job was to put over When Knighthood was in Flower, and he did it in an eminently businesslike way, trusting to no single stunt, but hitting on all cylinders.

Starting his advertising on the testimonial copy, he tied the public librarian to a distribution of 1,000 heralds as inserts in books taken out.

Then he sought in interest the principals of the schools in the story. He was not able to obtain permission to address the literature classes, as was his aim, but the story was brought to the attention of the pupils by their teachers.

Thorough Campaign

He put out eight 24-sheets in the residential section and 100 window cards in the business district, then raised an oilcloth banner over the entrance with ornamental shields on either side, parts of which show in the photograph of the lobby front. The shields were blue and red with gold lions and fleurs de lys. The banner itself was a cream ground lettered in red and white.

One hundred and fifty leading citizens were given a pre-view and their comments used in the advertising, and 500 special sales letters were sent out to a select list.

For the narrow lobby he used wood wings in front of which were set compo board profile castles. The castle on the backing was set above the painted pedestal and was molded from papier mache, all of the painting being done by Mr. Beall. The tournament scene just below was cut from a large poster. It was an unusually pretty front, suggestive to others.

Purses Were Real

Real purses, costing three cents apiece and stuffed with newspaper and a money herald on Nobody's Money were dropped all over Boise, Idaho, for the benefit of the Pinney Theatre. There were 500 purses in the job lot, and since it had the town talking, the stunt was well worth its cost.

Voice Did Barking

After urging his patrons to "Listen for the Voice from the Minaret," I. E. Phelps installed a couple of magnavox machines, one over the theatre and the other on the street corner, concealing the device. They were hooked together and one operator was able to bark at the crowds day and evening, getting a lot of extra business for the Talmadge feature.

A Vitagraph Release

REVIVING OLD STUNTS FOR THE NINETY AND NINE

The cross arm and the locomotive cutout have been used on other railroad pictures, but they work just as well on the Vitagraph story of the forest fire, and this display did a lot for the Princess Theatre, Springfield, Ohio, on this run.

Marshall Field Has Large Book Display

One of the largest book hook-ups of record is reported from Chicago, where Walter D. Nealand, Goldwynner, sold Marshall Field the idea of a special drive on the Grosset & Dunlap editions of The Christian and The Stranger's Banquet, attractions at the Chicago Theatre.

A section of the book department 30 by 60 feet was set apart for the display, and boxed in with the front, as shown in the cut. Trailers for the two productions, a special film, known as The Celluloid Salesman, and two comedies, were run through a portable projector and at stated hours the Goldwynner lectured the crowd.

Grosset & Dunlap and the store spent about $1,500 on the display, which will later be used for other reprints, and the store devoted a considerable portion of its space in the newspapers to the pictures and the books.

Some time ago we printed a letter from the head of the book department of this huge store telling of the good results obtaining from a tie-up, but this is a more practical testimony than letter writing. It means real four-figure money spent by one of the largest retail merchandising organizations in the country. Tell that to your local book store man when he hems and haws about making display of half a dozen books. Tell him that Grosset & Dunlap reprints are paying the rent for hundreds of shops all over the country.

Nealand also used the menu tops recently employed in Milwaukee and hooked a taxicab company to a new rate card in which Marshall Nielan advised the rider to tell the driver to go to the Chicago Theatre. In Chicago 150 restaurants were supplied with menu tops, 30,000 slips being printed up.

A Goldwyn Release

IF ONE OF THE LARGEST STORES IN THE WORLD CAN WHY—

It should be easy to argue your local bookseller into handling the Grosset & Dunlap photoplay editions of popular reprints. This shows the special section set apart by Marshall Field, of Chicago, for The Christian and The Stranger's Banquet.

Paramount Cashier Planned This Lobby

John (once Max) Rosenfield, of Claud Saunders' staff, says this lobby idea on The Covered Wagon was planned by Edward A. Brown, cashier of the Famous Players-Lasky, but perhaps Max—er—John—merely wanted to touch the box office for an advance on his salary and is trying to smear Brown up.

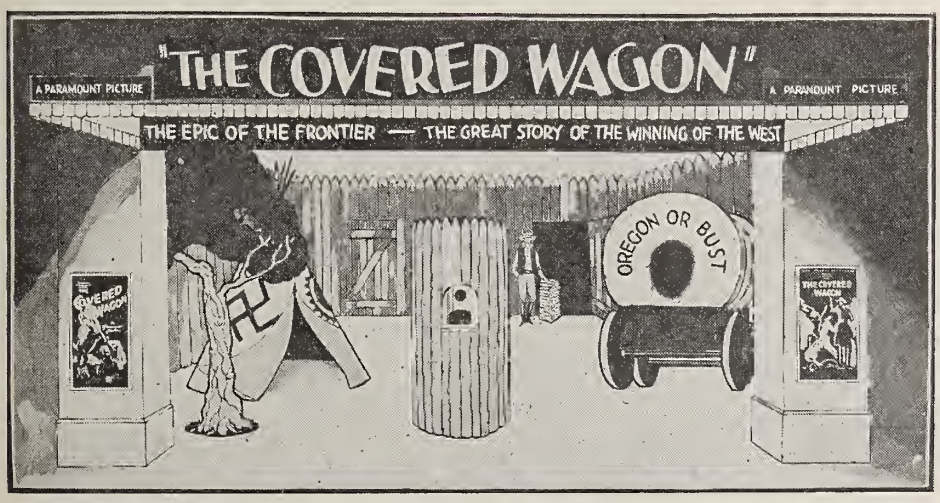
Anyhow, it is a good lobby and a simple one to make. The stockade matches the block house box office, and the ticket receptacle is masked in with slabs, while the doorman is dressed as a pioneer. The wagon is a compoboard profile, unless you want to make a real covered wakon, and the tepee is as real as you can make it. The tree is thrown in for good measure and is not essential to the general scheme.

If you want to change, you can sell the tickets from the covered wagon and shoot the block house.

Almost Beat Norma

Norma Talmadge in The Voice from the Minaret holds the record at the Pheil Theatre, St. Petersburg, Fla., but The Hottentot came within 300 patrons of her record because Manager W. J. Melvin got out after the first show each night the preceding night and told the audience he had a real treat in store for them.

Hotel clerks were suborned with passes to boost the attraction to guests, and heralds were placed in all key boxes. There was also an automobile perambulator.


"THE COVERED WAGON"
A PARAMOUNT PICTURE
A PARAMOUNT PICTURE
THE EPIC OF THE FRONTIER — THE GREAT STORY OF THE WINNING OF THE WEST
OREGON OR BUST

A Paramount Release

HOW PARAMOUNT'S CASHIER WOULD GUARD THE MONEY

This design is by Edward A. Brown, Cashier of Famous Players-Lasky, who offers a better lobby suggestion than sometimes comes from the regular lobbyists on Claud Saunders' staff. You borrow the tepee from some friendly Indian and paint the wagon

Dr. Jack Tonic Was Good for Business

Having heard that other managers of the Southern Enterprises had acquired large takings on Dr. Jack, A. L. Snell, of the Imperial Theatre, Gadsden, Ala., decided that he should be able to get some coin with the comedy.

Outside of breaking all records by doing double his usual business, he did not do much, but the flock of busted records looks pretty good to him.

He was to open the picture on a Wednesday and the Friday before the Rotary Club of Gadsden held a ladies night, and three times a hotel bellhop paged "Dr. Jack." The third time the president told him gently but with forbidding firmness that Dr. Jack was not on the guest list and would he kindly go to Gehenna away from there. Then a local physician who looks something like Lloyd when he has his glasses on, dropped in to ask if anyone had been inquiring for Dr. Jack, mentioning that he would be found at the Imperial Theatre the following Wednesday. The crowd caught the idea of the sell and roared its delight.

Teaser ads in the newspapers brought a lot of appointment calls for Dr. Jack, and the day the picture opened a boy went around twon with a half mile of bandage on one foot asking if anyone could direct him to the famous physician.

The lobby was dressed as a physician's office with three pseudo patients who every now and then would hobble into the theatre to come out smiling and tell the bystanders of the wonders of Dr. Jack's cures.

The Kiwanis and Rotary clubs were guests on succeeding nights and every physician in town received a letter of the usual sort. Here are three new stunts which helped to break one complete set of records.

J. C. Hewitt writes that he has discovered the shipping receipt for the Chaplin Autogobile. It was sent to Granby, Mo. Now, will Granby be so good as to tell us where it went from there? It would be interesting to know the ultimate fate of this early exploitation stunt

A Pathe Release

KASHIN HAS A BRAND NEW STUNT: A CUTOUT WITH A VOICE

The black circle in the centre of the cutout of Harold Lloyd is a phonograph horn and the other end is tied to a phonograph laughing record. Better than a band for a ballyhoo and the record costs only seventy-five cents. It made money for the Rialto Theatre, Newark.

Phonograph Record Put Over Dr. Jack

M. A. Kashin has not been heard from as much since he went over to Newark to run the Rialto Theatre, but he comes to the footlights again with a new idea destined to be widely copied.

For Dr. Jack he had a cutout made, but touched up to show a hand holding a megaphone to the lips. This really was the horn of a phonograph extended from the tone arm by means of a rubber hose. A small boy sat in the cab and ran a portable phonograph with the Okeh "laughing" record, with the result that Lloyd went rollicking down the street. There was little expense attached the stunt, for the cab and phonograph were borrowed, but the boy cost two dollars and the record represents an outlay of seventy-five cents, which is not great when it is considered that it is better than a brass band for getting attention.

The beauty of this stunt is that it is capable of being put to almost any use. The laughing record serves for comedy, but a saxophone record could have been used for Clarence, a straight cutout can sing the plugger song and at a pinch the new, make-your-own records can be used.

The horns can be replaced by tin funnels where they cannot be had; though in these radio days they can be borrowed easily, and a Y connection can be made by any tinsmith to give a voice to a cutout on either side of the cab. Use a large rubber hose as will fit on the tone arm, and the tube will take up all the sway of the vehicle.

Mr. Kashin has made an important contribution to exploitation ideas. Do not overlook this bet.

An Ample Campaign Helped Knighthood

Knowing that he would have to do a lot of extra work to get the most out of When Knighthood was in Flower, H. C. Farley, of the Empire Theatre, Birmingham, Ala., did plenty.

He started well in advance to tell about the cost, magnificence and splendor of the production, and began his newspaper advertising several days ahead of his usual time.

Three weeks in advance he set painted shields in the lobby, lettered for the attraction and got a banner 20 feet by four in the courthouse square at the same time.

Several days in advance "Henry Tudor, Rex" announced the marriage of his daughter, Mary, to Charles, Duke of Suffolk, adding that they would be at home at the Empire Theatre on specified dates. These were printed in royal purple on good stock, a four-page sheet with only the first page printed. A small crest adorned the top of the sheet and was repeated on the envelope flap. There was no advertising on the square envelopes, and they were all addressed by hand, and neatly, to ensure opening with interest. One thousand were sent out.

Letters were sent to school teachers giving the opinion of a local authority and offering to collaborate should the teacher addressed desire to bring her class in a body.

A composition contest was landed on one of the papers and the prices were in cash and copies of the book. The books were purchased as the only way to get the local store to stock a few. It had sold out on the original edition years before and did not renew. Buying the books also won the privilege of placing book markers in every book sold before and during the run.

Three hundred first performance passes brought a two-page co-operative display which gave the house the centre space without other cost.

Bucking a show sponsored by the local post of the Legion, the house went over the top for four days, and at advanced prices, which generally is a deterrent in the South.

Jackie Kicked In

Because the Springfield, Ohio, Sun was starting a contribution for a day nursery about the time Ed. Paull, of the Regent Theatre, had Oliver Twist, he arranged to have Jackie supposedly wire a starting contribution of $25 to the fund, and all of the local kids wanted to follow his example. He also put an iron pot into the lobby for contributions, and set his screen to work. The "more" cutout would have been better than the pot, but he didn't happen to think of it.

In return the newspaper naturally had to play up Jackie, and it also ran the First National tabloid version of the story.

Jackie put over the drive and the drive put over Jackie and both sides are happy.

A Goldwyn Release

TWO DISPLAYS FROM THE HOWARD THEATRE, ATLANTA, ON "THE CHRISTIAN"

On the left is shown the foyer display for the week before the run. This faces the departing crowds in the brilliantly lighted inner lobby. Just what the mission design has to do with the London locale is more or less of a mystery. On the right is the lobby display the week the picture was run. This does not show up very clearly, but large set pieces with cutouts frame the posters.

Society Models Put Fashion Show Over

Save this item, for perhaps some day you will be up against the same trouble, and it will come in handy. Maj. I. C. Halloway, of Columbus, Ga., wanted a fashion show and approached the local merchants.

That's when the cold wave hit. The store manager put the boots to the idea on the plea that no one would purchase the costumes after they had been used on the stage. That did not worry Major Halloway at all. He engaged one of the smart set, and put the matter into her hands. She went after the same merchant and got his enthusiasm worked up to the point where he sent in a $6,000 order to New York for stuff to be worn by the three society girls who consented to act as models. Hats and shoes were added by other stores and the three stores and the theatre jazzed up the advertising. Also Major Halloway spent all of ten dollars on stuff for the stage.

It shot the house business up 75 per cent and more than that, before the show was over every costume had been sold for full price, for the buyers had not the slightest objection to wearing a gown worn a few times by the girls who posed as models. The shoe and hat stores also reported important increases in their sales and the three collaborators were so well pleased with the results that they gave each of the models a complete outfit, and they already have their applications in for the next show.

If it is not worked more than four times a year—once for each season—the fashion show is the best bet in any small town and most large ones, and Major Halloway shows the way to overcome the one objection. Get the right models.

He worked the stunt for My American Wife, which is cleaning up down South.

A Goldwyn Release

SURE, GOOD MEALS COME HIGH. THIS BANQUET IS TEN FEET UP

The over-the-door display of Ascher's Merrill Theatre, Milwaukee, for The Stranger's Banquet. The artist has shown everything but the banquet—just two candlesticks and a centrepiece. Not even a salt cellar, but the patrons were attracted.

Texas House Front Is Food for Wonder

When Omar the Tentmaker was played at the Queen Theatre, Dallas, Texas, the house front was a tent effect which looks a lot more like a large American flag than it does like a tent. It fooled the press agent for First National, who hazards the guess that it might have been in honor of some patriotic week.

We believe it is intended to be a tent, but the striped and a starry background for the title leaves it open to a guess as to whether the management thought that Guy Bates was a new Legion Post.

A First National Release

IS THIS FRONT A TENT OR AN AMERICAN FLAG

We believe it is intended for a tent, but the First National man says it is a flag. The stars certainly carry out that suggestion. It is the way the Queen Theatre, Austin, Texas, put over Omar, the Tentmaker.

Portland Raffles Was a Sourdough

Because the Shipman production of The Grub Stake is an Alaskan story, they used a "sourdough" for a Raffles when the Shipman picture played the Blue Mouse Theatre, Portland, with Nell Shipman making personal appearances. A sourdough is a prospector, who is supposed to carry a lump of old dough in his pocket to make the yeast for his next batch of baking, and they are common enough in Seattle and Portland.

This one was no piker. He carried a nugget and four twenty dollar gold pieces to hand out, and all you had to do to get it was to tap him on the shoulder with a copy of the Portland News and remark: "At the end of the rainbow, wuz it?" If only one person made the identification, the nugget and $80 went to him, if there were two, the first got the nugget and $40 and the second the other $40. Three brought the nugget and $20 to the first, $40 to the second and $20 to the third, and if there were four the first got the nugget and one gold piece and the others one each.

It got the front page every day, with a turn to an inside page, and there was a lot about the Blue Mouse and the American release as well as about his travels. It was a big campaign, because the prizes were made worth while and gave the paper something to brag about, but the publicity was worth many times what the stunt cost.

Suggested a Feature to Ride on the Story

Practical press work was exemplified in Louisville recently when Fred Campbell, of the National Theatre, sold one of the local papers the idea of a "Famous Heroines in Song and Story" feature series, to be played up as a circulation feature.

That was why Lorna Doone was the first and foremost heroine, and Campbell loaned them a cut to make that article more interesting.

Papers are looking for good ideas and would just as soon pay for them in space as in cash—perhaps rather.

Prize Jokes

Fred V. Greene, Jr., of the Rialto Theatre, Jamaica, N. Y., is giving prizes for the best jokes contributed to his program each week. He prints them with the name of the joke-smith, thus evading responsibility, and a pass is given for each joke used. It makes for interest, and as the passes are singles, they come back with some paid admissions. Fred is a regular Bamberger on the subject of free tickets, for he knows that the free pass really spells profit.

Found a New Angle for Little Church

Abe H. Kauffman, exploitation man for the Daisy, Grand and Venus theatres, Memphis, evidently a string of "colored" houses, sends in a half sheet he got out to supplement the regular advertising for The Little Church Around the Corner.

BIG COLORED REVIVAL

AT

DAISY THEATRE

Monday–Tuesday, March 12-13

Showing The Greatest Picture of The Age—

"THE LITTLE CHURCH AROUND THE CORNER"

A Beautiful Drama Set In The Bethlehem Of To-Day, Wherein A Modern Eve Tempts A Modern Adam. Every Man, Woman And Child Should See This Wonderful Production.

A Warner Bros. Release

THE REVIVAL CARD

Five hundred of these were put around the neighborhood, and a revival always pulls down South. In addition he used the regular paper from ones to 24-sheets, and in the lobby used a miniature church, electrically lighted, along with some cutouts. For street work a bridal couple were sent around in a decorated car with a sign reading, "Just married and on our way to the Daisy Theatre to see The Little Church Around the Corner."

Mr. Kauffman writes that Zerilla and Maceri, the managers, are fully sold on exploitation, and have used a lot of stunts with decided profit. By saving stunting for the big stuff, they get results when most needed.

Doubles Helped

When the Colonial Theatre, Harrisburg, Pa., ran When Knighthood was in Flower, a merchandise prize of $250 was offered the best double for Miss Davies, and of course the newspaper hooked in had to run pictures of Miss Davies for the benefit of the contestant and pictures of the contestants for the benefit of the circulation, so the house got plenty of space which cost it nothing. One layout was a full page of 25 portraits.

John G. Rosenfield does not tell how the Colonial got the $250 merchandise prize. That part of it sounds rather Golemish.

Lectures Pay

Lectures are the latest stunt of W. J. Melvin, of the Pheil Theatre, St. Petersburg, Fla. W. J. Melvin found that talks from the stage did well and, to broaden the scope, he bannered an automobile and toured the town with a megaphone, giving brief talks where he could catch the crowd, including the close of the public band concert in the park.

His message was to the effect that One Week of Love was the cat's beavers, and a lot of persons must have believed him, for the business was at a 60 per cent increase for a cost of only $15 above the usual advertising costs.

Chaplin and MacLean Form Comedy Team

Of course all the Chaplin impersonators in the country are getting their old jobs back with The Pilgrim going the rounds, but Julius K. Johnson, of the Rialto Theatre, Omaha, added a MacLean to the Chaplin when he doubled Bellboy 13 with The Pilgrim.

A First National Release.

THE NEW COMEDY TEAM

He got hold of an old horse-drawn fire truck, stripped of its ladders, and let the Mac Lean impersonator drive this around town, holding the lines in one hand and the bellrope in the other. The Chaplin "raced" the outfit, kicking his hat along in front of him in his vain endeavors to recover it. Then he would loudly announce that he had won the race over the fire department and Mac Lean would come off his perch to argue the question and putt some comedy work. It made a decidedly effective ballyhoo and had a marked effect on business, which was bound to be good anyhow, but was better for the extra advertisement.

To help along, all hotel guests were given a card in their key boxes, requesting them: "Do not call for Bellboy 13. He is doing his stuff at the Rialto Theatre this week, along with Chaplin in The Pilgrim." It served to hand the guests a laugh while telling them where to go if they wanted the best show.

Way Down East still holds the record at the Rialto, but it had a narrow squeak when this combination came along.

A Goldwyn Release

A PRETENTIOUS DISPLAY ON THE CHRISTIAN FROM THE STATE THEATRE, PITTSBURGH

On the left is shown the lobby, with an illuminated title sign in the centre, paintings above and below. On the left is a hand-painted six sheet (shown in the smaller cut above), to balance the six-sheet lithograph on the right. On the right of the lobby cut is the display of the Grosset & Dunlap photoplay edition of the book in the window of J. R. Weldon & Co., one of a dozen similar hook-ups.

A Rocking Runaway for The Hottentot

Mounting the cutout from the 24-sheet showing MacLean and Miss Bellamy on The Hottentot, was the chief house appeal on the First National's big laugh when it played the Liberty Theatre, Seattle.

LeRoy V. Johnston mounted the cutout on a rocking base, pivoting it at the centre and supplying the power with a low geared motor. It looked more like the nursery product than a steeplechaser, but it had movement, and that is what counted. It gave the idea of action, and the crowd went in and decided that the poster was no liar. As a matter of fact you can't get a poster that is funny enough to fit The Hottentot, but this helped. It was lighted at night with reflectors on the marquise.

A First National Release

BASEBALL IS NEAR, SO THEY MADE THE HOTTENTOT A PITCHER

The Liberty Theatre, Seattle, mounted the cutout on a rocker base and then hooked in a motor to keep it in motion. It is a simple, but effective, animation, and helped to bring the crowd shown in the lower half of the picture.

Helped Miss Doone

Getting his print of Lorna Doone in advance of the showing, Roy C. Smart, of the Noble Theatre, Anniston, Ala., gave a special show for the Better Films Committee and then sold their endorsement to the library for a display of stills and an announcement card. These were shown both in the entrance and in the reading room.

Then he arranged to give a special price to all children who came between 3:30 and 3:45 on the afternoon of Washington's Birthday and filled a swing show while keeping the children out of the way of the holiday-making adults. This matinee was announced in all of the schools and was treated as an event.

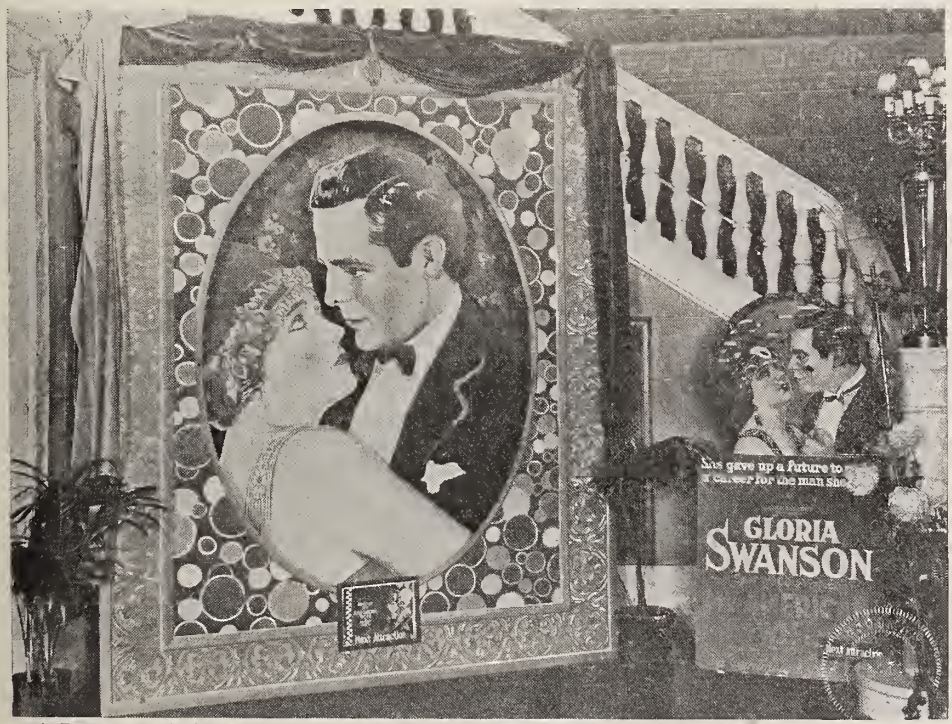
Coin Got Coin

That money begets money is an aphorism Oscar White, of the Rex Theatre, Sumter, S. C., firmly believes in, and he wants real money; not the stage variety.

On From Rags to Riches he got 85 new one-dollar bills from the bank. Some of these he used to frame the stills in the lobby frames, **under** the glass, others he placed on the glass of the box office window and the remaining ones were used to alibi a few sacks of washers which formed part of the lobby display.

This design was a scales with one pan containing an old suit of clothes and the other showing the money bags.

Mr. White says that real money is one thing his patrons cannot pass without giving the once over, and that it works better for him than even the toy railroad.



A Paramount Release

ANOTHER USEFUL IDEA FROM MORRISON, OF THE MEMPHIS

The frame is outlined in gilt with spots of as many colors as possible in the mat. Prismatic colors will be best, if you can get them. The backing is a figured wall paper, with a cutout from the 24-sheet for My American Wife.

Society Stunt Gets Worse Than Red Ink

Eddie Bonns surely started something when he broke in with the Brothers Under the Skin League. The "society" stuff is getting more prevalent than the red ink extra was in its palmiest days, and that is second only to newsboy parades.

The latest is the Adam's Rib Society "for combating the pernicious interference of pedagogue bachelors, antiquated spinsters and for the elimination of the Flapper Mother from the home."

John P. McConville, the Boston Paramounteer, sprang it on Lowell when the picture played the Palace Theatre, and S. G. Sladdin, of Cleveland, is copying the idea in his section.

The society stunt is becoming an epidemic in spite of the fact that it no longer enjoys the bloom of youth.

Still Helpful

The reminiscence idea, originated by the late Max Doolittle for The Great Moment is working well for The Sin Flood in the smaller towns, the angle being the writer's moment of greatest peril to hook to the situation in which the players in the film find themselves.

In Fargo, N. D., a standing two column head was used for several days on the contest, which cost only $10 in prizes, split three ways. This worked out at less than a dollar a column; which is pretty cheap for pure reading notices.

Using the copy prepared by the veteran John C. Green, of Guelph, helped the Capitol Theatre, Kitchener, Ont. This was the tribute to Wallace Reid, which we printed at the time. Setting this in a black border brought the Capitol a splendid three-day business.

LAURETTE TAYLOR
IN
PEG O' MY HEART
TAKE ONE
The most beloved play of a Generation Starring the actress who made "Peg" Famous
A bit of a Miss A bit of a brogue and a bit of the sunshine of Ireland

A Metro Release

THIS 24-SHEET WAS MADE TO HELP THE EXPLOITEERS

All you have to do is to cut it out and mount it, and there it stands, ready lettered and all. Good on the billboards and better in the lobby. It permitted Charles E. Sasseen, of the Queen Theatre, Galveston, to keep his costs down to seven dollars.

Passed for Widows Helped The Flirt

H. B. Clarke, of the Strand Theatre, Memphis, tied up to the Piggly Wiggly stores when it came to selling The Flirt. He gave the stores a number of passes to be given widows making purchases to the extent of the price of a ticket, explaining that widows were notorious flirts. It got a laugh, some business for the stores and more for the theatre.

The window displays were supposed to show the front of the Strand Theatre, with a billboard for the attraction and a mechanical figure which is a sort of trade-mark for the stores.

He repainted a curtain for the lobby display, and had a cut-out of The Flirt, with a flasher lamp in one eye to do the winking necessary to support her reputation. It did not cost a lot, but Mr. Clarke felt that the picture would sell without a heavy investment and he saved the money. That he was not dreaming is proven by the fact that receipts went more than $1,000 above the average, and gave the best business the Strand has enjoyed in the past couple of years.

Just as a by-product a window was hooked to the books and more than 150 copies were sold during the display.

Playing on feminine curiosity, the Tivoli Theatre, San Francisco, used sealed letters for a mailing list, the envelopes being printed up: "For married women only. Don't show this to your husband." Inside was the advice to the reader not to take her husband with her when she went to see The Dangerous Age.

The stunt is first cousin to the "We dare you to show this to your wife," and rather newer.

Marriage Helped to Stir Buddy Stuart

Buddy Stuart, who is Herschel's brother, is the Boston Goldwynner. He ran over to New York recently and got married at the Little Church Around the Corner (stealing Warner Brothers' stuff), and then hustled back to Boston and put over The Christian at the Park Theatre to a $1.65 top, including the tax.

His campaign included an extra big newspaper run, which was not without its influence on the length of the reviews; 180 24-sheets, mostly with electric lights; 2,000 block twos, 2,000 regular ones, 10,000 window cards and 500 cloth banners, 2½ by 4 feet. The banners were for the street cars, and the paper was spread out into the suburbs for a 25-mile radius.

He used 10,000 door knobs, 20,000 regular heralds and 20,000 special eight-page heralds for package enclosures, along with 7,000 stickers.

Fifteen thousand bookmarks were put into the library books and 10,000 announcement cards were sent to a mailing list.

He made a special lobby display with paintings, got the Mayor and a lot of public officials to the first showin, stuck out a new electric sign and hooked seven book windows on the photoplay edition.

And they are still coming. If Buddy had been a bigamist we bet they would have needed a circus tent. Just goes to show how matrimony affects some people. Some men lose all their pep after they get hitched. It hits Buddy differently.

Stole Hearst Window

Out in Los Angeles, as part of an advertising-circulation campaign for Hearst's International Magazine, they hooked the Sun Drug Company to a display of articles advertised in the magazine with a huge globe to give point to the slogan "It enriches the globe."

Naturally, much of the stuff was for the toilet, so that gave a suggestion to Charles Condon, of the Louis B. Mayer staff, and he smacked a sign right under the globe which read "This is the Dangerous Age for your health and beauty. Hearst's International invites your inspection of the abundance of reliable information therein contained." Backed by a couple of stills, the production got the lion's share of the display.

A Universal Release

PIGGLY WIGGLY STORE SOLD THE FLIRT FOR THE STRAND THEATRE, IN MEMPHIS

Of course, H. B. Clarke, the manager, did his share, as the lobby display on the left will show, but the chain store gave special windows, as seen on the right, and distributed tickets to widows, because widows are supposed to be more flirtatious than other persons. Maybe it is not true, but it gave the town a laugh and they got another from The Flirt.

Old Display Made Better Than New

J. M. Edgar Hart has gone from the Palace Theatre, El Paso, but this is one of the displays he made just before he left. It is mostly old material, save for the cut-outs, but you could not tell it without the aid of a map.

The pillars are the pasteboard tubes on which newsprint paper is shipped instead of the old iron tubes. These were gilded and no one recognized them as having been used for The Bonded Woman. The cross piece was also cut from compo board used on other displays, and the velvet drapes are part of the old box curtains.

The only new material is the paint and a set of cut-outs from one of the lithos for Trifling Women, which gives Stone standing in the doorway of the dungeon and Ramon Navarro and Barbara La Marr more or less registering surprise. It is not exactly true to film, but close enough, and it made for interest. The cross piece was painted with the title and the names of the co-stars. Lights under the ceiling were thrown upon the display. The cash outlay was only $15, which is getting a lot for the money.

We are going to miss J. M. Edgar until he gets set in his new charge.

Hart also used some teasers, parodying the Dr. Jack style of some weeks before and headed "I am NOT Dr. Jack." It got more attention than usual, because people wanted to see if Dr. Jack was coming back and stick around to be sold on the Metro.

A Metro Release

HOW J. M. EDGAR HART USED UP SOME OLD MATERIAL

The cutouts are new, but the purple drapes are from the house and the columns are from the display for The Bonded Woman and were usd to roll newsprint paper on. It was remade into a flash for Trifling Women at the Palace, El Paso.

Made the "Colyum"

Leslie F. Whelan, Washington Paramounteer, broke into the humor department of the Washington Times.

He wrote the humorist that now that Tutankhamen's heart and liver had been found, he thought it would be a good stunt to conduct a search for Adam's Rib.

Get it?

And Adam's Rib was right there at a local house.

What do you want to bet that Whelan didn't send a box of cigars along with the note? It was worth more than that.

Modern Improvements

Word comes from Medinah that Mohammed's coffin did a triple somersault lately. Probably that was because of the news from Bridgeport, Conn.

The Voice from the Minaret was at Dawe's Theatre, and Manager Dawe got hold of what is said to be the Mohammedan prayer, in Arabic, and this was ground out on the victrola and relayed to the sidewalk through a magnavox. The machine was sent into a minaret.

It was effective, but not accurate. The voice of the muezzin calls to prayer, but he does not recite the fateh, the call being a certain number of repetitions of the phrases "God is great" and "Come to prayer." That is why Mohammed did the flop, over in Medinah, though in Bridgeport they did not know the difference and packed into Dawe's Theatre—in bunches.

Mostly One Sheets

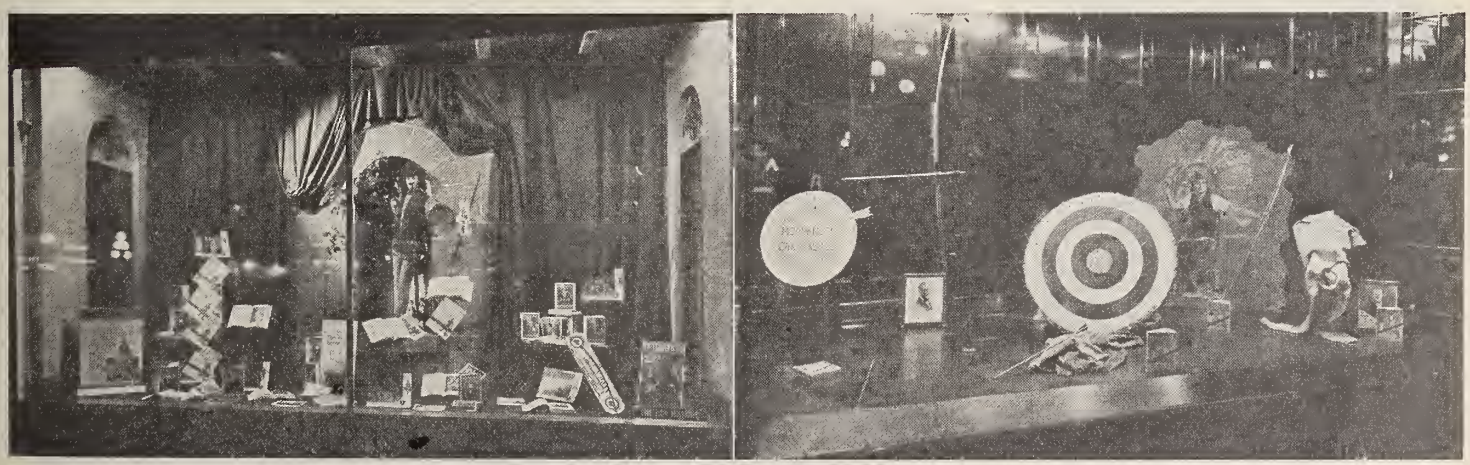
For Trifing Women, Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., pinned most of his faith to fourteen one-sheets, in three styles, mounted on compo board and hung from the front and sides of the marquise. He also used a peacock, which looks as though it might have been on the job for Mae Murray in an earlier day, but Trifling Women are apt to be peacocks, so it was all right. Anyhow, it got the money.

Human Dummy Was Window Display

No theatre card went with the display in a trunk store in Louisville during the run of Bellboy 13 at the National Theatre, but the title was displayed on the entire front of a suitcase, and a human dummy was dressed as a bell boy with a huge 13 on his badge.

The dummy was paid by the theatre, and he could stand for an hour without a quiver of his eyelids and then relax for a minute and do it all over again. The display caught the crowd in sufficient numbers to make himself worth his salary to the theatre, with his sales value to the store thrown in for good measure. He also brought some newspaper notice of the about-town type, which is always better than the stuff in the theatre department for ticket selling purposes.

Fred Campbell, of the National, also worked a window for Lorna Doone, hooking in to the books. A heart-shaped card was the main display, with "Take a book along" for the slogan. Seven large stills helped to sell the play.



A United Artists Release

TWO WINDOW DISPLAYS TO AUGMENT A STRING OF PUBLICITY FOR ROBIN HOOD IN SEATTLE

That on the left is a book hook-up with a department store on the photoplay edition. On the right is the archery window in a sporting goods store. Both were arranged to promote the showing at the Liberty Theatre, where the film went in for a run. There is a third picture in the set which shows a night standout more numerous than an anti-prohibition parade.

Makes Good Use of Plan Book Material

Sending in some samples of recent work for criticism, E. G. Evans, of Moore's Rialto Theatre, Washington, D. C., displays an intelligent use of plan book material, about the best being this for Burning Sands, using the

TODAY, 2:30 DAILY 11 A.M.-11 P.M.
RIALTO
ONE WEEK ONLY
MOST STUPENDOUS PLAY OF THE DESERT
IN "THE SHEIK"—MAN SOUGHT THE WOMAN
IN THIS STORY—WOMAN SEEKS THE MAN
NOW BY SAME PRODUCER GEORGE MELFORD
a Paramount Picture
"BURNING SANDS"
WITH WANDA HAWLEY MILTON SILLS ROBERT CAIN JACQUELINE LOGAN
MAN'S FLAMING ANSWER
—TO—
THE WOMAN WHO WROTE THE "SHEIK"
LAVISHLY PRODUCED—GORGEOUSLY GOWNED—THRILLINGLY ROMANTIC
COMEDY----TOPICS----NEWS----OVERTURE

A Paramount Release

ADAPTING A STOCK CUT

three column cut, which is about the best of the lot on this title. He supplements the "man's flaming answer" with "to the woman

RIALTO TODAY 2:30
ALL WEEK 11 to 11
ELINOR GLYN'S
VERSION of a SCREEN STAR'S LIFE in HOLLYWOOD
The World's a Stage
REFRESHINGLY DIFFERENT
STARS—Dorothy Phillips—Kenneth Harlan—Bruce McRae
RIALTO MELODY BOYS
A Distinct Innovation—Daily at 3-7-9 P. M.
OUR GANG COMEDY
"THE CHAMPEEN"—Best They Ever Made
OVERTURE CLASSIC—"SLAVISCHE RHAPSODIE"—GEORGE WILD, Conductor

A Principal Release

JUST NAMES

who wrote the Sheik" and further works this idea in his top lines which tell that in The Sheik the man sought the woman, while the woman seeks the man in Burning Sands. This is about the only sales copy he uses, but it must have gone over, for it is the best line to work on this story, which was intended to ride on the earlier success. This is 175 lines by three. A larger four column space is given The World's a Stage, this dropping 150 lines. This is less convincing, but the title is trusted to put it over, in combination with the author's name. The only sales talk is the "refreshingly different" mortised into the cut. The designs are up to the Washington average, where sales talk does not seem to be needed as much as in some other towns, but even at that, we think that this copy falls short of what would sell best. Smaller cuts and more argument—where there is anything to be said, would perhaps influence the many visitors to the Capital.

—P. T. A.—

Puts Over Tess on the Remade Angle

About the best handling of Tess of the Storm Country comes from Pat Argust, of the Rialto, Colorado Springs. For one thing Pat announces that because of the press of patrons, he is going to give an extra de luxe performance. Extra performances are not uncommon, but this is the first time we recall an announcement of an extra de luxe performance. He gets the orchestra in at one o'clock and has two big shows in the afternoon and two in the evening, with a supper swing at five. But most of the selling is done on the angle that this represents the best play the star ever used in a new and most carefully done production. In every advertisement he drove this fact home, not so much to tell them it was not the old production as to stress the importance of a play so well worthy of being remade in the light of the most recent developments in photography. He takes large spaces, with plenty of white, and illustrates with plan book material. The big splash is a drop of 19 inches down six columns.

—P. T. A.—

Ruff Makes Strip Beat Larger Space

This 100 by 7 display from the Capitol Theatre, Vancouver, B. C., looks better than a larger space on the same attraction. It is simple and open, and it gets the eye and the interest at the same moment. This interest is capitalized by the well written copy and the sale is quickly made. Probably it could have sold on this sketch and the title, but there are three good punch paragraphs to back it up, and if there was not a large sale it was because there was no money in town. The larger space probably was taken to use the second cut, but it does not sell as well because it lacks the appeal this cut makes. It is one of the few examples in which a cut attractor really possesses a sales value of its own and does more than merely bring the eye to the copy.

—P. T. A.—

Dick Has Changed But Still Sells

It takes the lettering to tell that the person in the drawing for the display of the Allen Theatre, Cleveland, is Barthelmess. It does not look much like him and this looks as though he had a deformed neck, but the cut probably gets attention and helps sell the names. We regret to note the revival of the

A First National Release

POOR DRAWING

scratched lettering. There was a drop in this for a time, but it seems to have been revived for Fury, and we do not like it any better than we did last time. Wriggly lines across a space do not suggest fury or anything else, and the white in the black detracts from the value of the letter. In an advertisement a solid black is the only thing to use—unless you are using all white letters. To streak lines across is to cut down the sales value and reduce the benefit of the investment. The half tone does not look much better than the wry necked line drawing. The Allen was rather unfortunate in a choice of illustrative matter, but probably it does not detract greatly from the sales value of the names. You cannot spoil that combination.

—P. T. A.—

"To Have and To Hold"
Capitol
From the Novel by MARY JOHNSTON
with Betty Compson and Bert Lytell
De Luxe Shows: 2:30, 7:05, 9:15 p.m.
ONE WEEK BEGINNING TODAY
MORE gorgeous thrills, more daring adventures, more brilliant beauty than you've ever seen on the screen before. The famous story of the love that dared a hundred deaths. A romance that sweeps the seven seas for thrills. Two great stars in the best roles they've ever had.
MUSIC
Capitol Symphony Orchestra
SUNNY SOUTH—A Medley
CALVIN WINTER, Conducting
THE VARSITY FIVE
This is the production which January Photoplay Magazine accords premier honors.
A PARAMOUNT PICTURE
CAPITOL THEATRE

A Paramount Release

A PLAN BOOK CUT ATTRACTOR SIX COLUMNS WIDE WHICH SELLS

Rides on Hottentot for a Second Week

The second week display for The Hottentot at the Rivoli Theatre, Baltimore, was better than the first; possibly because the agent had seen the attraction in the meantime and could write with greater enthusiasm, for The Hottentot is one of the really funny comedies, and the more you see of it the better you like it. Using a press book cut, he achieves an advertisement that really

They're Off!! AT THE RIVOLI
FOR A SECOND WEEK
THE PICTURE THAT HAS ALL BALTIMORE TALKING
Watch 'em go!
Thos. H. Ince presents
THE HOTTENTOT
Willie Collier's big stage hit, now a panic in pictures, with
DOUGLAS MacLEAN and MADGE BELLAMY
The yells of a Mirthquake—
—when those horses hit the hurdles in a whirlwind steeplechase. Thrills with every spill! You'll be off your seat—riding all the way!
The gasps of an Earthquake—
—When Sam, who never rode a horse before, is mistaken for a famous equestrian—and his girl makes him ride a four-legged thunderbolt over five miles of ditches and sudden death.
Read What Baltimore Critics Say About "The Hottentot"
You 'll be on your feet yelling—
A laugh or a thrill every second—
BUSTER KEATON in "THE ELECTRIC HOUSE" on the same bill
RIVOLI SYMPHONY ORCHESTRA, FELICE ILLA, Conducting
LEON ZAUTTO, Soloist

A First National Release

A CONVINCING SELLER

will sell, and sell many on a second viewing. He takes a 200-line drop down the page and goes across four, but he has something to say and the expense is justified. The typographical display is as good as the copy. One of the points to be noticed is that the cut of Sam is used to hold the smaller lines down to a width that permits them to be read. If they ran across the entire four-column space they would be more difficult to follow, but the cut serves to shorten them without making them too short, and as the text refers to the character, the connection is apt and the pose increases the force of the allusion. And someone in the press department of First National has a word of praise coming on the spirited cut of the horse. It is one of the best bits of drawing to be found in recent press books. It conveys the proper idea of speed and action and in itself will help to sell tickets. It makes a wonderful attractor. That cut is going to be worth thousands of dollars to First National exhibitors through the country.

—*P. T. A.*—

Marks the Features Best for Children

In the very intelligently handled program of the Elks Theatre, Prescott, Arizona, the formal program is carried on the second page, with the underline in the last column on that page. A special notice calls attention to the fact that films aproved for children are specially indicated by three asterisks. Not many of the attractions are lacking this mark, but now and then a picture is indicated as being unsuitable for the children and the management is frank enough to tell, losing a little business, perhaps, on those nights, but more than making up for it on the patron esteem they gain. About two pages of trade advertising is carried, but the house reserves plenty of space for chat about the coming attractions and goes beyond that in some general chat about attractions in the distant future. One item, for example, tells of a minstrel company which played Phoenix the week before and was heading into Texas, to return through Prescott some weeks hence. Doubtless the attraction was already booked in, but the non-committal item carried greater interest than would a definite announcement of the coming of the attraction. It would seem that in the craze for stunt exploitation too many managers are overloking the week to week value of an intimate house organ. Well handled, the house program is still the most profitable form of exploitation. But it must be well done, and it must be something more than a mere recital of the titles of the coming films. It must tell about the house and its plans and comforts, and arouse interest in pictures generally.

—*P. T. A.*—

Makes Miss Pickford Act as Sandwich Man

This looks like some of Ralph Ruffner's dirty work. Evidently he had to use a column cut of Miss Pickford for Tess and wanted a double, so he sawed the cut and set in a type panel, obtaining an odd effect

A whole year to produce
MARY PICKFORD
IN A NEW PRODUCTION OF HER GREATEST SUCCESS
"TESS OF THE STORM COUNTRY"
Mary is more beautiful than ever—with the sunny curls and tawdry tatters, roguish smile, quaint impudence, of the inimitable Tess. An entirely new picture—as new as it is beautiful—so gripping that it hurts—so superb that it awes. The crowning achievement of Mary's career. Next week at the
CAPITOL

A United Artists Release

THE SANDWICH MAN IDEA

instead of a very perfunctory result. Up in Vancouver, where Ruff holds forth at the Capitol, it is not always possible to get what you want when you want it, and Ruff often has to make bricks without straw and sometimes with darned little mud. He does not lie down on the job just on this account and sometimes he achieves results that are better than he would probably gain with all the press book material at his command. This is only 95 lines by two, but he gets as much value as he could out of most three column spaces, and he puts the money saved into the bank account. He did much the same thing, in a different way with Elsie Ferguson in Outcast. Here he had a one column portrait to work into a two column space, and he did it with a double panel effect that is odd and artistic in a way, and puts over the idea in better fashion than would the unframed

A Paramount Release

ANOTHER PANEL EFFECT

cut. These are both follow advertisements where large spaces are not required, and to get what he wants in small space he had to play up the single columns. For that matter it will probably be found that sometimes a two or three column cut can be chopped to get some one feature to work with similar treatment. The man who thinks he cannot get out an advertisement unless he is given precisely what he wants can get some idea from these two displays. They are helpful in the extreme.

—*P. T. A.*—

Novelty Ads From Philadelphia Hit

Once upon a time the Rialto Printing Company, Philadelphia, used to keep shooting novelties in, but the first batch in something like a year turned up the other day.

One is a member card in a Jackie Coogan Club, membership in which entitles the holder to half rate on a special matinee of Oliver Twist. It is in effect a half rate ticket, since there is no further extension of the privilege.

Rather better is a white envelope, printed in red with large type asking: "Would you like to live to be 150 years old?" The stuffer relates to A Blind Bargain, warning the reader to enter into no unknown bargains until the Goldwyn release has been viewed.

Two pieces are for The Stranger's Banquet, the menu, as written by the home office, on one side and the girl in the cocktail glass on the other, this side being in two colors. The second piece has a triangular card in the upper left hand corner reading "An invitation from a stranger." Inside you are invited to The Stranger's Banquet at whatever house uses the idea.

This helps the local exhibitor in that he can get the idea ready made instead of having to labor to explain to a non-show printer how the work should be done. The invitation is the best idea of the series. Now perhaps Lew will send along some more.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures and the avoiding of bad ones. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

American Releasing

BLUE BEARD, JR. (5,000 feet). Star, Mary Anderson. A neat comedy-drama. Cast well selected. Will go over good almost anywhere. Used six, three, one, slide, lobby. Fair attendance. Big city; draw all classes. Get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HIDDEN WOMAN. (4,626 feet). Star cast. Fair story; an ordinary program picture. Used six, threes, ones, slide, photos. Good attendance. Big city; draw all classes. Get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

QUEEN OF THE MOULIN ROUGE. (5,000 feet). Star, Martha Mansfield. Very poor picture for me. One of my best patrons complained it was "off color," and so it was. This type of picture, put on in the way it was, certainly offers the would-be censors a chance to holler. Ordinary exploitation. Poor attendance; glad of it, owing to the off-color picture. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SISTERS. (6,285 feet). All star cast. A special production. Many favorable comments passed on this one. Wonderful cast. I'd say you can't go wrong on it. Used six, threes, photo, slide, lobby. Attendance poor on account of intensely cold weather. Big city; pull all classes. Always charge ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Associated Exhibitors

WHEN HUSBANDS DECEIVE. (5,708 feet). Star, Leah Baird. Bought right, and it drew well in face of bad weather. Pleased about eighty-five per cent. Used threes, ones, photos, slide, mailing card. In small town, drawing from every class; had fair attendance. E. F. Keith, Strand Theatre, Granbury, Texas.

F. B. O.

HOUND OF THE BASKERVILLES. (5,000 feet). Featured cast; a Sherlock Holmes story. A picture that, if you set it properly to music and give them lots of the mysterious stuff throughout, will please fairly well. That sounds funny: I looked it over at the matinee and my orchestra did not quite get in the spirit, but at night you'd have thought it was another film. It's a good enough picture, but there's so little action; whereas patrons look for it after seeing "Sherlock Holmes" with Jack Barrymore and "Face in the Fog" with Lionel Barrymore. The cast is good with the exception of the feminine lead, and she is pitiful in looks, and her "acting" very amateurish. Usual advertising to health seekers and tourists. Fair attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHEN LOVE COMES. (4,800 feet). Star, Helen Jerome Eddy. Good, clean picture. Photography above average for F. B. O. Paid too much money for same; a short program. Used two papers, ones, three, photos, slide, with poor attendance. Town of 2,400; draw family trade. Admission 10-25. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

First National

CROSS ROADS OF NEW YORK. (6,292 feet). All star. Very poor picture with "Robt. Burns" cigar ad running through the picture as I see it. Paid too much for picture. Very bad. I'd stay off it. Good advertising pulled poor attendance. City of 35,000; draw family trade. Admission 25-50-60. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

DOMESTIC RELATIONS. (4,192 feet). Star, Katherine MacDonald. A pleasing program picture. Will please all classes. Usual advertising to small town class. Attendance very poor; no fault of picture; snow storm. David Chait, Palace Theatre, Flemington, New Jersey.

EVEN AS EVE. . (6,000 feet). Star, Grace Darling. Drew a good attendance. Played well and enjoyed by everyone. Used a three, two ones, cards, paper. Good attendance. Town of 2,000; draw from residential class. Admission 10-25. W. F. Piland, Victory Theatre, Cairo, Georgia.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. Wonderful production in every way. However, it is not a small town picture. Rental entirely too high to come out even. Used every advertising slant known. Had excellent attendance. Small town, 1,500; draw usual classes. Admission 10-25. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

FOOLS FIRST. (5,773 feet). Stars, Richard Dix, Claire Windsor; a Marshall Neilan production. A very good picture, but—why don't producers turn out pictures more suitable for family entertainment? Regeneration theme good, but no entertainment value, consequently no business. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. Best melodrama since "Go and Get It." Didn't pull much, but pleased those who did come a hundred per cent. Fair attendance. Town of 4,000; draw family trade. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

KINDRED OF THE DUST. (8,500 feet). Star, Miriam Cooper. A good picture. Ran with the "New Leather Pushers" and do not know whether the feature or the "Leather Pushers" brought the business; but we had the business! Used billboards, window cards, newspaper. Good attendance. Town of 9,237; draw general class. Admission 10-20-30. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

LORNA DOONE. (6,083 feet). Star, Madge Bellamy. We played this picture during First National Week and in that way got away with it. I can't laud it much. Beautiful settings and scenery; pleased about seventy-five per cent of our patrons. Used cutouts of Madge Bellamy in lobby. Attendance above average. Town of 5,000; draw the home class. Admission 10-28, includes war tax. C. L. Laws, T. & D. Theatre, Watsonville, California.

LOVE'S PENALTY. (4,685 feet). Star, Hope Hampton. This is an old one but a good one, just the same. Pictures like this are a credit to any theatre to show. It will keep your patrons coming. Usual advertising gave fair attendance. Town of 1,000; draw all classes. Admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

LOVE EXPERT. Star, Constance Talmadge. Sent as a substitute for "Dangerous Business" and gave entire satisfaction, although it is so old that several had seen it before and we didn't get any reduction in price on account of age either. Eidently a great number of the male patrons found many things to laugh at. Ordinary advertising, with poor attendance (blizzard). Draw rural and from town of over two hundred. Regular admission 20-30, specials 22-39. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

NOT GUILTY. (6,923 feet). Star, Sylvia Bremer. It is a pleasure to show a picture such as this. This can be classed as a "production" and shows extreme care in the making. The better class of our patronage gave many favorable comments. However, if you book it, advertise it well and push it, for it has no great drawing power. Attendance fair. Draw rural and town of 500. Admission for this one 20-30. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

OLD SWIMMIN' HOLE. (5,000 feet). Star, Charles Ray. Badly disfigured, but still in the ring. Nothing but kicks on this. Film chopped all to pieces. Why—oh—why do they try to put off this stuff on us country lads? Regular advertising. Attendance of house employes and a "few" friends—glad they stayed at home! Draw regular small town class. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

OLIVER TWIST. (7,600 feet). Star, Jackie Coogan. Why talk about this one? You all know the star and what he can do; you know the story. Story and star made for each other. I would advise any manager to stick to his regular price and not boost. You will find many who will ask who "Mr. Dickens" was. It is Dickens' poorest story. Used radio stunt, newspapers and window cards. Had big attendance at advance. City of 17,000; draw family trade. Matinee admission 10-17, evening 17-28 regularly. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

OLIVER TWIST. (5,000 feet). Star, Jackie Coogan. Fine business. Jackie is a real box office attraction. Used window cards, billboards, newspaper. Attendance good. Town of 9,237, draw general class. Admission 10-20-30. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

OMAR, THE TENT MAKER. (8,000 feet). Star, Guy Bates Post. Excellent picture;

good photography, and well acted. A real drawing card and box office coin getter. Crowded houses; general draw. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

ONE CLEAR CALL. (7,450 feet). Special cast. A good picture. Fine acting by Walthall, Milton Sills, Irene Rich. We played it while the newspapers were full of K. K. K. stuff and the Ku Klux end of the picture drew them in fine. Used extra advertising, street stunt. Great attendance. Large city, draw high class people. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

PENROD. (8,037 feet). Star, Wesley Barry. Very good and well liked by the kids. A real kid picture from beginning to end. Ran it four days. It was well advertised. Attendance was good. City of 12,000; draw mixed class. Admission 10-20-30. C. G. Couch, Grand Theatre, Carnegie, Pennsylvania.

POLLY OF THE FOLLIES. (6,137 feet). Star, Constance Talmadge. Fair; time for Constance to make a picture. Used regular advertising to get fair attendance. Town of 1,500, usual small town draw. Admission 10-25. S. G. Hirsh, Princess Theatre, Mapleton, Iowa. (Had a fire Feb. 21—not much damage, but accounts for delay in reporting).

PRIMITIVE LOVER. (6,172 feet). Star, Constance Talmadge. A nice little picture. My people like Connie in this one. Attendance good. Town of about 2,000, regular small town draw, including surroundings. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

R. S. V. P. (6,000 feet). Day by day, in every way, Charles Ray is getting punker and punker. Used regular advertising for fair attendance. Town of 1,500, usual small town draw. Admission 10-25. S. G. Hirsh, Princess Theatre, Mapleton, Iowa.

SILENT CALL. (6,784 feet). Featuring dog, Strongheart. Splendid production. Pleased a hundred per cent. Strongheart does wonderful acting in this picture. Book it and you'll clean up. Exploited with everything possible and had exellent attendance. Town of 2,150; draw better class. Robert Karsch, Monarch Theatre, Farmington, Missouri.

SILENT CALL. (6,784 feet). Starring dog "Strongheart." This is a wonderful dog, in a wonderful picture. Used paper, slide, one, 11x14, to draw mixed class with good attendance. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

SILENT CALL. (6,784 feet). Starring dog "Strongheart." Not as good as "Kazan," which it somewhat resembled; cost a lot more, too. We shall have to buy cheaper pictures or quit the business. Poor attendance. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

SILENT CALL. (6,784 feet). Starring dog "Strongheart." Splendid picture. All comments favorable. Weather bad, but business holding up to "good." Used extra newspaper ads. Town of 1.474. Admission 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

SMILIN' THROUGH. (8,000 feet). Star, Norma Talmadge. Good picture for intelligent audiences. But for lower classes it may not appeal. Used lobby, heralds, window cards, newspaper. Attendance fair. Draw retired farmers and small town class. Admission 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

SONNY. (6,900 feet). Star, Richard Barthelmess. Sonny is the "dead image" of another man, and takes up the other person's position in life. This is an impossible, overworked theme—but!—it is a fine picture, well acted, very entertaining and comparable to "Tol'able David" in the opinion of many among my patrons. Play up as a successor to 'Tol'able David." Good attendance. Draw typical small town class; population 3,000. Admission 15-20. A. La Valla, Community Theatre, Bethel, Connecticut.

Between Ourselves

A get-together place where we can talk things over

Getting the most out of these reports is the thing we all want.

E. W. Collins, whose three theatres in Jonesboro, Arkansas, have helped with many reports, sends a good talk on the best way to use reports.

It's so good that he gets the floor. Read what he says. Think it over. Try it yourself.

VAN.

STARDUST. (5,600 feet). Star, Hope Hampton. A wonderful production. Will please any audience. Attendance good. Small town, drawing general class. Ten cents admission. Dr. J. E. Cuibord, National Theatre, Grand Mere, Quebec, Canada.

TEN DOLLAR RAISE. (5,726 feet). William V. Mong in featured cast. A good picture. Considerable comedy. Regular advertising pulled fair attendance. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

THOUSAND TO ONE. (6,055 feet). Star, Hobart Bosworth. Another old picture worth about $2.00 to me. Then, you will be razzed for running old, cheap stuff. This was our third picture on a First National Week. After seeing it we arranged to get the balance of the week's program from other exchanges. People expected to see something unusual during this week—and—they did! Very unusual! Attendance poor. Draw small town type. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. I had a hard time getting this picture. Advertised it twice and had a buy-out the first time; but when I did get it, it did the business. Buy it and boost it. Title and star are advertising slants. Attendance good. Small town of 2,300. Matinee admission 10-15, night 15-20. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

TWIN BEDS. (5,000 feet). Star, Carter DeHaven. A good comedy drama from start to finish. It does people good to laugh once in a while and this will surely make them do it. Town of a thousand, draw all classes. Admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

WEDDING BELLS. Star, Constance Talmade. A good comedy drama that pulled capacity business and pleased. Constance is a sure bet here. Regular advertising gave good attendance. Town of 2,000; draw general types. Admission 10-25. J. C. Rowton, Orpheum Theatre, Quinton, Oklahoma.

WOMAN CONQUERS. (5,102 feet). Star, Katherine MacDonald. Good picture; the best of this star's that I have run. Good cast incdluding Bryant Washburn and Mitchell Lewis. Used ones, newspaper, slide, photos. Fair attendance. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

WOMAN IN HIS HOUSE. Star, Mildred Harris. Very good. A one hundred per cent entertainment. It should be pleasing to any audience. Used regular advertising, had good attendance. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

WONDERFUL THING. (6,880 feet). Star, Norma Talmadge. A very good picture, but a little bit long. Norma's acting in this one is excellent. Good attendance. Town of 2,000; draw town and country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

Fox

BELLS OF SAN JUAN. (4,587 feet). Star, Chas. "Buck" Jones. Very good Jones picture. He usually goes good with me. Used programs and newspaper and had good attendance. City of 12,000; draw all class. Admission changes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Just the ordinary Tom Mix picture. Nothing to brag about. Usual advertising and general patronage in big city. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

DO AND DARE. (4,744 feet). Star, Tom Mix. Different from other Mix pictures. It will get many laughs. It is full of thrills, and a money maker. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

MONEY TO BURN. (4,580 feet). Star, William Russell. A number of patrons imagined they had seen the picture before. To a certain extent they were right; they hadn't seen "Money to Burn," but the story was such ancient screen material that they had seen at least 365 varieties of it before. So quite a few thought I was putting one over. Usual advertising brought fair attendance. Large city, draw medium and working classes. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MONTE CRISTO. (9,828 feet). John Gilbert in star cast. A gem of photographic art. Everything perfect, but not much drawing power for small town. Used heavy exploitation to pull fair attendance. Town of 7,000, draw general class. Admission 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

NERO. (11,500 feet). Star cast. A wonderful picture of its kind, but the public here do not like such. The picture is too long and monotonous. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

NIGHT HORSEMAN. (4,970 feet). Star, Tom Mix. The boys that like the Western pictures sure made a fuss over this one. They all liked it. This is our first Tom Mix picture, but we feel sure we will run them all after seeing this. Used ones and lobby. Bad weather, fair attendance. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

QUEEN OF SHEBA. (8,279 feet). Special cast, with Betty Blythe. Good picture only it is too long and tiresome. Regular advertising brought fair attendance. Town of 1,800, draw mixed class. Admission twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

QUEEN OF SHEBA. (8,279 feet). Special cast, with Betty Blythe. One of the most spectacular pictures I have ever shown, pleased everybody. The settings are magnificent, the acting is unsurpassed. The picture has a real plot to it and holds the interest from the first foot to the last. You can't go wrong on this one, boys, as it is all that Fox claims it to be. Print couldn't have been better; not a single misframe. Used twenty-fours, sixes, threes, ones, slide, heralds. Fair attendance. Town of about a thousand, draw general class. Regular admission 10-20, Special 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

ROUGH DIAMOND. (4,458 feet). Star, Tom Mix. A good program picture; one your people will like if they like the star. Plenty of action that's different. Used ones, six, 11x14, slide. Fair attendance. Town of 1,100, draw general class. Admission 10-20. T. J. Hickes, Liberty Theatre, Sunbury, Pennsylvania.

ROUGH SHOD. (4,085 feet). Star, Chas. "Buck" Jones. Not up to Jones' standard, neither in my judgment nor in that of my regular critics. The cast is well selected, but the story is overdrawn in many scenes. Used extra advertising. Excellent attendance. Town of 282, pull small town and country classes. Admission 10-15-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

SILVER WINGS. (8,275 feet). Star, Mary Carr. Bought this for a Super-special before seeing any reports. The only thing Super about it is the footage. Used heralds, newspaper and lobby. Poor attendance. Town of 2,000, draw general class. Admission 10-25. J. C. Rowton, Orpheum Theatre, Quinton, Oklahoma.

SILVER WINGS. (8,275 feet). Star, Mary Carr. Class this along with "Over the Hill," which was very good. Title draws for me. Had large attendance. Town of 3,500, draw mixed class. W. H. Moore, Nusho Theatre, Anadara, Oklahoma.

SKY HIGH. (4,546 feet). Star, Tom Mix. A good Tom Mix picture. No kicks on this one. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

STAGE ROMANCE. (6,416 feet). Star, William Farnum. Poor Farnum picture for me. Bill seems out of place in other than Westerns. Attendance was below normal. Town of 1,600, draw high class folks. Admission 10-25 to 50. L. M. Zug, Rialto Theatre, Jerome, Idaho.

TRAILIN'. (4,355 feet). Star, Tom Mix. This is a real picture; better than the average, full of pep and action. In fine shape. Fine scenery and lots of good stuff. Boost this one. We have played a number of Mix and Fox service, and have lost on all of Tom Mix stuff, they ask too much money for me. Will be glad when I play the last one. We get other service that don't cost us half as much that gets us as much money, but can't say anything against the service—it's O. K. If you can buy this right it's worth while trying. William Thacher, Royal Theatre, Salina, Kansas.

TRAILIN'. (4,355 feet). Star, Tom Mix. A wonderful Western, one that will please a hundred per cent. Played this one on Saturday night and turned them away. Any audience that likes Mix or Westerns will surely like this one. Used ones, photos, slides. Good attendance. Draw from church community. Admission 10-20. P. J. Delgrande, Parkland Theatre, Louisville, Kentucky.

WHILE JUSTICE WAITS. (4,752 feet). Star, Dustin Farnum. This is a good picture for those who enjoy its kind, but it did not take very well with my patrons. Attendance was normal. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

WITHOUT COMPROMISE. (5,173 feet). Star, William Farnum. Better than "Moonshine Valley." Pleased a typical Farnum crowd. Quite a good deal of action in this one. settings good, but big Bill will have to give us something better than this one if he ever gets back where he was a couple of years ago. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

WITHOUT FEAR. (4,406 feet). Star, Pearl White. Fair White picture, went over better than previous Whites. Used programs and newspaper. Attendance good. City of 12,000, draw all classes. Admission changes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

How to Use Reports

Says E. W. Collins, Grand, Liberty, Empire, Jonesboro, Arkansas:

"I have discovered a way of getting more value out of Straight From the Shoulder reports and I want to pass the idea along to my fellow exhibitors.

"Many exhibitors complain because the reports are conflicting. That is easily explained: What is meat to one man may be poison to another. Different men react differently toward any picture.

"I have, therefore, by a careful comparison of reports from regular contributors, weeded out those exhibitors whose opinions on pictures both of us have already played have agreed with mine or my public's. I then depend upon the judgment of those exhibitors in regard to pictures I have yet to play.

"As an instance: Dave Seymour, of Saranac Lake, almost always agrees with my opinion of a picture. By this I deduce that he has much the same type of audience to please as we have here, although his is a health resort, while our town in a farming and manufacturing center.

"By experience I have come to know that when a picture goes over strong for Mr. Seymour, it is almost sure to do the same for us.

"Somewhere in these pages is an exhibitor—or there are exhibitors—whose ideas will coincide with those of another exhibitor; by marking your men and following their lead, the reports will have a far greater value. Trusting that this idea may be of some slight service to other exhibitors and that the department may some day find all of the space in Moving Picture World do which it is entitled, I am, Sincerely, E. W. Collins."

That's straight from the shoulder help for you! Mr. Collins not only reports helpfully; he uses the space that is always open for such things to tell exhibitors his ideas. Talk it over here—any time!

YOSEMITE TRAIL. (4,735 feet). Star, Dustin Farnum. Some beautiful scenery in this and the picture will get by if they like D. Farnum. Quite a lot of action. Town of 7,125, draw from miners and railroad men. Admission 10-20-30. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Goldwyn

BRANDING IRON. (5,000 feet). Reginald Barker production, with Barbara Castleton. Good picture and pleased a very good business. Used threes, ones, photos, slides, mailing list. Good attendance. Small town drawing general type. E. F. Keith, Strand Theatre, Granbury, Texas.

HUNGRY HEARTS. (6,540 feet). Stars, Bryant Washburn, Rosa Rosanova. A corking good picture of the struggles of a poor, indigent family in America. Well liked here. Played it on a Saturday night and it turned out to be an ideal picture for here on that night. Usual advertising and good Saturday evening attendance. Health seekers and tourists attend. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NIGHT ROSE. (6,000 feet). Star, Lon Chaney. Very good melodrama which ought to satisfy all classes of people. Used regular advertising for fair attendance. Town of 2,400, draw family trade. Admission 10-25. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

REMEMBRANCE. (5,650 feet). Star cast. Rupert Hughes understood the "mother," hence "The Old Nest" was a knockout. But he didn't grasp the "father," the harassed business man. Here's a miss. But watch out—he will give another S. R. O. puller. Usual advertising brought medium attendance. Large city, draw medium and working classes. Admission 10-20. Al C. Werner, Royal Theatre, Reading Pennsylvania.

SIN FLOOD. (6,500 feet). Helene Chadwick and star cast. The picture pleased here a hundred per cent. One of the best pictures heretofore played at this theatre. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

WATCH YOUR STEP. (4,713 feet). Star, Cullen Landis. It would be hard to make one better than this one. No padding in five reels and every one good. Pleased my patrons a hundred per cent. Draw all classes in small town. Had fair attendance. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WATCH YOUR STEP. (4,713 feet). Star, Cullen Landis. Fine. Everybody pleased. Star a favorite in this city. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

Hodkinson

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. A very good picture. Story very popular among the school children. Had a big opening and did a good business the rest of the week. Used newspaper and special lobby display. Attendance good. Large city, 320,000. Downtown draw. Admission 25-40. Jas. D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

JOURNEY'S END. (7,500 feet). Star, Mabel Ballin. The picture without a subtitle. We waited a long time to play it and we're glad we did. Pleased about fifty per cent, the other fifty said it was "rotten," though it was not. Beautifully done and very artistic, but over their heads. Advertising slants are, absence of titles, and the cast. Attendance poor. City of 14,000; draw all classes. Admission 10-25. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Stars include Billie Dove and Lon Chaney. Something the matter with anyone who will call any picture a name like this. That title would kill anything. Picture too rough. One rough house

fight after another. Metro needs a few titles for pictures; just as easy to buy a picture with a title that helps get them in. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. A very lavishly produced picture, but didn't seem to draw as it should have. It pleased 100 per cent, but many remarked that it was not as good as "Fascination." It will go over if you can get them in. Used street stunt, photos, heralds, newspaper, to pull rather poor attendance. Town of 4,200, draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

CONQUERING POWER. (5,500 feet). I would class it as "fair," but my patrons classed it "rotten." Small town draw, with poor attendance. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

JUNE MADNESS. (5,600 feet). Star, Viola Dana. A nice program picture that pleased here. Good cabaret scenes, and it's got a lot of pep. You can't go wrong on this. You can't dissect it, but there's plenty of merit in it and it will entertain. Advertised usual way to get fairly good attendance of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor, who originated role in stage play. Nothing but favorable comments from the patrons. They went out of their way to tell us that they liked "Peg" and would like for a return real soon. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

PRISONER OF ZENDA. (10,467 feet). Star cast, with Alice Terry. One of the season's best, except just a little bit too old for us. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. We had this booked three days after Wallie died. Went over fine first night, to a dismal flop second night. Some one tell us why—we don't know, unless it might be that our people don't want to see his pictures since poor old Wallie passed away. Two day attendance was averaged up. Town of 2,700, draw general, railroad, farmer classes. Admission 10-25 and 10-35. S. H. Blair, Majestic Theatre, Belleville, Kansas.

AFFAIRS OF ANATOL. (8,806 feet). Star cast, Cecil DeMille prod. One among the best pictures we have played for a long time. Used lobby and daily paper, had fair attendance. A. R. Workman, Colliseum Theatre, Marseilles, Illinois.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. Here it is, boys. Book it, boost it and you won't be disappointed. Meighan always gets them in for me. Pleased a hundred per cent. This is the type that the public appreciates. Used ones, photos, slides. Attendance fair. Draw from church community. Admission 10-30. P. J. Del Grande, Jr., Parkland Theatre, Louisville, Kentucky.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. Play it and please everybody. Usual advertising gave good attendance. Small town draw of retired farmers. Admission 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. To my mind this is the best picture Meighan ever made outside of "Manslaughter." The story is wholesome and the work of the star and support is of the highest order. Usual advertising yielded excellent attendance. City of 44,000, draw mixed class. Admission 10-17-20-25. Walter C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

BACK PAY. Stars, Seena Owen, Matt Moore. Very good picture. The stars were very good in this one and people went away satisfied. Used ones, threes, sixes, photos, local paper. Very good attendance. Tom Marksby, Opera House, Blenheim, Ontario, Canada.

BEAUTY SHOP. (6,536 feet). Star cast. For me, not worth a dime. Boys, if you are booked for this one, pay for it and let them keep it. Usual advertising gave poor attendance of neighborhood patronage. J. A. Wmoey, Star Theatre, Bar Harbor, Maine.

BELOW THE SURFACE. (5,987 feet). All star cast. Very good story and plot. Good scenery and photography. Used heralds, photos and ones. Good attendance. Harry Waffle, Lyric Theatre, McIntosh, South Dakota.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. Great in every respect. Pleased audiences and it sure boosted my box office. Weather was very bad, but played to capacity houses. Be sure and get it. Used lithos, banners, heralds, newspaper. Draw middle class in town of 4,000. Wm. L. Boulware, Forum Theatre, Hillsboro, Ohio.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. Star popular here, and it is a picture you need not be afraid to boost and raise your price, although we did not. They will tell you about it when they come out—how well they like it, and it does not look to me as though this star is getting a square deal. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

BORDERLAND. (5,405 feet). Star, Agnes Ayres. Can't see where there is an excuse for exchanges to set this picture loose. It gave no satisfaction. Used regular advertising. Attendance not good. Town of 1,200; town and country classes. Admission 10-25. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

BORDERLAND. (5,405 feet). Star, Agnes Ayres. The star does wonderful work in this picture. A better program picture is not made. If you are running Paramount pictures don't pass this one up. Should say it will stand all the advertising you can give it. Used regular advertising, had good attendance. Town of 800 whites, 1,200 darkies. Draw all types. Admission 10-20. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

BOUGHT AND PAID FOR. (5,601 feet). Stars, Agnes Ayres, Jack Holt. Well produced and pleased the few that came. Not a type to recommend these days. Fair attendance. Town of 4,000, draw family type. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

BURNING SANDS. (6,909 feet). Stars, Milton Sills, Wanda Hawley. Pleased all our patrons, but, as usual, the rental was too high; did not make any profit. Usual advertising gave fair attendance. Town of 7,500, draw from better class. Admission 10-17-28-35. K. H. Sink, Wayne, Theatre, Greenville, Ohio.

A Late One

VOICE FROM THE MINARET. (First Natl.) Star, Norma Talmadge. The picture pleased full houses for entire week. One of Norma's best for some time. It is a real picture and you won't be afraid to face your patrons when they come out. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

CALL OF THE NORTH. (4,823 feet). Star, Jack Holt. The best Northwest we have had for a long time. Jack is a favorite here. Used posters, ones, slide, 11x14s. Attendance fair of mixed class. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

CLARENCE. (6,146 feet). Star, Wallace Reid. Entertaining comedy-drama, with a star cast, including Agnes Ayres, Kathlyn Williams, May MacAvoy. Much better than Reid's "Thirty Days" or "Ghost Breaker." Charles H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

COWBOY AND THE LADY. (4,918 feet). Star, Mary Miles Minter. A very good picture for me. Everybody liked it. First picture I've seen with Tom Moore. Tom and Mary well liked here. Used posters. J. M. Vidinha, New Mill Theatre, Eleele, Hawaii.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. Just fair, to say the least. Miss Dalton's good acting puts it over. Pleased sixty per cent. Good attendance. Small town, general draw. Admission fifteen cents. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

DAUGHTER OF LUXURY. (4,538 feet). Star, Agnes Ayres. Pleased the public very well. Not an exceptional story in any way, but the patrons took it as a very pleasing entertainment. Used good advertising, for poor attendance. Town of 7,100; draw better class. K. H. Sink, Wayne Theatre, Greenville, Ohio.

DEVIL'S PAWN. (4,718 feet). Star, Pola Negri. This is about like all the others she makes. Don't see anything extra about the production. Guess she will make better pictures when she gets her Charlie. Regular advertising brought good returns. Town of 2,000; draw all, black and white. Admission 10-20. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

DICTATOR. (5,221 feet). Star, Wallace Reid. Good. Walter Long also is fine. Will please any audience. Usual advertising drew good attendance. Town of 3,700, draw general small town class. Admission 10-20. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

EBB TIDE. (7,336 feet). Star, James Kirkwood. A picture which should merit a good attendance, but the title does not lend itself properly to putting it over in a big way. All the situations were handled in an efficient manner. Attendance was poor, as are advertising slants. Town of 7,100, draw better class. K. H. Sink, Wayne Theatre, Greenville, Ohio.

EXPERIENCE. (7,000 feet). Featured cast. This will please most any kind of a crowd. Advertised in daily paper and with lobby. Attendance poor; weather cold. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

EXPERIENCE. (7,000 feet). Featured cast. A mighty good picture; different from most of them at least.. Used one sheet, slide, 11x14. Good attendance. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

EYES OF THE MUMMY. (3,805 feet). Star, Pola Negri. Pola may be good in Poland, but in West Texas she is a fluke for us. Used extra billboard and newspaper with poor results. Town of 6,500; draw all types. Admission 10-25. William H. Mayhew, Broadway Theatre, Cisco, Texas.

FACE IN THE FOG. (5,561 feet). Star, Lionel Barrymore. Holds interest very well. Several good fights. Drew well considering

the weather. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

FACE IN THE FOG. (5,561 feet). Star, Lionel Barrymore. Played this on a Saturday night and my patrons "ate it up." It's a corking good audience picture and would advise playing it. Usual advertising to health seekers and tourists. Good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FOOL'S PARADISE. (8,000 feet). Star, Dorothy Dalton. A 100 per cent entertainment. Nine reels of excellent work. Star fine, and Conrad Nagel and Kosloff do wonderfully well in support. Ran against stiff local opposition and made a profit. Used slide, heralds, billboards. Very good attendance. Town of 800; draw town and country patrons. Admission varies. Guy C. Sawyer, Town Hall, Chester, Vermont.

GET - RICH - QUICK WALLINGFORD. (7,381 feet). A dandy. One that will please all. Better than most Specials. Business was only fair, but think that the public got it confused with "Son of Wallingford," as I ran that some time ago. If you have run the "Son of Wallingford" be sure to tell them that the "Get Rich Quick" is not a repeat show as the titles are confusing. Used lobby and six sheet, drawing all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

GILDED LILY. (6,060 feet). Star, Mae Murray. A good one in which Mae Murray shows her talent and the dance scenes are excellent. A picture that will please and it has a good story that is not improbable. I draw the better class. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

THE GOLEM. (6,000 feet). Star cast. I heard a lot of bad criticisms on this one and the company sold it reasonably. To my agreeable surprise it was a decided relief from the pile of social plays, sex stories love rot, Wild West impossibilities, etc. For me it was good. Attendance good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

HALF AN HOUR. (5,000 feet). Star, Dorothy Dalton. Just fair, nothing extra. Pleased about sixty per cent. Used lobby stills, newspaper, handbills and slide for average attendance in small town. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

HEART SPECIALIST. (4,768 feet). Star, Mary Miles Minter. I don't know where they get this kind of stuff, but don't think anything of this one. Used newspaper, programs. Attendance poor. City of 12,000, general draw. Admission changes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

HELD BY THE ENEMY. (5,526 feet). Star cast. Picture good enough for the kind it is. My people did not think much of it. Should be bought right. Advertised with one, three, six, heralds, 11x14s. Fair attendance. Town of 1,100; draw family and steel worker class. Admission 10-20, on specials 20-40. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

HELL DIGGERS. (4,277 feet). Star, Wallace Reid. Had the print been in good shape this one would have gone over big. Played it soon after his death and they came to see him. I was afraid that Wallie's death would hurt the picture, but my patrons turned out to see this one all right. Used lobby and six sheets; draw all classes. Good attendance. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

IF YOU BELIEVE IT, IT'S SO. (5,000 feet). Star, Thomas Meighan. A fair picture with fair drawing power. Several patrons interested in Theo. Roberts' new characterization of fake Evangelist. Chas. Ogle's work favorably commented upon. Pauline Starke looked demure enough, but didn't have much else to do. Usual advertising brought fair attendance. City of 110,000; draw medium working classes. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Here It Is! First Exhibitor to Run "Safety Last" Sends Report

Moving Picture World gives you what you want. Its friends are of the type of Mr. Stanley C. Warrick, enterprising exhibitor of the Beaux Arts, Palm Beach, Florida. He had the world's premiere on Harold Lloyd's latest and here is what he tells you:

SAFETY LAST. (Pathe) Star, Harold Lloyd. Having its premiere at the Beaux Arts today. It is receiving an enthusiastic response up to the time of writing—and bids fair to establish attendance records for the theatre. Since I am writing early to get this letter off in time for your use Wednesday, I cannot await the day's results—but the matinee was the largest in the history of the house for any March offerings—and I feel sure that had we launched this picture in February, when we have the crowds here, that it would have broken any February record. Stanley C. Warrick, Director, the Fashion Beaux Arts, Palm Beach, Florida.

IF YOU BELIEVE IT, IT'S SO. (5,000 feet). Star, Thomas Meighan. A very good picture. Meighan does fine. Book it. Used regular advertising with good results. Thomas J. Romine, Isis Theatre, Roseville, Illinois.

JUST AROUND THE CORNER. (6,173 feet). Most people will like this one. I did, and so did most of my people. Would have had great attendance but for an epidemic of influenza. Used ones, photo, slide. Fair attendance. Manufacturing town. M. V. Cousins, People's Theatre, Pineland, Texas.

LANE THAT HAD NO TURNING. (4,892 feet). Star, Agnes Ayres. A very poor picture; good acting, but nothing to it. Pleased about twenty-five per cent. One of the worst pictures that I have run of Paramount. Used newspaper and lobby cards. Poor attendance. Draw country class and town of 900. H. R. Dixon, Unique Theatre, Walton, Kentucky.

LOVE'S BOOMERANG. (5,618 feet). Star, Lionel Barrymore. A splendid picture; the kind that keeps the audience in suspense until the final reel. Many favorable comments. Used ones, photos, slides. Fair attendance. Draw from church community. Admission 10-20. P. J. Del Grande, Parkland Theatre, Louisville, Kentucky.

MAKING A MAN. (6,000 feet). Star, Jack Holt. A real good one. Not a big, massive, spectacular thing, but one that will make friends for your house. Give us more like it, it is of the kind that the people want to thank you for giving them as wholesome entertainment. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

MAKING A MAN. (6,000 feet). Star, Jack Holt. Very good picture. Pleased everybody. Picture full of pep. Very good advertising slants. Big attendance. City of 35,000, draw family class. Admission 25-50-60. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

MAN FROM HOME. (6,895 feet). With James Kirkwood. The usual program picture. Will please seventy-five per cent. Should be well advertised. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

MANSLAUGHTER. (9,061 feet). Star cast, includes Thomas Meighan, Cecil De-Mille prod. One of the best pictures this year; it will please a hundred per cent. Acting above the ordinary. Too much praise cannot be given Thomas Meighan, Miss Joy and Miss Wilson. The best they have done to date. Direction great; where the direction is good you will always have a good picture regardless of stars. Advertised with cutouts, tied up with city officials on "Manslaughter" cards, had six sheets, a thousand heralds, 500 mailing list, and played two nights in town of 2,500. Attendance good for both nights. Pictures shown here will not hold up for two nights unless above the ordinary. Advise all small towns to play it for two nights as the first night will bring them the second night. Admission 10-20, 15-30, 25-50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

MANSLAUGHTER. (9,061 feet). Star cast, includes Thomas Meighan, Cecil De-Mille prod. Wonderful production. Pleased a hundred per cent. Used extra advertising. Attendance good for this time of year, always quiet here in winter. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. A great big Special with a dandy story. One of the really great pictures, in my opinion. Town of 1,600; draw high class patronage. Admission 10-25 to 50. L. M. Zug, Rialto Theatre, Jerome, Idaho.

MAN WHO SAW TOMORROW. (6,993 feet). Star cast. Very good program picture, nothing to rave about. Lost money on it, due to paying too much for it. Usual advertising for neighborhood attendance, drew poor house. J. A. Emory, Star Theatre, Bar Harbor, Maine.

NICE PEOPLE. (6,249 feet). Star cast. including Wallace Reid. Very good production, but failed to pull on account of Reid's death, which seemed to keep the crowd from coming. Bebe Daniels' acting good. Used cutouts, twenty-fours, etc. Poor attendance. Draw all classes. Admission 10-20, 15-33, 25-50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

NICE PEOPLE. (6,244 feet). All star cast. Very good picture and pleased all. Regular advertising gave good attendance. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

OLD HOMESTEAD. (7,606 feet). Star cast includes Theo. Roberts. A splendid picture; almost as good as "Way Down East." Class it one hundred per cent. Advertising slants are the play and the star. Good attendance. City of 14,000; draw clerks, farmers, merchants. Admission 10-25. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

OUR LEADING CITIZEN. (6,634 feet). Star, Thomas Meighan. They all said it was a good show, though it pulled but a few. Town of 4,000; draw family trade. Admis-

sion 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

PRIDE OF PALOMAR. (7,494 feet). Star cast includes Marjorie Daw. Outdoor picture. No star value. Picture pleased those who saw it. Large attendance of children with it. An excellent program picture. Follows the book very closely. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

PINK GODS. (7,062 feet). Stars, Bebe Daniels, James Kirkwood. Fine picture; good acting. Did not buy this as a Special, but it's better than some of the so-called ones. Used ones, slide, photos, newspaper. Good attendance. Town of 3,700; draw general small town class. Admission 10-20. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

RESTLESS SEX. (5,431 feet). Star, Marion Davies. Nothing to it but the dance. Some dance, and that is all. Not well liked. Used one, three, stills, newspaper, handbills, slide. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

SATURDAY NIGHT. (8,443 feet). Star cast. Cecil De Mille production. An A number one picture; pleased everybody, old and young. You might raise your admission on this one and your patronage wouldn't likely kick. Don't be afraid to book any picture of Cecil B. De Mille's producing. Used lobby cards only for good attendance. Draw farm and country types in town of 400. H. R. Dixon, Glen Theatre, Glencoe, Kentucky.

SATURDAY NIGHT. (8,443 feet). Star cast, Cecil De Mille produced. Here is one you need not be afraid to boost as they will like it. Lavishly produced and a good cast. I draw the better class. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

SINGED WINGS. (7,788 feet). Star, Bebe Daniels. For me, rotten—the worst Daniels picture ever made. Sure they made an alibi for this one. Usual advertising and poor patronage. Town of 4,034, draw usual classes. Admission 10-35-50. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. The class of picture they like to see Reid in. Pulled one of the best houses we have had. Must be because they believe they will not get to see him any more. Usual advertising with above result. Town of 2,000; draw general class. Admission, except Specials, 10-15. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. A great picture; opened here great. Am very, very sorry regarding Mr. Reid's death. Regular advertising brought good attendance. City of 10,000; draw middle class. Admission twenty-five cents. Bert Jackson, for Daniel Buss, Star Theatre, Tonawanda, New York.

TO HAVE AND TO HOLD. (7,518 feet). Stars, Bert Lytell, Betty Compson. A most elaborate and interesting production. Never has Lytell been seen to better advantage. Betty Compson is wonderful. A picture that will stack up among the really great productions of the screen. A costume picture to which there is no objection, but only praise, Praise, Praise! William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

TOO MUCH SPEED. (5,000 feet). Star, Wallace Reid. Old, but drew very well. Liked by all. His racing pictures are light but entertaining. Theo. Roberts good in support. Advertising angle is that it's a typical Reid comedy-drama. Good attendance. Town of 3,000; typical small town class. Admission 15-20. A. LaValla, Community Theatre, Bethel, Connecticut.

New and Good

LITTLE CHURCH AROUND THE CORNER. (Warner Bros.) Unquestionably one of the best Independent Production ever made. Cast, settings and photography perfect. Used ten ones, four threes, five sixes, three twenty-fours. High class patronage and good attendance. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

TOP OF NEW YORK. (5,148 feet). Star, May MacAvoy. Pleased a hundred per cent. Had many good comments from patrons. Used slide and six ones. Attendance good. Admission 10-30. Town of 800; draw rural class. Frank G. Leal, Leal Theatre, Irvington, California.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. A wonderful production; wonderful rental paid; wonderful acting; but made enough to buy a carton of Camels. It's a big time picture for large cities. Had bad weather against us. Used billboards, slide, Davies cut. The attendance was not phenomenal by far. Town of 8,000; draw working classes. General admission 10-30. E. E. Bair, State Theatre, Uhrichsville, Ohio.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. Very good. Went over big. Played this on perecntage, sixty—forty. Can stand a repeat showing at lower admission. Everybody pleased. Admissions were: Top, $1.00-50-25, plus tax. Advertised with everything. Good attendance. Town of 2,500; draw all classes. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

WORLD'S APPLAUSE. (6,526 feet). Stars, Bebe Daniels, Lewis Stone. From a production standpoint the picture is "there." From a box office angle, not so good. For some cause or other the subject means nothing to the public. Poor advertising angles. Fair attendance. Town of 7,400; draw better class. Admission 10-17-22-28. K. H. Sink, Wayne Theatre, Greenville, Ohio.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. We did not hear any kicks; rather the reverse. I don't see why they have condemned this picture so much; it has a good story for Valentino. Women sure liked it and talked about it. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

Preferred Pictures

HERO. (6,800 feet). Gasnier production. Just a common picture. Pleased about sixty per cent. Too much money for me. Used lobby, newspaper, billboard. Fair attendance. Draw mixed class. Admission 10-30. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

LICHTMAN PRODUCTIONS. These are good. J. A. Emory, Star Theatre, Bar Harbor, Maine.

RICH MEN'S WIVES. (6,500 feet). All star. One of the real big ones out this year. Don't cost a lot of rental but has drawing power and pleases all who see it. You can go out for business with this. Town of 7,125, draw miners and railroad men. Admission 10-30. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

SHADOWS. (7,404 feet). Star cast includes Lon Chaney. A human picture, very well acted throughout. A well balanced and talented cast. A little "sobby" for here, but it's a picture that you can get behind. Exploit Lon Chaney's performance—it's great. Used heralds and other high grade advertising methods employed by this theatre. Fairly good attendance of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Playgoers

HILLS OF MISSING MEN. (5,074 feet). Star, J. P. McGowan. One of the best Westerners I have ever run. Small town draw. Fair attendance. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

Selznick

CHANNING OF NORTHWEST. (4,725 feet). Star, Eugene O'Brien. Some exhibitors said, "Hands off," but I say, for the money, you'll get by. In good shape. Regular advertising, with fair attendance. Draw country and small town of 282. Admission 10-15-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

HANDCUFFS OR KISSES? (6,000 feet) Star, Elaine Hammerstein. A little old and we had a dark print, but it has a very interesting story that pleased. Usual advertising pulled poor attendance; Hammerstein is no drawing card for us. Retired farmers and small town patronage. Admission 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

LOVE IS AN AWFUL THING. (6,500 feet). Star, Owen Moore. I thought it was a good comedy, but some old crabs said it was too silly. Good and poor attendance second night. Town of 3,000, draw poor class mostly. Admission 10-20. Chas. Martin, Family Theatre, Mt. Morris, New York.

REFEREE. (5,000 feet). Star, Conway Tearle. A regular he-man picture that will please all men and boys and about fifty per cent of the ladies and girls. Used posters and mailing list in small town for good attendance. . F. Pruett, Liberty Theatre, Roanoke, Alabama.

REFEREE. (5,000 feet). Star, Conway Tearle. For me, just a fair picture. Nothing extra at all. Regular advertising pulled poor attendance. Town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

REPORTED MISSING. (7,500 feet). Star, Owen Moore. Opinion was divided on this. Many thought it was great, but others said it was crude. One scene showing a knife sticking through a man's throat is not very entertaining. Advertising angle, go at it as a pure farce, plot not to be taken seriously. Attendance good. Typical small town draw without foreigners, town of 3,000. Admission, 15-20. A. LaValla, Community Theatre, Bethel, Connecticut.

SAFETY CURTAIN. (6,000 feet). Star, Norma Talmadge. Very good. O'Brien helps in cast. Story unusually good. Pleased all who came. Used regular advertising for fair attendance. Town of 282, also draw country class. Admission 10-20-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

United Artists

LOVE LIGHT. Star, Mary Pickford. Would advise anyone not to show this one as it goes back to war time, which does not fit in at this date, and film was in poor condition. I draw the better class. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

MAN WHO PLAYED GOD. (5,856 feet). Star, George Arliss. This was our first Arliss. Liked by everybody. Photography rather dark in interior sets. Advertised

with posters and slide. Draw better class, with fair attendance. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

POLLYANNA. Star, Mary Pickford. A little old. Print was not in as good condition as it might have been. Pleased our audience very highly. Many good comments about this picture. Used posters and slide with good attendance in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Beautiful and entertaining. Drew more people, and at advanced prices, than any picture we ever ran. Usual ones, threes, twenty-fours, 11x14s, etc. City of 52,000, draw to white class only. Advanced admission. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

TAILOR MADE MAN. (8,649 feet). Star, Charles Ray. Ray in a good picture that moves a little too slowly. Charles spends too much time in front of the camera snapping his fingers and showing perplexity. Cut the padding just about a full thousand feet and it would have been a wonder. As it is, the picture gets going good and slows down to get a fresh start. The audience liked it, but not enough of them came. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

TESS OF THE STORM COUNTRY. (10,000 feet). Star, Mary Pickford. A very good picture from every standpoint, and one that will make friends for your theatre. We did not make as much as we should have. Price a little too high. Every town should play it. Don't be afraid of anyone saying they have seen it before. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

Universal

CAUGHT BLUFFING. (5,000 feet). Star, Frank Mayo. Here is Mayo at his best. Attendance was good. Town of a thousand. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

FIRST DEGREE. (4,395 feet). Star, Frank Mayo. Only fair program picture, but worth the price paid for same. Usual advertising in small town gave poor attendance. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

HUMAN HEARTS. (6,350 feet). Star, House Peters. This picture was liked by everybody that saw it. This production was larger than necessary. We had to cut out some of our short subjects. Advertised with posters and slides. Good attendance. Town of 4,500, draw better class. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

THE JILT. (5,000 feet). Star, Marguerite De La Motte. Not good for me. Title misleading and action entirely too slow. Actors did their best with a rotten story, but could not make it interesting. Used regular ones and photos in manufacturing town to poor attendance. M. V. Cousins, People's Theatre, Pineland, Texas.

KENTUCKY DERBY. (5,598 feet). Star, Reginald Denny. The best horse race picture we ever had. If your patrons like this kind, book it. Used one sheets, 5,000 population. Fair attendance. P. L. Vann, Opera House, Greenville, Alabama.

ONE WONDERFUL NIGHT. (4,473 feet). Star, Herbert Rawlinson. Rather mixed up, but a fair program picture. The hero is a good drawing card for me. They all liked him. Used usual advertising for very good attendance. Town of 1,100, draw general type. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

MARRIED FLAPPER. (5,000 feet). Star, Marie Prevost. Better picture than "Conrad in Quest of His Youth," cost less than half and pleased patrons much better than former subject. Used photos, ones, threes, newspapers. Fair attendance. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

Turnaway Business

WHAT'S WRONG WITH THE WOMEN. (Equity). Opened up on a Monday and turned them away and still turned them away on the last day after a four days' run. Wonderful box office attraction. H. Dobbs, Empire Theatre, Milwaukee, Wisconsin.

Vitagraph

FORTUNE'S MASK. (4,975 feet). Star, Earle Williams. Very good. Pleased well. Used lobby and newspaper. Fair attendance. Large city, draw mixed class. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

INNER CHAMBER. (6,000 feet). Star, Alice Joyce. A nice little program picture which held attention to the end. Fair attendance. Town of about 2,000, draw from town and country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

LUCKY CARSON. (5,000 feet). Star, Earle Williams. Program picture. Story good, but did not make any money due to opposition running Fox special, who turned them away, but I did not get them. Used six, three, ones, slide, lobby. Poor attendance. Big city, draw all classes. Ten cents admission at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SINGLE TRACK. (5,000 feet). Star, Corinne Griffith. It's a nice picture. It's a combination that will please almost anyone. Advertising slant, the star. Fair attendance. Town of 2,300, regular small town draw. Matinee admission 10-15, night 15-20. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

Comedies

ASSORTED HEROES (Campbell). A good comedy with child actors. More comment about this comedy than about feature. Draw better class, with fair attendance. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

BATTLING TORCHY (Educatl.-Hines). A splendid two-reeler that has lots of new gags. It kept them laughing and will, no doubt, please any audience. The prize fight is a knockout. Get this one sure. Used ones and threes. Fair attendance. Town of 4,800, draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

BLIZZARD (Vitagraph-Aubrey). Good comedy. One of his best. Find Aubrey comedies all very good and they don't hold you up on price. City of 15,000, draw middle class. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

CENTURY COMEDIES (Universal). We have been using one a week for years and they average better than any other two-reelers on the market. The dog (Brownie) and the Baby Peggy series are great, while the Lee Morans, the Harry Sweets and the Mule series are all better than most others. City of 14,000, draw all classes. Admission 10-25. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

DOUBLE TROUBLE (Fox-Lee Kids). Here you have a reissued Lee Kids comedy in two reels that will surely please both young and old. Light but entertaining. Used slides on this and attendance good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

FAST AND FURIOUS (Fox-St. John). Al. St. John is one of the favorites in this town, as people say they like the bicycle rider the best of all of them. Town of 1,400, with two showhouses. We draw small town and country. Admission twenty-five cents. Tom Marksby, Opera House, Blenheim, Ontario, Canada.

FOX COMEDIES. Best comedies made. Can't go wrong in booking them. I draw small town mixed class. W. H. Moore, Nusho, Theatre, Anadara, Oklahoma.

GLAD RAGS (Metro-Montana). Excellent high-class comedy. As good as, if not better than, "A Ladies' Man" or "Punctured Prince." We understand that there will be eight Montana comedies made this year, of which three have been released. Grab them and play with a weak feature—and Bull will do the rest. Advertised above the feature! Excellent attendance. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

HICKORY-HICK (Educatl.-Vernon). This Christie is also very good. Big city, draw all classes, get ten cents always. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HICKORY-HICK (Educatl.-Vernon). A Christie. Good, clean comedy. Had good attendance day I ran this. Town of 350, draw country class. Admission 10-22. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

LARRY SEMON COMEDIES (Vitagraph). Use one of these comedies every Friday and have not used a bad one yet. Vitagraph has a lot of exploitation on these subjects; be sure to use it. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

OUT OF PLACE (Fox-St. John). The best two-reel comedy we have had in an extra long time. Plenty of pep to this one. Advertised with ones and threes, had fair attendance that day. Town of 4,200, draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

PAIR OF ACES (Fox-Lee Kids). Another comedy with these famous children which registered a hundred per cent. Where these children are known they will draw, and if they are not known, let the people know about them and they will draw. Used photos, slide, ones, threes. Had good attendance. Town of 4,200, draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SAILOR MADE MAN (Assoc. Exhib.-Lloyd). If you have not played this one, would advise every exhibitor to do so. It will bring down the house and they will tell you about it and ask you to get more like it. It is a sure bet. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

Serials

DAYS OF BUFFALO BILL (Univ.-Acord). This serial is going big. We are on the eighth episode, holding up fine. Goes big with kids. You can't go wrong on this serial. City of 15,000, cater to middle class. William Thacher, Royal Theatre, Salina, Kansas.

MIRACLES OF JUNGLE (Federated). Best serial I ever ran for a long time. Frederick Peters does fine in this serial. Use many posters and photographs. Fair attendance. V. Ventura, New Mill Theatre, Eleele, Hawaii.

ROBINSON CRUSOE (Univ.-Myers). On seventeenth episode and still holding its own. We have done good business from the first

chapter. Business never fell off during the serial, which is some record here. Town of 2,800, draw working class. Admission 15-25. D. W. Strayer, Monarch Theatre, Mount Joy, Pennsylvania.

Short Subjects

AESOP'S FABLES and TOPICS OF THE DAY (Pathe). My patrons look for these subjects each week and I can safely say my show is not complete without them. Town of 7,000. L. Pizor, Colonial Theatre, Phoenixville, Pennsylvania.

FOX NEWS. A good News, and since I receive it while new it is a good drawing reel. The Mutt & Jeff Cartoon does fairly well, too. College town of 5,000. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

SELZNICK NEWS. Used with "Channing of Northwest." Goes over big. R. K. Russell, Lyric Theatre, Cushing, Iowa.

State Rights

BEAUTIFUL AND DAMNED (Warner Bros.), Star, Marie Prevost. Very good, up-to-date scenes. Prevost at her best. Used newspaper, ones, threes, sixes, twenty-fours. Good attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

BEAUTIFUL AND DAMNED (Warner Bros.). (7,000 feet). Star, Marie Prevost. For me, just a program picture, nothing big. Very good cast. Pleased sixty per cent. Large city, mixed type to draw from. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

BORDER GUARDS (Russell Prod.). All star cast. A good picture that will please the majority. Business just fair. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

CRIMSON CLUE (Richard & Flynn). Star, Jack Richardson. Good program picture that will please all Western fans. Used ones, sixes, photos. Very good attendance. Draw middle class. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

DANGEROUS ADVENTURE (Warner Bros.). Star, Grace D'Armond. Biggest assortment of animals ever in one film. Circus paper. Will please kids and average type, but not a high class audience picture. Family trade. Good attendance. R. J. Relf, Star Theatre, Decorah, Iowa.

FLESH AND BLOOD (Western Pic. Expl.). (5,300 feet). Star, Lon Chaney. Very good show. Went over nicely. Lon Chaney especially adapted for this calibre of stuff. Used window cards, newspaper. Good attendance. City of 12,000, draw all classes. Admission changes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

Exhibitors get help; exhibitors send help in Straight From the Shoulder. Use these pages for dependable picture tips and SEND REPORTS.

FLESH AND BLOOD (Western Pic. Expl.). (5,300 feet). Star, Lon Chaney. A very interesting subject, containing a long strip of Prizma color of Japanese settings. Chaney very good. Did not draw due to considerable competition. Town of 7,500, attendance fair. E. E. Bair, State Theatre, Uhrichsville, Ohio.

FLESH AND BLOOD (Western Pic. Expl.). (5,300 feet). Star, Lon Chaney. A very ordinary picture, worth about one-half what I paid. A few more like this and I will be out of business. Admission 15-25; should have been 10-20. Used newspaper and lobby cards. Attendance good in town of 900. Draw town and country classes. H. R. Dixon, Unique Theatre, Walton, Kentucky.

HEROES OF THE STREET (Warner Bros.). (6,000 feet). Star, Wesley Barry. A knockout! Better than any picture Barry has made before. Lots-a laffs, a few thrills and a bunch of new comedy gags that brought down the house—especially the one with the plate. Usual advertising pulled good attendance. Town of 4,034, regular small town type. Admission 10-25-30. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

MAN FROM HELL RIVER (Western Pic. Expl.). (5,000 feet). Star, Eva Novak. A pretty little Western and will just about get by, and that's all. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

ONE ARABIAN NIGHT (Lubitsch). (7,650 feet). Star, Pola Negri. Boosted this one but it did not seem to hit as I expected. Personally I liked it very much. Used banner, singles and heralds. Attendance good. Town of 600, draw mill help. Admission twenty cents. Howard James, Union Theatre, Voluntown, Connecticut.

ONLY A SHOP GIRL (C. B. C.). (6,400 feet). All star cast. After seeing picture, don't understand why my audience was poor. Picture has good theme, good acting; but didn't draw on three-day run. Used lobby display, handbills, newspaper. City of 15,000. Poor attendance. George T. Trammell, Palace Theatre, Marshall, Texas.

PEACEFUL PETERS (Arrow). (4,690 feet). Star, William Fairbanks. Good Western. Regular advertising pulled good attendance. City of 14,000, draw working class. Admission 10-25. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

RAGS TO RICHES (Warner Bros.). (6,000 feet). Star, Wesley Barry. Way above the ordinary as a drawing card. Used twenty-fours, sixes, threes, ones and novelties. Attendance very good two days. Town of 3,000, draw oil field patronage. C. A. Runyon, Runyon Theatre, Barnsdall, Oklahoma.

SCHOOL DAYS (Warner Bros.). (7,000 feet). Star, Wesley Barry. A very good picture, but film in bad condition. First picture shown here of Wesley Barry. Used many posters and photos. Had poor attendance. W. Ventura, New Mill Theatre, Eleele, Hawaii.

SURE FIRE FLINT (C. C. Burr). (6,000 feet). Star, Johnny Hines. Great picture. Pleased a hundred per cent. Broke all previous box office records. You cannot go wrong on this; book it—advertise it. Used thirty twenty-fours, a hundred threes, a hundred sixes, a thousand cards. City of 150,000, draw downtown trade. True Thompson, Capitol Theatre, Dallas, Texas.

SURE FIRE FLINT (C. C. Burr). (6,000 feet). Star, Johnny Hines. This is "sure fire!" One of the best for universal appeal and satisfaction. Can't go wrong on this. Full of pep, comedy, thrills and maybe a tear. What more do you want? Advertising angles—play up comedy and thrills. Town of 4,100, draw all classes. Admission 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

TEN NIGHTS IN A BARROOM (Arrow). (8,000 feet). Star cast. We should get more productions of this type. No exhibitor can go wrong on booking this picture. It has, to my estimation, more drawing power than "Over the Hill." But—be sure that you get a good print. Gave it plenty of publicity, supported by high school. Broke records. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

WHAT'S WRONG WITH THE WOMEN? (Equity). (6,000 feet). Star cast. A wonderful production. Should make good money at any place if properly advertised. The name will help to draw a good business. Regular advertising. General patronage. Good attendance. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

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Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

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Advertising Slants ..... **Attendance** .....

Size of Town ..... **Type you draw from** .....

Name ..... **Theatre** ..... **City** ..... **State** .....

CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.)

Dollar Devils

(Cullen Landis—Hodkinson—5,600 feet)

M. P. W.—An unsensational picture of small town life offering smooth entertainment without any great dramatic heights or depths.

E. H.—Should prove generally enjoyable to any audience.

N.—Wholesome throughout and should be an excellent family picture.

F. D.—An average attraction; doesn't boast of anyhing new in story but there is good incident and interesting bits.

T. R.—Able players, pretty photographic effects, atmosphere and some pictorial charm but little or no story.

Second Fiddle

(Glenn Hunter—Hodkinson—5,810 feet)

M. P. W.—A superior attraction that promises satisfaction to the box-office.

N.—May be put down as a likely attraction.

T. R.—An entertaining little story with some moments of real excitement and suspense.

E. H.—An interesting little domestic drama, full of action, much good acting and is worthy of a place on every regular program.

F. D.—Good rural drama that is played with considerable naturalness; has some fair thrills.

The Woman Who Fooled Herself

(May Allison—Associated Exhibitors—5,401 feet)

M. P. W.—The picture should be a popular attraction, generally.

E. H.—This production combines virtually every element that should make it a successful audience picture.

N.—We would call it an average picture.

F. D.—Average feature, rather weak story but given satisfying production.

T. R.—This picture offers fair entertainment. * * * It is particularly rich in scenic value.

What Fools Men Are

(Featured Cast—American Releasing—6,087 feet)

M. P. W.—Offers something that is worth the attention of every up-to-minute exhibitor.

T. R.—Another triangle story that, although traversing fairly well known ground proves to be a splendid drama.

F. D.—A bright piece that will please a big majority; pretty good box office picture.

E. H.—An interesting society play, well acted and very well produced. * * * Adapted from Eugene Walter's stage play "The Flapper."

N.—There is a little lesson attached to the story and it is genuine enough to score most everywhere.

Three Who Paid

(Dustin Farnum——Fox—4,850 feet)

M. P. W.—For the most part it is consistent entertainment that pursues an even trend without rising to any great heights.

F. D.—Average Western that supplies action of usual order for those who like it.

N.—The picture will furnish a greater appeal to the boys than it will to the girls.

T. R.—Typical Western melodrama and has lots of galloping horses and gunplay to stir up a bit of action.

E. H.—A mildly interesting Western story, full of sudden deaths, strenuous fights and a fire finish.

Truxton King

(John Gilbert—Fox—5,613 feet)

M. P. W.—Should bring satisfaction to the box office because it has a good cast, attractive backgrounds and plenty of action.

T. R.—It is a picture that should go over well in practical house.

E. H.—There is every reason to believe the film will be a best seller.

N.—Must be put down as a likely attraction for the everyday patron.

F. D.—A big improvement over Gilbert's recent pictures. * * * One of McCutcheon's popular Graustack stories that makes satisfactory screen material.

The Stranger's Banquet

(Featured Cast—Goldwyn—8,531 feet)

M. P. W.—An impressive production with unusual cast.

E. H.—It is well produced and will hold your attention, though some may find it a bit confusing at times.

N.—Marshall Neilan seems to have lost himself in a highly complicated story which carries so many characters that as they pass a given point they resemble a parade.

T. R.—An extremely artistic and interesting picture.

F. D.—Contains many good exploitation angles and points of appeal; will please a good majority.

Poor Men's Wives

(Featured Cast—Preferred Pictures—6,963 feet)

M. P. W.—Carries much heart interest and teaches good lesson.

N.—Well staged and has a definite audience appeal.

T. R.—Possesses marked box office elements.

F. D.—An attractive box office picture that contains elements of popular appeal; what many audiences want.

E. H.—Entertaining story very well worked out with a good cast.

Romance Land

(Tom Mix—Fox—3,975 feet)

M. P. W.—One of Tom Mix's typical acrobatic romances.

T. R.—Highly improbable and little interest is maintained except in places where the star performs some of his riding and dare deviltry.

F. D.—Burlesque Western with good action and some novel stunts that will make it attractive to a majority.

N.—Should succeed with Mix's followers. * * * He does most of his customary stunts and adds several new ones.

E. H.—The story is slight, but it is full of "pep" and should please Mix fans.

The Voice from the Minaret

(Norma Talmadge—First National—6,685 feet)

M. P. W.—From every standpoint this is one of Norma Talmadge's best pictures.

N.—Sure fire box office attraction. * * * Holds the interest throughout its entire seven thousand or more feet.

F. D.—Splendidly made picture that will go especially big with star's admirers, but otherwise won't cause a commotion.

T. R.—Another triumph for Norma Talmadge, to be added to that brilliant star's long list of pictures de luxe.

E. H.—Well produced. * * * It has heart interest and suspense, and a good supporting cast.

Java Head

(Featured Cast—Paramount—7,865 feet)

M. P. W.—It has strong dramatic situations, though a somewhat tragic theme, well-selected types, holds the attention at all times and will appeal forcibly to discriminating patrons.

E. H.—Will doubtless stand as one of the season's most worth-while pictures.

N.—Will probably rank as one of the best things Paramount will offer this year. * * * It should find a welcome where high class productions are appreciated.

F. D.—Atractively mounted and with pleasing atmosphere; otherwise a conventional offering.

T. R.—It is an attraction giving indications of winning widespread popularity.

The Kingdom Within

Gaston Glass—Hodkinson—6036 feet)

M. P. W.—It is a picture that will appeal especially to the better class of audiences for it will make the spectators think.

F. D.—A return to "Miracle Man" theme; effective dramatic moments and a satisfying dramatic entertainment generally.

N.—It's a good audience picture, finely staged, and carrying a plot which holds the interest all the way.

E. H.—It is interesting from start to finish, carrying a genuine appeal that makes it a picture not readily forgotten. Will grace the screen of any theatre to good advantage.

T. R.—Should be well received izn places where sentimentality is enjoyed.

The Love Letter

(Gladys Walton—Universal—4,426 feet)

M. P. W.—An accepting composite of human interest, comedy and melodrama.

N.—Back to the type of story in which Gladys Walton is at her best. * * * Contains all the earmarks of success.

E. H.—Gladys Walton's latest and by far the best thing she has done of late.

T. R.—A pleasing little story into which Gladys Walton injects her winning personality.

F. .D—Bright, original entertainment with star at her best in role unusually well suited to her.

The Pilgrim

(Charles Chaplin—First National—4 reels)

M. P. W.—Is entertaining throughout, with the regular Chaplin quota of laughs, and with the exception of a possible kickback on the church situations, should not disappoint the host of Chaplin fans.

F. D.—Not up to the Chaplin standard.

E. H.—May not prove a riot, but it's awfully good fun.

T. R.—Typically Chaplin in its richness of detail and ludicrous effects.

N.—He employs some of his funny slapstick ideas of his Essanay days. * * * We'll put it down as sure-fire.

Only a Shop Girl

(Featured Cast—C. B. C.—6,400 feet)

M. P. W.—For melodrama this adaptation of Charles E. Blaney's play of the same title is a knockout in every respect.

F. D.—A lot of sure-fire hokum in film version of old stage play; will fit nicely for many box offices.

E. H.—It should prove one of the most attractive offerings of this sort.

T. R.—Has real interest and is well put on.

N.—For the theatre that wants this type of picture—and there are many of them these days—this picture has every stamp of sure-fire box-office success.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Safety Last"

Harold Lloyd's Seven Reeler for Pathe Is His Best Picture—A Knockout of Comedy and Thrills

Reviewed by Stanley C. Warrick

In "Safety Last," his seven-reel Pathe feature comedy, Harold Lloyd has gone and done it. It is his best comedy to date. He has elevated the quality of a laugh-producer to such heights that even he will find it extremely difficult to equal, let alone surpass, this mark. It is another testimonial that one touch of Harold makes the whole world grin, and in addition to grinning it will make the fans laugh, chuckle and chortle with glee. It is a comedy of unusual merit, it is replete with healthy fun and humor that is clever and clean, and unquestionably offers excellent entertainment even to the most critical spectator.

You will experience thrills and hearty laughs simultaneously in unlimited measure, for in this picture Lloyd could compel laughter from a sphinx and make a steeplejack sit up and marvel at his display of daredeviltry. There are long spells of roaring laughter, while thrills are continually running up and down your spine.

In spite of the comedy vein, it gets a stranglehold on the sympathies of the spectators. There are no hackneyed situations, and the suspense caused by Harold in climbing the front of the tall building, like a human fly, are due to near accidents that are perfectly reasonable.

Mildred Davis is charming as usual and is a splendid foil for Lloyd. There are some splendid scenes satirizing the feminine shopper. It is another evidence that art with a capital A is invading the field of comedy.

Moreover, this comedy has an excellently sustained plot. Suspense, the lure of young love, and a dash of old-time slapstick comedy are some of the ingredients that enter into the success of this film, for it is safe to say that it is an achievement that will meet with spontaneous success. With its decidedly clever ideas, thrills and excitement, suspense and delightful comedy, it will be enjoyed by everyone, and I would not hesitate to recommend it to anyone anywhere. It is safe to say that the public will be a big medium in advertising this picture.

Cast

The Boy.....Harold Lloyd
The Girl.....Mildred Davis
The Pal.....Bill Strother
The Law.....Noah Young
The Floorwalker.....W. B. Clarke

Story by Hal Roach, Sam Taylor and Tim Whelan.
Directed by Fred Newmayer and Sam Taylor.
Length, about 6,400 feet.

Story

The boy goes to the city to seek his fortune and meets with trials and tribulations in trying to make money to send for the girl he left behind. He gets a small job in a department store. The girl, fancying he has become wealthy, surprises him by coming to the city to join him. To get the $500 offered by the store for a publicity stunt, the boy arranges with his pal, a human fly, to climb the outside of the building. The plans miscarry and the boy has to do the stunt himself, and climb twelve stories. He meets with all sorts of obstacles but finally reaches the top and the result is—wedding bells.

IN THIS ISSUE

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You Are Guilty (Mastodon)

"The Covered Wagon"

Paramount Special Breathes Indomitable American Spirit and Is Tremendous From Every Angle

Reviewed by C. S. Sewell

Paramount's James Cruze production, "The Covered Wagon," easily takes rank right up in the front among the screen's finest achievements. It is the story of how the intrepid pioneers with their wagon trains journeyed thousands of miles from the Missouri River to the Pacific, over the Oregon Trail, making only about twelve miles a day with their oxen-drawn teams. The way these men, and their wives as well, faced tremendous obstacles and overcame them by their indomitable courage exerts a tremendous hold on the spectator.

Stupendous in its scope and treatment, with its wagon trains made up of hundreds of wagons, so many that they stretch out and are lost in the horizon, with its cast of hundreds, possibly thousands of persons; yet even bigger and more remarkable and dwarfing its spectacular side is the truly remarkable manner in which James Cruze and those associated with him have caught the indomitable spirit of the American pioneer, the spirit which has made America the great country it is today. It is a picture that will make you glad you are an American, a picture with that rare quality, soul, which grips you and stands out above all else. With a theme every bit as big as "The Birth of a Nation," it is even more general in its appeal and to a greater extent brings out the American spirit that rises above all difficulties.

Almost as striking as the bigness of the picture and its exemplification of the pioneer spirit is the fact that while it is entirely a Western story, it is absolutely free from hokum or exaggeration; it is never melodramatic, and while intensely dramatic, it follows more the outline of a narrative than a drama. It would appear that those responsible have staked the picture's appeal on the tremendousness of the theme, its force and virility, its absolute ring of truth, and purposely refrained from overemphasis of the many big scenes or anything which would subordinate even for a moment the basic idea. This was a bold stroke, but its success is unquestionable and probably even beyond expectations.

But the human intimate touches have not been neglected, nor the definite appeal of real living characters with their love affairs, joys, sorrows and even villainy; for there is a romance which dovetails wonderfully into the theme and there are sidelights and characterizations, little details admirably executed, which, far from detracting, even serve to enhance the basic theme. The story of the leading characters is not dragged in as a frame on which to hang the idea of the production, but is a definite and integral part of the theme.

Neither is comedy lacking, for there are many chuckles and laughs naturally introduced in the character of the old scout Jackson. This, too, is real legitimate comedy, the outcome of the action and of his quaint twist of character and difference of his viewpoint from that of his chief, regarding the advisability of getting rid of the villain, and is never hokum or slapstick.

From the spectacular side, there are enormous scenes wonderfully photographed; in fact, the remarkable photography is another striking feature of the picture. There is a tremendous prairie fire, the struggle of the wagon train through mountain snows, an attack by Indians on the train, a thrilling buffalo hunt, and an extremely vivid scene of the fording of a wide river with the wagons floated by means of logs attached to them, while the oxen swim against the current. There are many other angles of excellence, vivid points and excellent touches too numerous to mention, which combine to make this an extraordinary production.

The cast is entirely in keeping with the bigness of the picture. J. Warren Kerrigan, absent from the screen for some time, stages a fine come-back in the leading role; Lois Wilson is excellent as the girl. The same is true of little Johnny Fox, Charles Ogle, Alan Hale and the other principals. The most outstanding characterization is that of Ernest Torrance as Jackson, the scout. His serious scenes stand out as well as his comedy ones. Ably assisting him also is Tully Marshall as a trader.

So vivid is this picture that it makes you feel at times that you are traveling right along with the wagon train, enduring their experiences, and in its most telling moments makes a thrill run up and down your spine. It is a production that everybody in your section will want to see and will go away praising it. Its box-office possibilities are as big as the picture itself, and that's going some.

Cast

Will Banion.....J. Warren Kerrigan
Molly Wingate.....Lois Wilson
Sam Woodhull.....Alan Hale
Mr. Wingate.....Charles Ogle
Mrs. Wingate.....Ethel Wales
Jackson.....Ernest Torrance
Bridger.....Tully Marshall
Dunston.....Guy Oliver
Jed Wingate.....Johnny Fox

Based on novel by Emerson Hough.
Scenario by Jack Cunningham.
Directed by James Cruze.
Length, about ten reels.
Photographed by Karl Brown.

Story

Several wagon trains combine at a point on the Missouri River and start for Oregon.

Molly, daughter of Wingate, the leader, is engaged to Sam Woodhull, one of Wingate's lieutenants. Woodhull is a scoundrel. With the coming of another train appears Will Banion, and he and Molly soon fall in love with each other. Woodhull tries in every way to discredit Banion, spreading the report that he was fired from the Mexican army for cattle stealing. He finally has Banion and his train banished from the other trains, but Banion more than once saves his life and finally saves the train when it is attacked by Indians. Report of gold discovery in Califarnia sends Banion's crowd there. The others keep on, and after untold hardships reach Oregon. Banion's record is finally cleared and he journeys to Oregon, to Molly and happiness, as Woodhull has been killed by Jackson while he was attempting to take Banion's life.

"The Girl I Loved"

Charles Ray's Remarkable Acting Makes This United Artists Release One of His Very Best Pictures

Reviewed by M. A. Malaney

Charlie Ray's stock ought to climb several more points as the outcome of his second United Artists release, "The Girl I Loved."

It is a success from a production viewpoint, and ought to prove a financial success for exhibitors. It has what many term an "unhappy ending" but it is not tragic or distasteful. While another gets the girl, the hero reconciles himself, and the picture ends with him as a good loser joining in the wedding festivities.

Ray's interpretation of the role of John Middleton, an Indiana farm lad, brings him back to his type of characters a few years ago. The picture was adapted from Riley's poem of the same name.

For fine suppressed acting, one can hardly expect a better style than that exhibited by Ray, particularly when he realizes he has lost to another; and for melodrama one must give him due credit in the scenes where he is in the runaway, and afterward. There are two hallucinations suffered by the boy after the accident. One is a surprise to the audience, but the other does not get over as well. The settings are beautiful. The outdoor scenes are most artistic, and many will rave over them.

The supporting cast, who acquit themselves creditably, include Patsy Ruth Miller and Ramsey Wallace. Miss Miller has a very winsome role and carries it with grace and effectiveness.

Cast

John Middleton.....Charles Ray
Mary.....Patsy Ruth Miller
Willie Brown.....Ramsey Wallace
Mother Middleton.....Edyth Chapman
Neighbor Greg.....William Conrtwright
Betty Short.....Charlotte Woods
Neighbor Perkins.....Gus Leonard
Hired Man.....F. M. Phillips
The Minister.....Lon Poff
Hiram Lang.....Jess Herring
Ruth Lang.....Ruth Bolgiano
The Judge.....Edward Moncrief
The Organist.....George Marion
A Spinster.....Billie Latimer

From the poem by James Whitcomb Riley.
Directed by Joseph DeGrasse.
Length, 7,100 feet.

Story

John Middleton's mother adopts an orphan girl, Mary, and John later falls in love with her and proposes while returning from a dance. She confesses she has become engaged to Willie Brown. Unnerved, John loses control of the horses and is thrown out and injured. Mary nurses him and Brown continues his courtship. John's mind is thrown in a turmoil and he embraces Mary against her will. Believing he has killed her, he rushes out and discovers it is a dream. Later he attacks his rival, firing three shots into his body only to find that this too is only a dream. Chastened, he adopts a more kindly attitude toward Brown and finally, stifling his own love, sees her married to Brown.

"Bella Donna"

Pola Negri Gives Fine Performance in Her First American-Made Production for Paramount

Reviewed by Elmer H. Mayer

Paramount could hardly have chosen a better vehicle for the first American-made production to star the famed European actress, Pola Negri, than Robert Hichen's "Bella Donna." This novel was one of the "best sellers," and has made excellent screen material, through the masterly direction of George Fitzmaurice. Pola Negri excelled herself in this production, playing the dramatic situations with skill, and never overacting, in a role that necessitated the portrayal of various emotions. If Paramount continues to provide her with the right kind of story material, and produces her succeeding productions on a similar scale, the name of Pola Negri will mean real dollars to exhibitors everywhere.

"Bella Donna" leaves nothing to be desired in the way of real drama, settings, location shots, direction, and all the things that go to make real screen entertainment. The fog scenes and sandstorm were very realistic and out of the ordinary. The star's gowns and love scenes will make a big hit with the lady picture fans.

Chief in support of the star are Conway Tearle, Conrad Nagel, Lois Wilson and Adolphe Menjou. These performers are always good, and this case is no exception.

Lovers of real drama on the picture screen will talk for some time to come about "Bella Donna." It has established Pola Negri as a real star in American-made pictures.

Cast

Bella Donna.....Pola Negri
Mahmoud Baroudi.....Conway Tearle
Nigel Armine.....Conrad Nagel
Mr. Chepstow.....Adolph Menjon
Dr. Meyer Isaacson.....Claude King
Patricia.....Lois Wilson
Ibrahim.....Macey Harlam
Dr. Hartley.....Robert Schable

Based upon the novel by Robert Hichens.
Scenario by Ouida Bergere.
Direction of George Fitzmanrice.
Photography by Arthur Miller.
Length, 7,903 feet.

Story

Bella Donna, a notorious widow of rare beauty, marries Nigel Armine, an engineer. They go to Egypt, where Bella Donna meets and falls in love with Mahmoud Baroudi, a powerful desert dweller, who counsels her to poison her husband. Before she can accomplish her purpose, Nigel's life is saved by a physician friend, and when Bella Donna returns to Mahmoud he shuts the door in her face. Finding her husband in the hands of his former sweetheart, Bella Donna returns sadly to the desert, where a deadly sandstorm is brewing, and passes out of the lives of all men.

"The Man from Glengarry"

Ernest Shipman's Interesting Outdoor Special Released by Hodkinson

Reviewed by Mary Kelly

Among outdoor specials, "The Man From Glengarry" should occupy an interesting place. Ernest Shipman has exploited some of the thrilling phases of the logging industry in Canada in connection with a melodramatic story by Ralph Connor. This attraction is a fine choice for the theatre where heavy action of a somewhat primitive character is liked.

A fight on the logs, mid-river, stands out as one of the effective moments. The novelty of this scene which ends in the rescue of the girl who nearly drowns in attempting to stop the fight, will appeal to those who like to see fights staged in rather original style. Two explosions of a dam add to the excitement. There are a number of interesting long-shots, exploiting the spectacular angles of log-floating in familiar style.

The story is a many-sided glimpse of the lumberman's life. Church scenes, forest life, dance-hall frivolity and a trip to the city are combined in a dramatic narrative. The cast, while not showing unusual finesse, is capable for this type of performance. E. L. Fernandez has an amusing role as the French-Canadian braggadocio. He handles it entertainingly especially in the first part, the penitent mood later on not being altogether convincing.

Cast

Big MacDonald.....Anders Randolph
Ranald MacDonald.....Warner P. Richmond
Rev. Alexander Murray.....Harlan Knight
Kate Murray.....Marion Swayne
Louis Lenoir.....E. L. Fernandez
Eugene St. Clair.....Jack Newton
Maimie St. Clair.....Panline Garon
Frank De Lacey.....Frank Badgley
Colonel Thorpe.....William Colvin
Kerstin McLeod.....Marion Lloyd

Based upon novel by Ralph Connor.
Scenario by Kenneth O'Hara.
Direction by Henry McRae.
Length, 5,800 feet.

Story

Ranald MacDonald's father is killed in a cafe fight by Louis Lenoir, the most dangerous man in camp. Ranald swears revenge and fights Lenoir on the logs while at work one day. His sweetheart Kate interferes, and Lenoir, grateful because his life has been spared, succeeds later on in extricating Ranald from a jealous woman's conspiracy.

"The Fourth Musketeer"

Human Interest and Comedy in F. B. O. Vehicle for Johnnie Walker

Reviewed by Mary Kelly

H. C. Witwer's gift for attaching real human interest to the experiences of his characters permeates F. B. O.'s picturization of this popular story of his. Johnny Walker is a happy choice for the featured part, and enlists more than usual sympathy. The story is appealing throughout and has humorous touches that will be sure to please.

A domesticated prize-fighter is the leading character. After a thrilling victory, pictured entertainingly for those who like prize fights, he renounces this profession to conform to his wife's social ambitions. His wife gets a little ahead of him in the social race and this furnishes the heart interest and suspense.

The naturalness of the action is one of the picture's charms. At times it may seem more like a story than a drama, but this difference will please those who are tired of exaggerated action and intense melodrama. There are several dramatic flashes and an excellent comedy wind-up. It is the best vehicle Johnnie Walker has had for some time showing him in an exceptionally likable role, and doing full justice to his personality. Eddie Gribbon, as the ex-fighter's manager, does an amusing character very well.

Cast

Brian O'Brien.....Johnnie Walker
Mrs. Brian O'Brien.....Eileen Percy
Joe Tracy.....William Scott
Mrs. Tracy.....Edith Yorke
Jimmy Tracy.....Georgie Stone
Dan O'Reilly.....James McElhern
Mike Donovan.....Eddie Gribbon
Gerald Van Sicklen.....Philo McCullongh
Mrs. Rector.....Kate Lester

Story by H. C. Witwer.
Scenario by Paul Schofield.
Direction by Wm. Kerrigan Howard.
Length, 5,000 feet.

Story

Brian O'Brien wins his last fight and turns over the money to his opponent who wants to take his sick mother to California. His generosity impresses another man who sets him up in a new business—a garage on Long Island. He makes good but fails to satisfy his wife's social ambitions, until an unexpected event gives him front-page publicity and fame.

"The Tiger's Claw"

Excellent Performance by Jack Holt in Paramount Picture of Indian Jungles

Reviewed by Mary Kelly

Jack Holt's performance is a strikingly successful feature of this Paramount attraction. His ability in a part with heavier dramatic opportunities than usual will impress those who are familiar with his recent achievements. His characterization is the dominant note in a conventional offering.

The story and atmosphere will be effective to those who like jungle settings, East Indian intrigue and a romance intensified by a racial clash. The drama has been built to conform to standards that have met with continued favor. It is not always convincing, but because of characteristic color and permissable melodramatic flashes, it means entertainment for the majority.

An American engineer is married to a half-caste who has saved his life. Her jealousy of an English girl prompts her intrusion into social circles, where, after the manner frequently used in similar pictures, she proves a spectacular figure. An old love affair of hers is revived in time to save the day for the hero.

There is suspense at various points in the drama, but no striking departure from what might be guessed at the outset. The tiger's attack stands out as exceptionally vivid. The bursting of the dam is managed picturesquely without any extravagant effects. Jack Holt's excellent work and the even merit of a supporting cast, featuring Aileen Pringle and Eva Novak, will be appreciated.

The Cast

Sam Sandell, ... Jack Holt
Harriet Halehurst ..... Eva Novak
Henry Frazer Halehurst ..... Periolat
Raj Singh ..... Bertram Grassby
Chameli Brentwood, ... Aileen Pringle
Sathoo Ram, a thug chief .... Karl Stockdale
George Malvin, an inspector .... Frank Butler
Prince ..... George Fleid
Azun, Chameli's mother ..... Evelyn Selbie
Colonel Byng ..... Frederick Vroom
Goyrem ..... Lucien Littlefield
Sothern ..... Robert Cain

Story and scenario by Jack Cunningham.
Direction by Joseph Henabery.
Length, 5,297 feet.

Story

Sam Sandell's adventures in constructing a dam in India, opposed by the natives, who employ all their arts of villainy and superstition to defeat him, and the outcome of a marriage with a half-caste, for whom he feels gratitude rather than love, are the issues in the story.

"The Trail of the Lonesome Pine"

Paramount Re-makes Widely Known Story with Mary Miles Minter and Antonio Moreno

Reviewed by A. Van Buren Powell

A title that has carried a book, a play and a song to success must have its appeal to the public. "The Trail of the Lonesome Pine" is such a title and Paramount, having given the story production some years ago, brings it back to the screen in a new version and with new faces.

As is natural in a story of a mountain feud there is little of novelty in plot. It is not so much in plot that this production makes its appeal; the ending is apparent almost from the start; but the story has a simple directness and an appeal to human sympathy and understanding that robs it somewhat of the taint of triteness.

The production was made from the well known book by John Fox, Jr., and the play by Eugene Walter. The scenario moves directly through the appointed situations, without padding. Charles Maigne has directed in a clean-cut fashion. Some directors might have seen opportunities for big settings and marked contrast to the simple mountain atmosphere at the point where the mountain girl goes into the world for an education; but Mr. Maigne keeps his story true to type and it benefits by his discretion.

The photography is of the expected good quality and there are some excellent shots of mountain backgrounds. It is mostly an outdoor story, but where interiors are used they keep strict harmony with the simplicity of the people in them.

Mary Miles Minter brings June Tolliver to life with fidelity to the characterization visualized in the book. She plays with evident sincerity. John Hale, as played by Antonio Moreno, is a vital, likeable chap living up to the character adequately. Ernest Torrence, Edwin Brady and others of the cast provide well played mountain types.

The title should draw and the story should please all who know and like the book and the play. The old song provides a good music motif to enhance the charm of the story.

Cast

June Tolliver ..... Mary Miles Minter
John Hale ..... Antonio Moreno
"Devil" Judd Tolliver ..... Ernest Torrence
"Bad" Rufe Tolliver ..... Edwin Brady
Ann ..... Frances Warner
Buck Falin ..... J. S. Sternbridge
Dave Tolliver ..... Cullen Tate

From the novel by John Fox, Jr., and the play by Eugene Walter
Directed by Charles Maigne.
Scenario by Will M. Ritchie.

Story

A mountain feud between the Tollivers and the Falins is temporarily suspended by the coming of Law and Order, represented by John Hale, who falls in love with June, the mountain girl. He is instrumental in giving her an education, supplying funds to complete her studies when the coal boom in the mountains fails. The feud breaks out again with the return of a banished ringleader, and the climax comes with an attempt at jail delivery of a Tolliver held for the murder of a policeman. The feud bids fair to exterminate both factions, but June, in a bitter arraignment of these methods when her sweetheart is shot, makes the men see the error of their way and the recovery of her sweetheart enables him to use the marriage license he has procured—with June there.

"Lost and Found"

Forceful Drama and Picturesqueness Mark Goldwyn South Sea Island Picture Filmed in Tahiti

Reviewed by C. S. Sewell

Colorful and vivid is "Lost and Found" with the explanatory sub-title "On a South Sea Island," R. A. Walsh's Goldwyn production of a story by Carey Wilson. Of special interest is the fact that this production was filmed in the actual locale of the story, the entire company being taken to Tahiti for the purpose. As a result the out-door scenes are real and unusual and many of them strikingly beautiful, and these have been enhanced by exquisite photography.

The story itself is red-blooded and romantic and concerns the quest of a sea captain in the far-away corners of the earth, to find his wife and child who were missing when he returned from a voyage. Forceful, but not always pleasant is the development, as for instance where the hero, Captain Blackbird, refuses to save a girl who you know to be his daughter, though he does not know it, and the mental torture of the girl's lover by the savages with their never ceasing beating of drums. But these all add to the drama of the story. There is plenty of action and the interest is held throughout.

Director Walsh has taken full advantage of the possibilities of the South Sea location and a feature of the production is a fight between two rival tribes in which several hundred natives of one tribe cross a lagoon in their quaint boats and give battle to the other tribe. In addition there are attractive scenes of the natives and their customs, including their dances which resemble the Hawaiian hula-hula.

This production is not just another Sea Island story, but a picture that because of the novelty and picturesqueness and realism of its location, its strong drama and several punch scenes, including a gripping fight when Captain Blackbird finds the man who lured his wife away, and his mad race to save his daughter from the savage chief, should prove welcome in any theatre.

House Peters as Captain Blackbird gives a fine performance, and George Siegmann gives a forceful portrayal as the man who abducted Blackbird's wife. Pauline Starke was an excellent choice for the role of the girl, a wistful type which suits her well, and although he has not very much to do, Antonio Moreno is pleasing as her lover.

Cast

Captain Blackbird ..... House Peters
Lorna ..... Pauline Starke
Lloyd Warren ..... Antonio Moreno
Baby Madge ..... Mary Jane Irving
Madge ..... Rosemary Theby
Faulke ..... George Siegmann
Skinner ..... William V. Mong
Waki ..... Carl Harbaugh
Kerito ..... David Wing

Author: Carey Wilson.
Director: R. A. Walsh.
Continuity: Paul Bern.
Cameraman: Clyde De Vinna.

Story

Captain Blackbird, returning from a sea voyage, finds his wife and young daughter have disappeared. Disheartened, he became an outlaw of the sea, handling contraband. For years he continued his search in all parts of the world without success. Chance takes him into the little harbor of Pango. A white girl begs him to save her from the half-breed chief of the savages, but he refuses.

Gambling with the only white trader on the island, he wins everything, including a wedding ring, which he finds is his wife's. His quest ended, he starts to revenge himself, and after a terrific fight takes the trader oboard intending to make him suffer. The trader reveals the fact that the girl is Blackbird's daughter. He rushes back to the island in time to save her and see her happy in the arms of her lover.

"Jacqueline"

Arrow Has Best James Oliver Curwood Story Filmed With Great Forest Fire

Reviewed by Roger Ferri

Pine Tree Pictures Corporation's Dell Henderson directed production of James Oliver Curwood's story, entitled "Jacqueline, or, Blazing Barriers," is the best of its type this writer has ever seen. It is a smooth-running story, convincingly acted by a cast of able players, with a forest fire that is not only the genuine article, but also one of the most thrilling reflected on the screen. The action leading up to the fire is rapid and dramatically entertaining, with sensational fights and rides.

While the cast is an all-star affair, it remains for little Russell Griffin to stand out conspicuously. He easily "steals" the entire picture and one is ever on the lookout for him. He makes of a "kid" role a character without which the production, dramatically well constructed and acted as it is, would not be the big box office bet it is. He grips his audience from start to finish and when he is on the set—and he is before you during ninety per cent. of the picture—his work is so realistic, so cunning and artistic that the others fade into the background.

However, the cast is a good one with Lew Cody running second only to little Griffin. The others are Marguerite Courtot, who is lovely as the backwoods girl. Effie Shannon, J. Barney Sherry, Edmund Breese, Charley Fang, Paul Panzer, Sheldon Lewis, Edria Fisk, Gus Weinberg and little Joe DePew give good support.

The direction and photography are flawless. "Jacqueline" is a sensational thriller

and as such should score big at the box office.

The Cast

Jacqueline.....Marguerite Courtot
Jacqueline, as child.....Helen Rowland
Her father.....Gus Weinberg
Her mother.....Effie Shannon
Raol Radon.....Lew Cody
Little Peter.....Russell Griffin
His father.....J. Barney Sherry
Edward Macdonald.....Edmund Breese
The boss.....Sheldon Lewis
Li Chang.....Charley Fang
A gambler.....Paul Panzer
Adapted for the screen from a James Oliver Curwood story by Thomas F. Fallon and Dorothy Farnum.
Directed by Dell Henderson.
Length, six reels.

The Story

The new boss of a lumber camp is hounded by a Chinaman in whose gambling house he had murdered a cheating gambler. He comes across regularly. Jacqueline, daughter of a backwoodsman, is in love with Raol. The boss proceeds to break up this match, but unsuccessfully. The girl is kidnapped by the Chinaman and hidden in his hut, where, when the boss arrives, a struggle ensues for the possesion of Jacqueline, during which a lamp is upset and sets fire to the hut. The fire gains headway. Meanwhile Jacqueline escapes, only to be followed by the Chink. The blaze has eaten its way to the forest and before detected sets fire to the tall timber. Raol, thinking Jacqueline is in the hut, having been so informed by Little Peter, rushes there, and, not finding her, wanders aimlessly about the burning forest, finally stumbling over her unconscious body. He saves her. The fire is finally subdued, and with this victory comes everlasting happiness for Jacqueline and Raol, for the boss had paid the penalty.

"Luck"

A C. C. Burr Production Wherein Johnny Hines Proves Himself a Great Box Office Star

Reviewed by Roger Ferri

If you want a comedy melodrama replete with a series of sure-fire dramatic climaxes, clean, wholesome and original humorous gags, plus a cast of players that work at a pace consistent with the smooth, entertaining rapidity with which the story is unfolded, land on C. C. Burr's "Luck," starring Johnny Hines—and land on it hard. Remember what we said about "Burn 'Em Up Barnes" and "Sure Fire Flint." And you well remember how you mopped up on each one. Well, "Luck" is far better than either one. It is snappier, dramatically more valuable than "Sure Fire Flint" and just as funny as either.

In "Luck" Johnny Hines scores an individual triumph that is certain to register him as one of the best money-making light comedians of the screen. He is absolutely in a class by himself. Not even the late and popular Wallace Reid could have coped with the style of Hines. The latter is a hard worker and captivates his audience immediately. He is full of life and does everything from reckless horse riding to shaking a pair of mean shimmying dominoes. He gets more laughs out of a single gag than a lot of others do in an entire production. And they are all good, hearty laughs, too. Dramatically, he can be just as convincingly serious as he can be funny. And he is in "Luck." In fact, Johnny Hines is "Luck." The story fits him to a "t." He carries himself through the more serious episodes, such as the mine collapse, fights, etc., gloriously.

We would like to enumerate the many original bits which, in our humble opinion, are above the ordinary, but limited space prevents this. However, your patrons—no matter what their taste be—will enjoy this picture immensely. It has drama, romance, melodrama, thrills and hundreds of real laughs.

"Luck" is the peppiest American comedy melodrama on the market to-day. It is a bit of "Get-Rich-Quick Wallingford," "Seven Keys to Baldpate," "Broadway Jones" and "Lilliom." We say "Lilliom" because the character study enacted by Hines is on a par with the principal in that production. It is a story of humans as they really exist—and not thrown together into a story merely because the yarn necessitates the presence of individuals.

For speed climaxes "Luck" makes the most of the sensational serials seem like child's play; he hops freights, climbs rooftops a la Fairbanks, rides a horse a la Tom Mix, fights like Thomas Meighan and "comedes" with the life and ambition that Leon Errol puts into his work.

The story is a fascinatingly interesting one based on the escapades of a lad who bets $100,000 he will earn $10,000 in a year. The settings are on Long Island, small towns and in a Pennsylvania mining village. The cast is superb and typically Hinesque. Violet Mersereau plays well opposite Hines. Charley Murray, Edmund Breese, Flora Finch, Warner Richard, Polly Moran and Harry Fraser give consistent support. The titles by Ralph Spence are hilarious and serious, according to the sequence. The direction and photography both are good.

The Cast

Robert Carter.....Johnny Hines
Judge Templeton.....Robert Edeson
Alan Crosby.....Edmund Breese
Sylvia Templeton.....Violet Mersereau
The Plumber.....Charley Murray
His wife.....Flora Finch
Pollard.....Warner Richmond
Fight Enthusiast.....Polly Moran
A Lawyer.....Harry Frazer
Adapted from story by Jackson Gregory.
Scenario by Doty Hobart.
Direction not credited.
Length, six reels.

The Story

Robert Carter, a wealthy young bachelor, bets $100,000 with Crosby that he will start out in his running suit—after having luckily won a cross-country run in which Bob was being chased by an elephant—and at the end of a year make $10,000. After a series of adventures he lands in a Pennsylvania town via the freight route. With the help of an ambitious young lawyer he manages to build a village. He is selling lots when an enemy charges him with fraud. Bob has but two hours in which to raise the money, for at the end of that period the year will be up. He rushes to the home of Crosland, who informs him that Sylvia, with whom Bob had fallen in love, has gone after Pollard. The girl makes her way to the coal mine, and while in a struggle with Pollard the earth above gives way and they are buried under the debris. Bob rushes to the scene and saves the girl, wins the confidence of Crosland and incidentally collects on his wager, for he has made the money within the specific period—the ending being entirely original and a corker.

"Nobody's Bride"

Herbert Rawlinson Is Star of Crook Melodrama Distributed by Universal

Reviewed by C. S. Sewell

Herbert Rawlinson's latest starring vehicle for Universal is a crook melodrama. He has a congenial role which affords opportunities for hand-to-hand encounters and for romance. The story starts out with the as a down-and-outer, who is helped by a woman, only to later discover she is a member of a gang of crooks. There is a division of sympathy due to the fact that the woman crook and also a society woman love him. The ending, which shows the society girl as the winner in the race for his love, will probably not entirely satisfy many spectators, for the other woman, by her sacrifice, which ends in her death, has won considerable sympathy, and the society girl is not of a forceful type.

There is plenty of action, but at times consistency has been sacrificed to speed, and as a result it is a picture of only average entertainment value.

Alice Lake appears as the woman crook and gives a good performance, Edna Murphy is attractive as the society girl and the remainder of the cast is satisfactory.

While this is not the best picture in which Herbert Rawlinson has starred, it should prove satisfactory to his admirers and to those who like crook stories.

Cast

Jimmy Nevins.....Herbert Rawlinson
Doris Standish.....Edna Murphy
Mary Butler.....Alice Lake
Morgan.....Harry Von Meter
Charley.....Frank Brownlee
Smithy.....Sidney Bracey
Cyrus W. Hopkins.....Phillip Smalley
Uncle Peter.....Robert Dudley
Adapted from magazine story by Evelyn Campbell.
Directed by Herbert Blache.
Length, 4,861 feet.

Story

Jimmy Nevins goes to the dogs when his father fails in business and Doris Standish turns him down for a wealthy admirer. He is rescued and helped by Mary Butler, who turns out to be a member of a gang of crooks, and innocently gets mixed up in their plan to rob the Standish home during Doris's wedding. Doris, at the last moment, flees rather than marry the wealthy man, and meets Jimmy, who takes her to Mary's home. There the crooks keep her prisoner, but Mary sacrifices herself and lets Doris go free so that she may marry Jimmy. The other crooks are captured.

"You Are Guilty"

Edgar Lewis Production Shows James Kirkwood to Advantage—Mastodon Independent Release

Reviewed by Roger Ferri

James Kirkwood scores triumphantly in Edgar Lewis' production of Roy Middleton's story, "You Are Guilty," which Mastodon Films, Inc., is releasing in the independent market. The story is melodramatic throughout, with Kirkwood giving such a splendid account of himself that the efforts of everybody else in the picture are of a secondary consideration. As a matter of fact it is the individual effort put into the piece by the various players that wins the attention of the onlooker. There is, for instance, Mary Carr, who makes a splendid mother, and Carleton Brickert, whose heavy work is real art, for he is a finished player, there being rhyme and reason for everything he does—and whatever he does he does successfully in this picture.

The story is cleverly told, for it is not an easy one to relate cinematographically. Particularly true is this of events leading up to the trial of the hero. But this is given increased dramatic value through the splendid work of little Russell Griffin, from whom the industry will probably hear much in the very near future. The production—it is every bit that—has many luxurious settings, interior and exterior. Doris Kenyon as Alice Farrell gives Kirkwood capable support.

The direction by Edgar Lewis was faultless, with the photography acceptable.

The Cast

Stephen Martin.....James Kirkwood
Alice Farrell.....Doris Kenyon
Theodore Tennent.....Robert Edeson
Mrs. Grantwood.....Mary Carr
"Buddy" Tennent.....Russell Griffin
Judge Elkins.....Edmund Breese
Joseph D. Grantwood.....Carleton Brickert
Murphy.....William Riley Hatch
Adapted from story by Roy Middleton.
Directed by Edgar Lewis.
Length, 5,000 feet.

The Story

After having wandered aimlessly about the world, an exile, in order to save his mother, Steve returns to his home town demanding justice from his adopted brother, Joe, who is killed. Steve is charged with murder, but with the help of little Buddy, son of Mrs. Tennent, a widow, whom Steve had courted before disappearing, he is freed—and marries the girl of his heart.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

DAVID BELASCO made his bow as an active production partner of Warner Brothers this week. He was greeted officially into the industry by no less a notable than Will Hays. The trade press, representative exchangemen and exhibitors were on hand. It was a memorable incident, even though most of the time was spent in posing for photographs.

Belasco's invasion of the industry is a tribute to the efforts of Warner Brothers. They alone are responsible for that genius' decision to try screen production. Belasco brings himself into the business—a genius that will tend to elevate. His productions are masterpieces. He will oversee the screen pictures. That alone is sufficient guarantee of the high quality of the Warner-Belasco pictures.

The pity of it was that David Belasco was not given an even more enthusiastic welcome. We have given dinners, honors, etc., to many whose interest in the business has been merely mercenary. But here is a genius—here is a man who brings into the picture business—a heart, a soul. And goodness knows how much both are needed.

Our regret is that there are not more David Belascos. If the industry had declared a holiday to greet Belasco it would not have done too much.

Warner Brothers' gain in the acquisition of David Belasco and his productions and stars is the entire industry's gain.

We hope, in the near future, to see this gray-haired master given the pretentious welcome a genius of his standing is entitled to.

If we must hold banquets, hoorays, etc., let's give them to those who will do the industry the most good.

IN our humble opinion, David Belasco's affiliation with screen entertainment means more than anything else that this industry has done in the way of maximizing public interest in that form of diversion. Belasco is a known quantity to the theatre-going public.

He is not a sensationalist; neither is he an idealist. He is just an alert showman with artistic tendencies that are neither fantastic nor impossible. His record as stage producer bears that out.

There is not another man in the industry today—and this writer has overlooked none of the notables—who means so much to the public as David Belasco. His every move in the business will interest the public. David Belasco is one of the few distinguished gentlemen whose every act constitutes news.

The fact that Warner Brothers have been fortunate enough to induce Belasco to join their force should not prompt others to sit back and look on. The entire industry is better off when men like Belasco are brought into it. That reception at Warner Brothers' spacious offices Tuesday will not soon be forgotten.

The trade press editors met Belasco in person. If they were not inspired, we're sorry. Belasco could have told these gentlemen a lot about their own business—a lot they do not know about the show business. For, after all, the real constructive critic is the outsider—the man who has viewed the business from unbiased angles, from neutral sidelines.

David Belasco is an artist, true. But he is that rare showman this industry is so direly in need of.

Belasco—The Genius

Johnny Hines' "Luck"

Chronic Knockers

A Real "Kid" Star

Effective Exploitation

Summer and Pictures

Simon Legree, etc.

BY ROGER FERRI

WE saw Charles C. Burr's next Johnny Hines picture, "Luck," the other day. We consider "Luck" better than either "Burn 'Em Up Barnes" or "Sure-fire Flint." It is a comedy melodrama replete with original stunts that establish Johnny Hines as the Wallace Reid of the present day.

It is not fair to Johnny Hines to compare him with other light comedian-leads now on the silver sheet, for Johnny is original in his mannerisms, screen presence and personality. He is in a class by himself. We give Johnny Hines one more year—and then we expect to see in him one of the most popular men of the pantomime art.

Johnny Hines has been coming along like a tornado. He has improved with every picture. He is a finished performer, versatile, can ride a horse as well as the best of them—a fact he proves in "Luck"—can swim, box, fence, and what not. He is speed personified.

But more than anything else—Johnny Hines wins his audience. And the latter is not hasty in forgetting him, either. The impression he makes is lasting.

People adored Wallace Reid. Well, they'll idolize Johnny Hines in another year. He is a clean-living youth, who has reached the position he occupies today through hard work, persistent and determined plugging.

And he's everything a screen idol should be.

THERE are too many chronic knockers in the business. There is an army of "knockers" loose ever ready to throw a monkey wrench into any man's machinery. They are not the prosperous sort, either. You generally find them laying idly about film business, telling each other how "unlucky" they have been. They always "remember when." But that is all. We meet them every day. What a fine lot of hypocrites these birds are. They're so wise they're getting nearer and nearer the poor house—without knowing it.

CAUGHT "Jacqueline," Arrow's latest gem. Dell Henderson certainly spent a lot of time making this production. And Pine Tree Pictures Corporation footed the bill. But, after all, every dime spent on the venture will be returned with substantial interest, for "Jacqueline" is the best James Oliver Curwood ever made. It has a forest fire that beats anything this writer has seen in the way of blazes. And we have the word of Gov. Milliken for it that it is the real thing. Knowing the Governor to be a former lumberman, we do not doubt his contention. It's a spectacularly remarkable fire that all but threw the capacity audience that was present when we saw the picture out of its seats.

"Jacqueline" is a rare production. It has melodramatic value that makes its greatest appeal via the box office. The cast is replete with big names, including Lew Cody, Marguerite Courtot, Edmund Breese, Robert Edeson and many others. Included in the latter is little Russell Griffin.

RUSSELL GRIFFIN "steals" the picture. He steals every scene in which he appears. He is the **real** star of "Jacqueline." We have never seen a kid player do so much—and do it so well—as little Russell does in this production. He is natural, effective. There is nothing mechanical about this kiddie.

We admired the work of Lew Cody and the others. But were we an exhibitor we would bill Russell Griffin as the big attraction. He'll win your audiences any way. Just keep your eye on this blonde kiddie—he'll make box office history for you some day.

SPEAKING of "Jacqueline" reminds us of the splendid stunt Arrow Film Corporation pulled out in Paterson, N. J., on the occasion of the premier showing of that feature. An honest-to-goodness pyrotechnic display reproducing the forest fire was given—and on a spot that was visible to the entire city. Patersonians have been a "mark" for exploiteers, but this firework stunt virtually resulted in the declaration of a holiday.

The display was given despite the cold wave that blew over the city Monday night. And thousands came out to see it. Paterson won't soon forget "Jacqueline."

And we're sure Arrow Film Corporation will profit hugely by the stunt.

A CERTAIN distributor this week sent a letter complaining because we have "been throwing my publicity in the waste basket." True, that is just what we have done. And just what we will keep on doing with the bunk that emanates from his office under the guise of "news publicity." There is no such animal.

REMEMBER Simon Legree? He was one of the many "heavies" in "Uncle Tom's Cabin." Well, that individual had nothing on the tactics of some exhibitors we know. The picture business has many Simon Legrees. And they wield just as nasty a whip as did that slave-driver—only more vehemently perhaps.

Out in the Middlewest there is a theatre circuit. The head of the circuit booked a series of independent pictures. He did not specify the houses the pictures would play, for he was interested in another exchange—opposition. Anyway, he succeeded in virtually killing the independent man's pictures—and giving his own features the big play.

These tactics make a person of Jesse James' standing seem like a Sunday school teacher.

CHARLES C. BURR next year will operate his production forces out at Glendale, L. I., on the "stock" basis, i. e., his pictures will be all-star affairs.

Firework Display in Near Zero Weather at "Jacqueline" Opening

By ROGER FERRI

PATERSON, N. J.—Arrow Film Corporation, appreciative of the value of good and effective exploitation to a meritorious production, on Monday evening at the Adams Brothers' United States Theatre here, again came to the foreground with a stunt that left the fact that "Jacqueline or Blazing Barriers," a Pine Tree picture, was playing at that house unknown to nobody in this city or within a radius of twenty miles of this burg.

After a week of clever exploitation "Jacqueline," which was more than a year in making, the first shot having been taken late in November, 1921, and the last on Washington's birthday, Feb. 22, 1923, was given its premiere here Monday to audiences that taxed every seat in the beautiful U. S. Theatre for five performances on the coldest day of the year.

But the extreme cold meant nothing in the lives of Dr. W. E. Shallenberger, president of Arrow Film Corporation; Ray Johnston, J. Charles Davis, Peter Adams and the others involved, for the huge fireworks display planned for Monday night was carried out without a single hitch in the program. Mr. Shallenberger's assistant, Mr. Davis, arranged this display, which took the storm—for a pyrotechnic display at this time of the year is indeed somewhat of an extreme novelty to otherwise quiet Patersonians.

Nevertheless, firework exhibition it was. The Arrow exploitation force very ably worked one solid week getting the necessary permission of the Mayor, Police Chief and Fire Chief to stage the exhibition. This permission obtained, the next task was that of finding an ideal spot. After much looking about it was decided to set off the pyrotechnics on Farrat Mountain, which faces Paterson's main stem wherein the theatre is located.

Newspapers marvelled at the stunt and devoted columns to announcing the display, directing the attention of their readers to the daring of those behind the movement and also informing the public of the fact that the firework display was in reality to be a reproduction of the forest fire that is so vividly and sensationally introduced in "Jacqueline."

Monday morning found rain drenching this textile city. But toward noon it cleared, only to allow the coldest wave of the year to sweep this city at tremendous velocity. For a while it was feared that the program would have to be abandoned, but that was not necessary—for at the advertised time, 6 o'clock, in the presence of thousands, some 800 in front of the theatre, the display was set off. The rip-zip-bing-bang-boom skyrockets, pin-wheels, etc., awoke the town and within an hour after the first shot was heard, every Patersonian had been made acquainted with the engagement of "Jacqueline" at the U. S. Theatre.

It was the first time such a stunt was used here—and it is proving a huge investment, for crowds are patronizing the U. S. despite the presence of Lent. "Jacqueline" is a marvelous production—the best James Oliver Curwood picture made—and will satisfy the most fastidious. That stunt will bring them in—and the picture will entertain them superlatively.

"Jacqueline" was excellently exploited and Mr. Shallenberger had every reason to feel proud upon his arrival here with a party of guests from New York Monday night. The advance exploitation of the picture was wonderful. The local newspaper devoted considerable space on Tuesday to the unusual stunt. One published a four-column cartoon, drawn by a staff artist, depicting the various guests who came here to attend the showing.

Earlier in the day Ex-Governor Carl E. Milliken, of Maine, president of Pine Tree Pictures Company, which produced "Jacqueline," was greeted by Mayor Van Nort, who gave him the key to the city, Police Chief Tracy and Fire Chief Coyle. Following the showing Manager Peter Adams introduced Dell Henderson, director of the production, who acted as master of ceremony. Others who spoke were Sheldon Lewis, who plays the "heavy"; Lew Cody, the leads, and clever little Russell Griffin, who is by far the star of the picture, having literally stolen the entire production from his older associate thespians.

Little Russell Griffin completely won over his audience. His performance on the screen was remarkable for a lad his age. He was the center of attraction at every stage of the production. Consensus of opinion among members of the audience was that he is deserving of the star mention on all billings.

After the speech-making at the theatre, the party adjourned to the United States Hotel were the guests of Mr. Shallenberger at a buffet supper. Those who attended were: W. E. Shallenberger, W. Ray Johnston, Ex-Governor Carl E. Milliken, Director Dell Henderson, Sheldon Lewis, Lew Cody, L. Case Russell, John Lowell, Maurice Kraus, H. H. Thomas, J. S. Jossey, of Cleveland, Paul Swift, Larry Urbach, H. Hirsch, of Boston; Roger Ferri, Mayer Goldberg, Ray Gallagher, Larry Moen, George Blaisdell, Evangeline Russell, Mayor Van Nort and editors and special writers from the local press.

Pittsburgh Gives Ind. Pictures Big Sendoff This Week

PITTSBURGH — (Special) — Independent pictures are having their inning in first run houses down town this week. At the Cameraphone, the headline attraction is Weber & North's "Notoriety," a Bill Nigh production, while at the Cameo Principal Pictures Corporation's "Flesh And Blood" with Lon Chaney is featured. Over iu East Liberty at the Alhambra, "Thorns And Orange Blossoms" is the big draw. The same picture is at the State Theatre, a Rowland-Clark theatre here.

Joe Lefko, general manager of the Federated exchange, has been working the local territory the past several days. In Altoona he booked the three newest Lichtman productions namely: "Are You A Failure," "April Showers," and "The Girl Who Came Back" to the Strand Theatre. This house also booked two of the Principal productions, "Environment," starring Milton Sills and Alice Lake; also "The World's a Stage," starring Dorothy Phillips and written by Elinor Glyn. The last two named productions were booked by Joe to the Piaza Theatre, Wheeling, while the Liberty in the same town bought "Thorns and Orange Blossoms." Back to Altoona again Notopulos bought two Lichtmans, "The Hero" and "Poor Men's Wives;" also the four pictures starring Betty Blythe, "How Women Love," "Darling of the Rich," "Truth About Wives" and "Girl Who Got Enough." This week, Lefko will viit Erie and New Castle, while next week he will go to the Cincinnati territory.

Harry Grelle, manager of the Supreme Photoplay Company, which exehange has just taken over the Iron City Film Exchange, distributors of the Warner Brothers Classics of the Screen, was confined to his home several days last week, and the early part of this week suffering with the "flu." Harry is again on the job, however, and his many friends are glad to hear him say he is feeling "as fit as a fiddle."

Harry Charnas, head of the Federated exchanges, with his home offices at Cleveland, and branch offices at Cincinnati, Detroit, and Pittsburgh, spent a few days in the Iron City last week, conferring with Manager Fischer of the local office. Mr. Charnas expressed himself as being highly pleased with the show-Lichtman product. He stated that he has found the current season the most profitable and best in the history of his rapidly-growing organization. He is already laying plans for next season, and has come to the conclusion that only the really big productions will find a ready market among theatre owners.

Joe Rock leads the Federated fun-makers in showings of two reel comedies from Manager Meyer Fischer's office this week. His "Ali Baba" is on view in the Nemo, Johnstown, and the Capitol, Washingtou; his "Aladdin" in the Star, Tarentum; his "Little Red Robinhood" in the Driggs, Clearfield, and the Lyric, Oil City, and the latest "The Pill," in the Liberty, Wheeling, and the Gardeu, Lock Haven.

The many friends of Harry Wimsatt will be glad to know that he is back again in Pittsburgh as President of the newly organized All Theatres Pictures, Inc.

SOME OPENING

Just a portion of huge crowd that jammed Paterson's business center Monday night at opening of Arrow's "Jacqueline" at U. S. Theatre

Anti-Drug Bill Seen as Narcotic Picture Tie-Up

MINNEAPOLIS — (Special) — With the introduction recently in the State Legislature of a bill tending to wipe out the drug peddlers in this State "The Drug Traffie," which Ben Friedman is handling in this territory, was given added impetus. Ben is successfully tieing up this important move with his picture and is arousing considerable interest in his film by getting the eo-operation of the anti-drug erusaders and women's clubs in various towns and cities in Minnesota, North and South Dakota and northwestern Michigan.

"Shadows" and "Heroes of the Street" are literally mopping up in this territory judging from reports that are pouring into this city from the out-of-town exhibitors. "Shadows" has proved a particularly strong big town picture, going best in those houses.

Milton Crandall, who has done considerable exploitation for various independent pictures, having first attracted national attention by the elever way in which he put over Clara Kimball Young while she was with Equity Pictures Corporation three years ago, is in this city. He is exploiting "Down To The Sea In Ships," which was first heralded to the trade via Moving Picture World.

Minneapolis independents will turn out 100 per cent. for the big national exhibitor convention in Chicago in May. The boys are planning a number of stunts. They are looking for Steffes to head the M. P. T. O. A. after the Chicago convention.

So far as is known it is practically set that J. Fred Cubberly's Finkelstein & Rubin exchange here will continue handling the Warner Brothers, Al Lichtman and C. C. Burr productions next season.

Although this has been its first year, the F. & R. Exchange because of its theatre association has had a banner year, every worthwhile independent picture registering satisfactorily from the fiuancial viewpoint.

The entire South was sold this week on the 1923 Hallroom Boys comedies when Progress Pictures, Inc., of Charlotte, N. C., completed negotiations with C. B. C. Film Sales Corporation for their territorial release.

Independent Propaganda Being Disseminated by C. B. C. Films

The launching of a systematic campaign in which all the Independent producers and distributors—especially those distributing through State Right channels—co-operate, is being advocated by the C. B. C. Film Sales Corporation, which this week started the ball rolling in that direction. The idea is to crystallize, and to push through to a finer consummation, the co-operative spirit that has lately come into being between Independents and exhibitors.

Both Jack Cohn and Joe Brandt have long concentrated their effort to getting a fifty-fifty break for the Independent—and with that idea coming more and more into the realms of reality, they believe that while each man should, of course, fight for his own product, the time has come to pool interests and effort, so to speak, for the common good of the Independents—believing that with the strengthening of the common cause there will be a corresponding benefit for the individual and his product.

Toward this end, therefore, C. B. C. is launching propaganda, and will, it is stated, have on its stationery, on special stickers and streamers, on much of its advertising copy, and anywhere that it will serve to spread the propaganda, some such line as "Go Independent in 1923"—"Keep Your Eye on the Independents in 1923"—"Watch the Independents Grow in 1923," or something else along similar lines.

It is announced that, with the hope of adding strength to the idea, Jack Cohn is asking other Independent producers and distributors to follow suit, and to use whatever means occurs to them as most feasible to spread the Inpendent gospel. He has asked those that are interested to communicate with him so that some concerted form of action may be worked out, if possible, to put it over strongly, and to so implant the idea in the minds of exhibitors in particular, and the industry in general, that it is there to stay.

Joe Brandt, who is at present visiting the important State Right franchise holders throughout the country, is also spreading the same idea, and is asking such men as Harry Charnas, Ben Amsterdam, Tony Luchese, Sam Grand, Oscar Oldknow, and others whose product and strength is recognized, to help spread the idea in every way possible. He will, if they so wish, remain long enough to co-operate with them in putting it over in their respective territory.

"Tie That Binds" Given Premier

Before an appreciative and enthusiastic motion picture audience "The Tie That Binds" was given its premiere presentation at the Dyckman Theatre, New York, by Jacob Wilk, 1476 Broadway who controls the distribution rights to the production. Mr. Wilk is releasing the feature on a state right basis, the foreign rights of which have been purchased by the Warner Brothers.

Negotiations for the sale of the picture are being made with a number of territorial buyers, according to Mr. Wilk.

HOUSE PETERS
Signed for series of pictures by Charles O. Bauman for five years.

Independents Sign Eight Big Stars

Substantiating absolutely the contentions exclusively advanced by this department, reports of an official nature poured into this office this week relative to the engagement of big stars for appearance in independent productions. Among the big stars who will be seen regularly in independent productions next season and who were signed within the past two weeks are the following:

House Peters, for five years, by Charles O. Baumann; to make a series of four pictures annually.

Elaine Hammerstein, for an indefinite period by Truart Film Corporation, for four big pictures.

Lenore Ulric, David Belasco star, by Warner Brothers, for "Tiger Rose."

Hope Hampton, by Warner Brothers, for "The Gold Diggers."

John Barrymore, by Warner Brothers, for "Beau Brummel" and "Duburau."

Bert Lytell, by Principal Pictures Corporation, for "Meanest Man in the World" and other pictures.

Guy Bates Post, by Principal Pictures Corporation, for a series.

Within the next few weeks Tom Moore, who is now in New York working on "Marriage and Morals," which Will Nigh is making for Weber & North, will be placed under a long term contract.

Three Sales on "Passionate Friends"

Three sales were announced this week od George H. Davis' "The Passionate Friends," based on a H. G. Wells story. The deals were closed by Joe Brandt who is handling C. B. C. Film Sales Corporation. The sales were to R. A. Branch Productions, Inc., of Detroit, for Michigan; Celebrated Film Players Corporation, of Chicago, for Illinois and northern Indiana; Harry Landy, of the Landy Distributing Company, for western Pennsylvania, West Virginia, Ohio, and Kentucky.

World Story Starts Rumors

BOSTON—(Special)—The publication exclusively in Moving Picture World two weeks ago of a situation that prevails in Providence, R. I., has started something along film row. Statistics published by the World show that something like 700 first run pictures of high merit will be needed by the six first run houses in the Rhode Island metropolis.

Just who the exchanges here will play with has aroused much comment, but independents are bound to be the winners not only in Providence, but in other New England cities as well. Circuits are bobbing up everywhere in New England, despite reports to the contrary issued by propagandists.

The independents are getting more honest-to-goodness patronage from exhibits today than ever before and the demand for big independent productions for next season is even greater.

George Fecke of Motion Picture Distributing Corporation is back in town following a trip about the country selling rights to "Yankee Doodle Jr." It is rumored that Fecke, while on the Coast, became interested in a production venture and is seeking stories.

That the Moving Picture World's exclusive story of last week relative to Federated Film Exchanges' revival is true was accepted as so here, for neither Harry Ascher nor Sam Grand cared to deny the report which was received from the Coast.

"Lost In A Big City," the Blazed Trails Productions, Inc., special, opens at the Rialto Theatre in Providence, R. I., during the week of April 9. Manager Mahoney closed the deal last week with a representative of Arrow Film Corporation. It is reported John Lowell, star, and Baby Ivy Ward, both will make personal appearances.

This is the third week for Warner Brothers' "Brass," a Harry Rapf production, at the Park Theatre here. The picture is said to have grossed about $18,000 in two weeks, despite the bad weather, at one dollar top prices at night.

Bill Shapiro of Franklin Film Exchange here has acquired the New England rights to Principal Pictures Corporation's Bennie Fineman special, "The Spider and The Rose," with an all-star cast.

Several production movements of the distinctly local stock calibre have been discovered in various parts of New England and are seemingly getting away with murder in certain sections. In one territory, the stock salesmen are being watched by the authorities.

A Correction

C. C. Burr's publicity director calls our attention to the fact that in our issue of March 10th, we had a page of stills on a C. C. Burr picture captioned "Blind Justice," but that was an error, as the name of the picture was long ago changed to "The Last Hour." The picture features Milton Sills and Carmel Myers. The original story by Frank R. Adams which appeared in Munsey's Magazine sometime ago was called "Blind Justice."

Bobby North, of the APOLLO FILM EXCHANGE, New York City, says:

"HER ACCIDENTAL HUSBAND"

—"Is Going GREAT! Every Exhibitor who SEES it—BOOKS IT!"

House Peters Has Been Signed for Five Years by Baumann

Another star of international repute and established box office value joined the rapidly increasing ranks of independents this week. The new star is none other than House Peters, one of the most popular leading men in the business, starring recently in Universal's "Human Hearts," "The Storm," and Goldwyn's "Lost and Found," which played the Capitol Theatre, New York, this week. Charles O. Baumann, who signed the star, this week also formed the House Peters Productions, Inc., under whose auspices the pictures will be made. The acquisition of Peters by Baumann confirms the report published exclusively in the Independent Department of Moving Picture World two weeks ago.

Mr. Baumann in his announcement this week made known the fact that Peters has been placed under a five-year contract, during which period he will make a series of four specials a year, all of which will be released through independent exchanges, several of which already have opened negotiations with Mr. Baumann. The first production will be ready for distribution on September 1, to be followed thereafter by a release every three months. Stories for the Peters productions will be based on established books and successful plays.

The combination of Baumann and Peters is an unbeatable one, for both are exceptionally well known and leaders in their particular lines. Peters has developed into one of the most popular and best paying leading men of the country, his pictures ranking among the best and consistent money-making of 1922. Mr. Baumann is known as a "maker of stars," for he was responsible for the introduction of Charlie Chaplin, Mabel Norman, Bill Hart and Fatty Arbuckle to the screen. He has been financially interested in picture production for many years, having formerly been a member of the production finance company known as Kessel & Baumann, which was dissolved several years ago.

Independents in Southwest Make Good Theatre Connection

DALLAS, Texas—(Staff Special).—An important change in the management of the Capitol Theatre in Dallas, a big new house on Elm street, has taken place. I. Rude, capitalist of Dallas and Denver, has retired from the ownership and management, his share having been purchased by Leon S. Gohlman and L. A. Goodwin, president and general manager and manager of the theatre, respectively. True T. Thompson, of the True Film Company, veteran states writer, has also bought an interest.

This news item is of some importance in this territory. It is in line with efforts of independent exchange men to land productions at first class houses in Dallas. According to the best information obtainable on the subject, this has been denied them in a number of instances. Cases are on record in the Southern territory where an Independent attraction has played towns of 5,000 inhabitants long before it got a first run in the big cities. While it would seem queer tactics for a states writer to do this, nevertheless these conditions prevail.

Soon after Mr. True bought an interest in the Capitol Theatre the week's attraction at that theatre was "Sure Fire Flint," a picture that his company is handling. The attraction, incidently, went over nicely.

Blank Buys "Has World Gone Mad?"

Louis Baum, vice-president of Equity Pictures Corporation, who is touring the country for that firm, this week closed a deal with A. H. Blank Enterprises, Inc., of Omaha, Neb., whereby the latter firm will release the Daniel Carson Goodman special, "Has the World Gone Mad?" The Blank Enterprises, with their vast theatre interests, are considered one of the most important independent distributing organizations in the country.

Sell "Her Accidental Husband"

Progress Pictures Exchange, of Pittsburgh, this week purchased the Western Pennsylvania and West Virginia rights from Joe Brandt, of C. B. C. Film Sales Corporation, to Belasco Productions, Inc., picture, "Her Accidental Husband."

Independents in South Closing a Winning Season

ATLANTA, GA.—(Special)—When the curreut season rolls by within a few weeks it will have brought to an end what independent distributors in this territory characterize as virtually the greatest year independents hereabouts have experienced. Better productious with established box-office names and based on stories that proved effective screen vehicles have contributed much toward working up unusual interest among exhibitors in independent productions.

The demand for independent productions uext season, present indications point, will be even greater, for most of the big State rights pictures shown at first class houses iu the South have made money for the exhibitors.

Arthur C. Bromberg has taken over the Peerless Film Company which has been operated by Steve Grow and J. A. McWhorter and will distribute "Notoriety" in the Southeast, it was announced this week. The other product released by Peerless included "Beware of the Law" and a line of Westerus. Mr. Grow is now iu Miami, recuperating from au attack of the flu.

Mr. Bromberg has made some other important additions to his line of product. He will distribute the new line of Hallroom Boys comedies made by C. B. C., "The Road to Arcady," "Should a Wife Work," "For Your Daughter's Sake" and "Every Man's Price," from Appleton Productions, the new Monty Banks comedies from Arrow and the latest Arrow-Ben Wilson serial, "The Fighting Skipper," which is a 15-episode serial of the South Seas. It provides Progress Pictures formerly known as Bromberg Attractions with a strong line-up.

"Poor Men's Wives" got away to a bad start at the Metropolitan Monday when it ran into a steady rain and falling temperature, and though the weather conditiou righted itself and became well-nigh perfect before the end of the week the picture never recovered. There is no gainsaying the merit of "Poor Men's Wives," but the title lacks appeal and the subject failed to register at the box-office. Patrons who saw the picture were generous in their approval and comments were uniformly favorable.

Warners May Be Forced to Open Exchange

CHICAGO—(Special)—No surprise will be occasioned in local film circles in the event that the Warner Brothers in an effort to safeguard their interests in this territory are forced to open their own exchange in Chicago. The Warner Brothers' program is an extensive one and already has attracted considerable local attention. This unusual interest prevails particularly among the theatre-going public, a fact film men can not ignore.

However, the differences that have arisen between Warner Brothers and Balaban & Katz (Second National Exchange) have uncovered an extraordinary situation. The B. & K. interests control virtually the first ruu situation in downtown a big "scoop" for the Warners. Developments have proved otherwise, say film men, for only one of the current productions of that firm has found its way into a Loop Theatre. That was "Rags to Riches."

The situation is arousing much comment and the consensus is that the only way out next season for Warner is to open their own exchange here and operate it as they are operating their exchanges in Detroit, Buffalo and New York.

The Renowned Exchange, which is controlled by the same interests running the Renowu exchanges in New York and Buffalo, promises to take quite a part in local independent distribution and is tieing up much product for next season.

While the real big independent distributors here virtually number no more than three at present, namely, Joe Friedman's Al Lichtman-Celebrated Film Players Exchange, Frank Zambrino's Progress Pictures, and Si Griever's Griever Productions, Inc., the coming seasou is expected to uncover several newcomers, that will operate on an extensive basis.

Two new exchanges, to operate with big independent pictures exclusively and with ample financial backing, are slated to establish exchanges in Chicago by the first of September. Representatives of these proposed firms are now in New York negotiating for product for next season.

Frank Zambrino of Progressive Pictures Exchanges here and of Indianapolis is arranging a representative showing in this city for "Jacqueline." In all probability the production will be shown either at Barbee's or Castle Theatre.

Principal Abandons "Uncle Tom's Cabin"

The motion picture industry has been accused frequently of cultivating sharp practice and unethical manners amongst producers, exhibitors and distributors, but the fact that a sense of honor is not so rare as it may seem among picture-folk has come to light in an agreeable manner in the retirement of the Principal Pictures Corporation from its proposal to produce on a big scale, "Uncle Tom's Cabin." The announcement of plans for filming the Harriet Beecher Stowe story came from Sol Lesser, president of Principal Pictures a few weeks ago. Now, from the same source comes the statement that the picture will not be made by them.

Lou Berman, of The INDEPENDENT FILM CORPORATION of PHILADELPHIA, says:

"HER ACCIDENTAL HUSBAND"

"Will be played EVERYWHERE in the Philadelphia Territory. It's a State Right Clean-up if ever there was one."

Elaine Hammerstein Will Make Series of Four for Truart Films

Immediately after the arrival of M. H. Hoffman in Los Angeles, advice was received at the New York headquarters of the Truart Film Corporation that Elaine Hammerstein had been signed on a long term contract.

The arrangements call for four big pictures a year, which are to be directed and supervised by Edward Dillon, who is now completing "Broadway Gold," in which Miss Miss Hammerstein appears with stellar honors, together with Elliot Dexter and Kathlyn Williams.

The Hammerstein-Dillon productions will be distributed under Mr. Hoffman's direction by the Truart Film Corporation as independent state-rights offerings.

The Renown Exchanges will release the Elaine Hammerstein pictures in the New York, Buffalo, Northern New Jersey and Chicago territories, while the arrangements are now pending with the leading independent exchanges throughout the country whereby a full 100 per cent distribution will be assured the new Hammerstein-Dillon series.

Upon Mr. Hoffman's return east a drive will be made to secure the picture rights to the most notable successes of the stage and outstanding novels.

Mr. Hoffman's recent survey of the independent field resulted in the opinion that the state-right market is still a very vital factor in the picture industry. So vital, in fact, that if producers would realize its needs and make pictures of the magnitude of "Broadway Gold," and the projected Hammerstein productions, the big first run interests would be forced to open their doors to the independents, because of public pressure.

Burr Loans Johnny Hines to Warners

Johnny Hines, the fastest rising star on the screen today, will play the titular role in Warner Brothers' screen adaptation of "Little Johnny Jones," based on the famous stage success of George M. Cohan. The deal whereby Hines' services were acquired for one picture only by Warner Brothers was completed this week, following a series of conferences with Charles C. Burr, producer of the Hines pictures and who is largely responsible for the success of that star on the screen.

The Hines agreement with Warner Brothers covers only one picture, which will be made on the Coast at the Warner studio. The screen version of "Little Johnny Jones" is now being compiled and will be ready within a few weeks. Hines will go to the Coast immediately after the showing of "Luck," his latest C. C. Burr production.

A newcomer in the line of independent producers will shortly make his appearance in the East. This newcomer this week purchased the screen rights to a great Broadway success, now playing in New York, and he will make known his plans as soon as he raises sufficient capital with which to start production.

Ex-Governor Milliken of Maine, head of the Pine Tree Pictures Company, which is releasing its pictures through Arrow Film Corporation, announced this week that work on its next picture will not be started until late in the summer. "Jacqueline," the latest release, was started late in 1921 and the final "shot" taken on Feb. 22, 1923. Dell Henderson directed.

Bill Nigh, who has been working at the Metro studios for the past six weeks, on Monday of this week made known his belief that he would have his next Weber & North special, "Marriage and Morals," completed either Friday or Saturday. Ann Forrest and Tom Moore play the leads, with the latter starred.

The Independent Department of Moving Picture World during the past week has received a number of queries from independent producers seeking original script. The demand for stories among independents never was greater.

Gallagher and Shean, the famous two-act now playing in "The Follies" according to their announcement to this department this week, made known their plans to make a series of five two-reel comedies for the independent market. They will produce in the East.

Bad Weather Hurts, Box Office Estimates Show

Bad weather seemed to rule generally throughout the country, the East being hit by a series of rain and snow storms, while the Middle West was hit by cold spells. The Coast weather reports were better. However, business in the East and West was hit accordingly by this weather, although all in all—the fact that this is Lent—business was encouraging. Appended are box office estimates from representative first-run houses showing independent pictures last week:

PROVIDENCE, R. I.—Victory Theatre:—Double bill, C. B. C. Film Sales Corporation's "Only A Shop Girl," and Ivan Abramson's "Wildness of Youth." Prices: mats., 15 and 25 cents; evenings, 20 and 35 cents. Grossed about $4,000. This house has been laying hard on exploitation, doing about $5,000 the previous week on "Has the World Gone Mad?" (Equity).

BOSTON—Park Theatre:—Warner Brothers' "Brass," with all-star cast. Prices: mats., 50 cents; evening, 25c, 50c and $1. Estimated gross on week $9,000; about same as opening. Rainy weather first half and on Friday kept gross down; Saturday's sunshine helping much. This is second week for "Brass." Another week to go.

LOS ANGELES—Grauman's Theatre:—Weber & North's "Notoriety" with all-star cast. Prices: mats., 25 and 35 cents; evenings, 40 and 55 cents. Grossed about $13,000 on the week. Grauman presentation helped picture in more ways than one.

BUFFALO—Loew's State Theatre:—Warner Brothers' "The Beautiful and Damned." Prices: mats., 15 and 50 cents; evenings, 30 and 50 cents. Loew vaudeville coupled with picture. Primrose minstrel act featured. Did about $13,500 on the week, which is good considering breaks house had and the Lenten season. Picture was well lied, despite surprise close of story as related on the screen.

NEW YORK—Strand Theatre:—Warner Brothers' "Brass" with Marie Prevost and Monte Blue and all-star cast. Prices: mats., 30 cents; evenings, 55 and 85 cents. Estimated gross about $38,500 on the week. Unusual length of picture kept shows down to a minimum. Sunday business capacity at all shows and had picture not been so long house could have slipped in extra show which would have increased gross a few thousands. Saturday, closing, business boomed, with rainy weather Monday and middle of week discouraging patronage.

NEW YORK—Rivoli Theatre:—Ben Blumenthal and David P. Howell's "Othello." Prices: mats., 55 cents; evenings, 85 and 99 cents. Picture moved here from Criterion where it played two weeks. Draw estimated at a little over $21,000, which is about $7,000 under usual big week at this house. Picture well exploited and pleased, but weather hurt. Imported picture, got away to great notices during Criterion run.

New Williams Picture Nearly Ready—Hirsh

Nathan Hirsh, president of the Aywon Film Corporation announces that the first "Big Boy" Williams production will be finished a few days. Since it became known that Mr. Hirsh has secured the new Big Boy Williams series, numerous inquiries are being made as to release dates. Mr. Hirsh states that the title and date of release of the first subject will be announced just as soon as the picture is finished.

B. P. Schulberg, head of Preferred Pictures Corporation whose pictures are released through Al Lichtman Corporation, arrived in New York this week. Next Tuesday night at the Ritz-Carlton he will be tendered a dinner by friends.

Bennie Ziedman, vice-president of Sacramento Pictures Corporation, whose pictures are being released through Principal Pictures Corporation, left New York for the Coast on Wednesday of this week.

Sam Morris of Warner Brothers returned to New York this week following a visit to exchange centres in various parts of the country.

J. S. Jossey of the Cleveland Progress Exchange and H. Hirsch of Lightning Photoplays, Inc., of Boston visited New York this week. So did David Segal of Royal Pictures, Inc., of Philadelphia.

Herman Rifkin of Eastern Picture Films Corporation of Boston also visited New York this week.

Jacob Gluckman left this week for South America. J. A. Hoffenberg will be in charge of the New York office of Mr. Gluckman during the latter's absence.

There was a special showing of the Bill Brennan-Firpo championship fight pictures on Tuesday of this week. The pictures are bound to mop up in South American countries, for Firpo is a South American.

"Farming out" stars is getting to be quite the fad in motion picture circles. Particularly lucrative is this practice on the Coast, where players are being loaned left and right.

Ben Blumenthal is getting to be quite a Broadway impressario, for next week at the Lyric Theatre he will show another one of his foreign made specials that will be supplemented with a Ned Wayburn revue conceived by Ali Haggen.

Charles C. Burr has recovered from his illness and will leave this week for a two-week visit to a Florida resort.

Bobby North, according to C. B. C. Film Sales Corporation's publicity director, is planning a big exploitation campaign on "Temptation," which he has purchased for New York distribution.

R. J. Stowe, representative of the Alexander Film Corporation, is in Seattle, and, according to a despatch from that city, he has announced the purchase of a studio by that firm in Denver, Col. Mr. Stowe will probably open an exchange in Seattle.

Says F. W. MOORE, of PROGRESS PICTURES CORPORATION, Pittsburgh, Pa.

"HER ACCIDENTAL HUSBAND"

"Is wonderful from Every Angle. Our Exhibitors are going wild over it. Congratulations. C.B.C.!"

David Belasco Welcomed Into Picture Industry by Will Hays

David Belasco, the foremost theatrical producer in America, was officially extended the greetings of the entire industry by Will H. Hays, following his affiliation with the Warner Brothers in the production of a number of his notable stage successes, at a conference held last week at the Warner offices.

Considerable interest is attached to Mr. Belasco's arrangement with the Warner organization, in that the theatrical producer for the first time in his career has become personally identified with the industry and will undertake the general supervision on the filming of his stage plays.

Standing: Abe and Harry M. Warner. Seated, left to right: Hope Hampton, David Belasco, Will Hays and Lenore Ulric

In extending the industry's welcome to Mr. Belasco, Mr. Hays said: "It is indeed a great source of gratification to have Mr. Belasco identified with our wonderful industry. And I am sure that every member of the industry is proud to have him with us. In this respect thanks are due to the Warner Brothers for their splendid achievement in having Mr. Belasco join our great medium for the enlightenment and entertainment of humanity."

Mr. Belasco, when asked about his new affiliation, said: "The motion picture is a new art, and I realize that I will have to start at the bottom to fully comprehend its marvelous possibilities. Its scope is unbounded, and it holds a great fascination and interest for me. I look forward with keen anticipation to my visit to the Warner Brothers studio."

According to the announced partnership arrangement between Mr. Belasco and the Warner Brothers, the latter will film "The Gold Diggers," "Daddies," "Deburau" and "Tiger Rose," which will star Lenore Ulric, while the former will personally supervise the making of the productions.

Mr. Belasco has chosen Sidney Franklin to direct Miss Ulric in "Tiger Rose," and Edmund Goulding was chosen to write the continuity. Preparations for the filming of this picture are reported under way at the Warner studios. Miss Ulric will leave for the Coast the latter part of May, following the consummation of a two-year run on Broadway in the Belasco stage play, "Kiki." With the completion of the picture she will return east to resume her interrupted performance of the play.

From Harry M. Warner came the report that Mr. Belasco will leave for the West Coast on or about June 1. Commenting on his arrangement with the theatrical producer, Mr. Warner said, "I believe that the definite identification of Mr. Belasco with motion pictures marks a milestone in the history of the business.

"When Mr. Belasco finally decided that he would take an active and not merely a passing interest in our great industry, he expressed a wish to become personally acquainted with the representatives of the trade press and others connected with the industry. And I am sure that Mr. Belasco will become familiar and as prominent a figure in the industry as he is in the theatrical world."

Rialto Productions Lose

Justice Charles L. Guy of the New York Supreme Court last Wednesday granted an injunction restraining the Rialto Productions of 729 Seventh Avenue from disposing or transferring or exhibiting the motion picture, "Tony Sargs' Almanac," pending trial of a suit brought against them by Louis T. Rogers and Nathaniel A. Thompson, through their attorney, Samuel Schwartzberg, of 1475 Broadway.

Many Independent Firms Incorporated

ALBANY—Handy Andy Productions, Manhattan. Capital, $300,000. Incorporators, S. Schwartzman, W. Lovett and D. Schneer. Attorney, H. C. Hecheimer.

ALBANY—Onondaga Film Corp., Syracuse. Capital, $150,000. Incorporators, A. M. Beach, J. L. Hood and E. C. Bates. Attorneys, Nottingham, Clymer, Smith and Kingsley, Syracuse.

ALBANY—Luxor Pictures Corp., Manhattan. Capital, $50,000. Incorporators, R. Mendez and S. J. Barron. Attorney, L. E. Schlecter.

ALBANY—Delman Film Corp., Manhattan. Capital, $5,000. Incorporators, R. Adelman, F. Levine and B. Goldblatt. Attorney, A. Greenberg.

DOVER, DEL.—Photoplay Finance Corp. Capital, $100,000. Incorporators, W. Johnson, A. D. Robertson and G. P. Johnson. Attorney, U. S. Corporation Co.

ALBANY—Public Opinion Pictures, Manhattan. Capital, $5,000. Incorporators, H. W. Schall, C Wolt and M. Parsons. Attorneys, Bickerton, Wittenberg & Fleisher.

ALBANY Great Western Films, Manhattan. Capital $10,000. Incorporators, P. Haas and E. Lang. Attorney, B. Kantor.

Gus Miller with Warners

Gus Miller, well known exchange manager, has been engaged by the Warner Brothers as special representative, and left last week on a trip which will cover the entire country. He has planned to visit the leading theatres and the exchanges handling the Warner classics of the screen.

A coincidence in the engagement of Mr. Muller is that some ten years ago he was given his first start in the industry by the Warners. He was employed as a road man and was attached to the Cincinnati office, and remained in that capacity for two years.

K. C. Combination Rumor Found Untrue

KANSAS CITY — (Special) — The combination of two local independent exchanges was rumored here last week, but when the reports were run down by a representative of the Independent Department of Moving Picture World they were found to be untrue. Rumors here have been quite common during the past few weeks and none has ever amounted to anything. There are several deals of importance to the field in general pending here, it has been learned, but they do not involve any of the independent exchanges here.

Harry Hynes, former manager of Educational in St. Louis, has joined Skouras Brothers Enterprises and will operate the St. Louis Film Company. This organization was formerly known as the Grand Central Film Company. It will handle the Lichtman Preferred and Warner features and other independent product of the Grand Central Film Company. Cullen Espy, former manager of the New Lindell Theatre, has been named salesman for the new exchange.

Edward Grossman, special representative of the Al Lichtman Preferred Pictures was a St. Louis visitor of the week. He announces a very great interest in "Poor Men's Wives," the company's new special. He states it has been purchased by the Balaban & Katz chain in Chicago and by Skouras Brothers in St. Louis.

Sid Rosenthal, who last week started his own independent distributing company in Kansas City, has already secured the distribution rights for "Determination," an eight-reel special production, and a series of twelve single reel high class novelties entitled "Tense Moments From Opera."

The distribution rights for the series of western pictures starring "Big Boy" Williams which are now being produced by Seeling-Brittain Productions have been obtained by the Standard Film Co., of Kansas City, which makes a specialty of releasing feature western pictures.

Frank Sturgis of the Gardiner Screen Company has opened offices in St. Louis and will handle sales in Missouri, Illinois, Northern Oklahoma and Arkansas.

Sol J. Hankin, former president-manager of the Fine Arts Picture Corporation, has been named manager of the St. Louis Educational exchange.

Al and Mike Kahn of the Crescent Film Exchange, Kansas City, were called to Chicago Sunday because of the death of their father-in-law.

Rubicon Pictures Enter Market

Rubicon Pictures, Inc., have established offices at 729 Seventh avenue, New York, where they will operate an independent releasing organization. The first release, announced this week, is "For You, My Boy," a William L. Roubert production. The cast is headed by Matty Roubert, who played the Kaiser in "My Four Years in Germany."

Associated Franchise Plan Scores

The franchise plan of Associated Photoplays, Inc., announced last week, is apparently scoring with independent exchangemen, who are negotiating with him for rights to the series of Milton Sills productions. The first release is 'Why Women Re-Marry," with Milton Sills, Ethel Grey Terry and others. John German directed.

First Aitken-Price Pictures Ready

From Harry Sitken and Oscar Price this week came news to the effect that the first of a series of famous pictures (former Triangles) is ready. It is "The Americano," with Douglas Fairbanks. The other is "Dough and Dynamite," with Charlie Chaplin.

Earle Picture Staff Organized

LOS ANGELES—(Special)—A production staff has been organized for the newly formed William P. S. Earle Pictures Corporation. Production on the first picture, "Tutankhamen," by Blanche Taylor Earle, starts this week. Dick L'Estrange is production manager.

QUALITY

THAT quality is still the determining factor in the success of Motion Picture Productions was proven convincingly in Providence, Rhode Island, on March 5th at the Victory Theatre when "HAS THE WORLD GONE MAD" opened to capacity, with a double line of waiting patrons reaching around the corner of the theatre, with standing room at a premium all during the showing.

* * *

As the MOVING PICTURE WORLD said in its issue of March 17th—"It was a remarkable premiere staged in the face of the stiffest opposition any production ever had in this or any other city, yet there was no extra advertising and no outside billing"

* * *

"It was an amazing accomplishment, with double lines waiting outside and the house packed at 10:30 A. M. causing the fire inspector to demand closing of the doors . . . forenoon and afternoon business so great that the overflow greatly aided other neighboring houses . . . It was further necessary to eliminate several short subjects to accommodate the mobs . . . being put on strictly on its merits, it went over in record smashing fashion with press praising it to the skies" . . .

Independents, write or wire for open territory and terms immediately on—

"HAS THE WORLD GONE MAD!"

Written and Produced by

DANIEL CARSON GOODMAN

Distributed throughout the world by

EQUITY PICTURES CORPORATION

SEVEN TWENTY THREE, SEVENTH AVENUE, NEW YORK CITY

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

ELEANOR BOARDMAN

Goldwyn player, might easily be mistaken for a legendary Queen in her brocaded velvet gown, her feathered headdress and her ermine stole.

Good Exploitation for Metro Film

A large painted sign in vivid orange, red and yellow colors advertised Reginald Barker's production, "Hearts Aflame," and drew a great deal of attention to the forest fire which plays so prominent a part in this Metro picture. The sign was securely fastened above the marquise in front of the Rosemary Theatre, Ocean Park, California, and called forth enthusiastic comment. The dimensions were eleven feet long and eight feet wide.

James Sams is the manager of the Rosemary, where "Hearts Aflame" played to a successful engagement. This photoplay is a Louis B. Mayer production.

Culebra Cut Blast Used for Background

The blowing up of fifteen tons of dynamite and work on widening the Culebra cut of the Panama Canal formed an interesting backgrounds for one of the scenes in Thomas Meighan's latest Paramount picture, "The Ne'er-Do-Well," adapted from Rex Beach's famous novel.

When the company was in Panama Director Alfred E. Green took the opportunity to photograph this interesting work of widening the canal. The scene in the picture called for Mr. Meighan, as Kirk Anthony, to apply for work at the dredging company's office.

Just as the cameras were being cranked on the scene the fifteen tons of dynamite were set off, giving one of the most unusual backgrounds ever filmed for a dramatic scene in a motion picture.

Metro to Distribute "Soul of the Beast"

Metro Pictures Corporation announces the completion of arrangements with Thomas H. Ince to distribute the latter's recent production, "Soul of the Beast," based on a circus story by C. Gardner Sullivan, with Madge Bellamy, Cullen Landis and "Oscar," an elephant, in the cast.

Officials of the distributing company regard this photoplay as one of its most important acquisitions of the season, containing every angle of audience appeal which every exhibitor wants, it is stated. In making the early scenes of the film an entire circus was used. The members of the cast lived and traveled with it for two weeks to get a sense of the life.

"Soul of the Beast" is the story of a circus orphan who runs away with Oscar, her elephant, when a terrific cyclone destroys the canvas tents.

John Griffith Wray directed the film, under the supervision of Thomas H. Ince.

Meighan Going to Virginia

Following the completion of "The Ne'er-Do-Well," a Paramount picture under the direction of Alfred E. Green, which is said to surpass any of his previous starring vehicles, Thomas Meighan and Mrs. Meighan will leave next week for White Sulphur Springs, Va., for a short vacation. While there Mr. Meighan will confer with George Ade, who is writing a new story for him. Already Mr. Meighan has put on the screen two of Mr. Ade's stories, "Our Leading Citizen" and "Back Home and Broke."

William Fox Books Associated Feature

Representatives of William Fox have signed a contract with Associated Exhibitors for the booking of the big Associated feature, Constance Binney in "A Bill of Divorcement," for the Fox circuits in New York and New Jersey. Beginning early in April, the picture is to play the maximum number of days in all the Fox theatres in New York City, and in the Fox Terminal, Newark; the Fox American, Paterson, and the Fox Liberty, Elizabeth.

Lubliner & Trinz also closed a contract with Associated Exhibitors for runs of this feature in each of the fifteen houses of their circuit in Chicago, starting at an early date. Many other bookings have also been arranged in prominent theatres in all parts of the country.

TWO PATHE COMEDY STARS

Stan Laurel, on left, who has been signed by Hal Roach for five years to alternate with Paul Parrott, on right, as stars of single reel comedies for weekly release through Pathe.

AILEEN PRINGLE

a Goldwyn player, at one time "first lady of the land" of the Island of Jamaica, where her father-in-law was Governor of the island, perches herself on a stool and seems to be showing the flapper how to pose.

Schulberg Completes Cast for Big Film

B. P. Schulberg has completed the cast for Edgar Saltus' novel, "Daughters of the Rich," with the signing of Joseph Swickard and J. Gunnis Davis to be added to the other featured players—Gaston Glass, Ruth Clifford, Ethel Shannon, Marjorie Daw and Stuart Holmes.

Gasnier, who is directing the picture, has it well on toward completion. The picture will surpass in pretentiousness anything he has ever undertaken, since B. P. Schulberg is determined that "Daughters of the Rich" will be the most ambitious offering made by Preferred Pictures this year.

It has been necessary to double the studio force for the filming of this latest Gasnier production. Three hundred players were used in the scenes shot at the studio this week, and the stages are being enlarged for other big scenes to be taken soon.

The Al Lichtman Corporation has announced that "Daughters of the Rich" will be released even sooner than originally planned. Prints will be in Lichtman exchanges by April 10 ready for exhibition.

Wagner Hard at Work

Rob Wagner is working industriously just now in preparation for the starting of his first directorial effort, a Paramount picture in which Walter Hiers will star. The picture was written by Walter Woods.

Says "Bella Donna" Is Pola Negri's Best

That Pola Negri in her first American picture, George Fitzmaurice's Paramount production, "Bella Donna," has achieved the greatest triumph of her career, seems to be the unanimous verdict of Los Angeles, says Paramount, where the picture had its world premiere Tuesday at Grauman's Rialto Theatre. The crowd at the opening performance, according to Sid Grauman, was the largest ever seen on a similar occasion in that city, with the possible exception of the one that stormed the new Metropolitan when it first opened its doors to the public a few weeks ago. With capacity audiences continuing in attendance, it seems certain that the run will break all records for the Rialto.

Unanimously superlative praise has been accorded "Bella Donna" by the Los Angeles newspaper critics. Edwin Schallert in The Times said: "'Bella Donna' proves in every respect what every one mayhap has expected it to prove, and that is the superiority of the physical equipment of our studios and the splendors of what money can do."

Florence Lawrence said in The Examiner: "George Fitzmaurice has made a beautiful creation in his film adaptation of the Hitchens play. The drama of a human soul is revealed stark and realistic." Allen Claire said in The Record: "Pola's work in 'Bella Donna' is a splendid character delineation and all the superior original creations of American cinematograph craftsmanship are employed."

The Herald said: "In what will undoubtedly be selected as one of the foremost motion picture productions of 1923 Pola Negri made her initial bow at Grauman's Rialto yesterday in 'Bella Donna.'" The critic of The Express said: "The mass effects are marvelous and the succession of scenes is interesting and beautiful."

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128 WEST 52nd ST. NEW YORK

Exhibitors Commend Viola Dana Picture

"Crinoline and Romance," the most recently released Metro picture, starring Viola Dana, has earned the commendation of critics representing the industry's leading trade magazines as well as the praise of prominent exhibitors throughout the country, it is reported. Especial emphasis is placed on the suitability of the picture as a vehicle for the popular star, whose ability as a dramatic comedienne is said to be decidedly unusual.

The Motion Picture News, in reviewing the photoplay at length, commented in part as follows: "Light, frolicsome comedy romance—one ideally suited to Viola Dana's personality." Similarly commendatory is the critic of the Exhibitors' Trade Review, who said: "An attractive screen offering. The picture is thoroughly enjoyable."

"Unique and pleasing romantic comedy drama," is the summary of the critical review of the Moving Picture World.

The photoplay is a Harry Beaumont production, released by Metro Pictures Corporation.

First National Scores in Times Selection

In his selection of the twelve best pictures for the first quarter of the year, J. O. Spearing, motion picture editor of the New York Times, who is retiring to devote himself to production work in a western studio, includes three First National pictures shown on Broadway between January 1 and March 15. No other company was represented by more than one production. The list was published in the Sunday Times, March 18.

The three First National pictures named by the erudite critic are "The Dangerous Age," commended for the cinematographic treatment of John M. Stahl and the acting of Lewis Stone; "The Hottentot," starring Douglas MacLean, called "a fast, fun-filled farce" and "The Pilgrim," in which Charlie Chaplin is credited with bringing "broad comedy, keen satire and revealing insight to the screen."

Then in a paragraph devoted to short subjects. Buster Keaton comes in for honorable mention for contributing "another of his hilarious and pointed burlesques, 'The Frozen North.'"

The complete list compiled by Mr. Spearing reads: "The Dangerous Age," "Driven," "Head Hunters of the South Seas," "The Hottentot," "Hunting Big Game in Africa with Gun and Camera," "Mad Love," "Milady," "Mr. Billings Spends His Dime," "Peg o' My Heart," "The Pilgrim," "Othello," "The Second Fiddle."

Tourneur Returns

Maurice Tourneur, who is to produce "The Brass Bottle" for First National release, has returned from Palm Springs, Cal., where he whipped the continuity for the new production into shape.

"Dr. Jack" Goes Big in Swedish Capital

Pathé quotes from Stockholm, Sweden, cables and newspapers showing that "Dr. Jack" has won a big triumph in the Swedish capital.

Display ads in the leading Stockholm newspapers announced the "premier" of the Harold Lloyd comedy on the same day and date at the three leading first run theatres—Imperial, Rivoli and Piccadilly. Newspaper reviews printed on February 26—which are of the most enthusiastic character—state that no other production, domestic or foreign, has been played this season in Stockholm at three theatres simultaneously.

A cable received by Pathé a few days after the Stockholm premiere of "Dr. Jack" confirms this, and adds: "A tremendous hit. Also playing to full houses at the Rialto, Gothenburg and two houses at Gaevle. Please ship three more prints immediately."

Big Carewe Picture Nearing Completion

With the completion of the exterior scenes, Edwin Carewe is nearing the half-way mark in the production of "The Girl of the Golden West," a First National attraction.

Work on the exteriors took nearly a month. The location was at Sonora, the heart of the gold rush in '49 and in the actual locale of the famous David Belasco stage success. Whole '49 towns were rebuilt and thousands of "extras" were gathered to make these mushroom cities thrive once more.

Carewe, who has filmed more than eighty out-of-doors stories, is of the belief that this tremendous drama will have one of the greatest scenic backgrounds ever seen on the silver screen. The wondrous beauty of the mountain fastness of Central California has been mirrored.

The company is now at the United Studios shooting the interiors. It will be several weeks before the picture is finished.

"The Girl of the Golden West" is to be known as an Edwin Carewe production.

Tom Forman to Start "Broken Wing"

Tom Forman will begin production at once on his next Preferred Picture for B. P. Schulberg, "The Broken Wing," a film version of the play by Paul Dickey and Charles W. Goddard, which played to large crowds two seasons ago at the Forty-eighth Street Theatre. Schulberg has selected a notable cast, including Miriam Cooper, Kenneth Harlan, Walter Long, Betty Francisco, Evelyn Selbie, Edwin Brady, Ferdinand Munier and Richard Tucker.

Olga Printzlau has recently completed the adaptation and Forman is expected to begin actual shooting within a few days. He will take his company to Albuquerque, New Mexico, where Schulberg is erecting a town near by to be used as location. The filming of the picture has been set for this month in order to secure certain storm effects during the rainy season in the Southwest.

The big thrill of the story is contained in the famous aeroplane flight and crash which thrilled the playgoers. Like the other spectacular effects, this scene is much more effective on the screen than in the theatre. The picture, heralded by Mr. Schulberg as one of the big film events of the coming year, will be released through the Al Lichtman Corporation.

National Committee Names Pathe Films

In the February list of pictures for selected programs published by the National Committee for Better Films, a total of fifty-four subjects, representing sixteen companies, are represented, twelve—nearly one-fifth—being Pathé releases.

News reels are not listed. Practically every other brand of Pathé product is represented.

Does Record Business

A total box-office gross of $92,061.80 in six weeks in a theatre with a capacity of only 1,500, with a total estimated attendance of 250,000, is the record established by "Douglas Fairbanks in Robin Hood" at Balaban & Katz's Roosevelt Theatre, Chicago.

And two of the six weeks of the engagement were "blizzard" weeks, when attendance at this and all other Chicago houses was heavily cut into.

These figures, coming from the records of Max Balaban, show an average weekly box-office gross of $15,343.63, and further reduce to demonstrate a return of $10 a week for each of the 1,500 seats in the house during the run.

Tom Mix, Fox star, and an abstainer, lectures Vivian Moses, head of the advertising and publicity departments of the Fox Film Corporation, against the use of tobacco.

Fox Gives List of Releases for April

Four feature length productions and two special two reel comedies comprise the release program scheduled for April by Fox Film Corporation, according to announcements this week.

John Gilbert, the star of "Monte Cristo," will have as his April vehicle the George F. Worts story, "The Madness of Youth," directed by Jerome Storm. The picture, which will be ready for release on the 8th, finds Gilbert supported by Billie Dove, Wilton Taylor, George K. Arthur, Ruth Boyd, Julianne Johnston, Donald Hatswell and Luke Lucas. The scenario is by Joseph Franklin Poland.

Charles Jones will be seen in "Snowdrift" on the 22nd of the new month. It is a story by the well known novelist, James B. Hendryx, and deals with the romance and hazards of the gold fields of the Yukon. Scott Dunlap directed and Jack Strumwasser adapted the story for the screen. Irene Rich, G. Raymond Nye and Dorothy Manners appear in important parts.

"Bucking the Barrier," produced under the working title of "Klondike Kit," is the Dustin Farnum offering and he is scheduled for April 1st. It is another picture of the Yukon gold trails and was directed by Colin Campbell. George Goodchild, the noted author, wrote the story and Jack Strumwasser the scenario.

A Shirley Mason feature, the release title for which has not yet been selected, will be placed on the distribution shelf April 15th. The story is by George Scarborough and the adaptation by Josephine Quirk and Jules Furthman. Albert Roscoe, the Broadway star, appears opposite Miss Mason.

The two Sunshine Comedies are "The Mummy," April 1 ,and "The Three-Gun Man," April 29th. The humorous qualities of these funmakers are far above the average and promise a new treat for calloused audiences.

To Take Picture of South Sea Natives

To do for the natives of the South Seas what he did for the Eskimo in his film, "Nanook of the North," Robert J. Flaherty, F. R. G. S., will sail next month at the head of an expedition to Savaii, westernmost of the Samoan group of islands in the Southern Pacific, according to an announcement yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, under whose auspices the expedition is being undertaken.

Mr. Flaherty, whose picture, "Nanook of the North," was hailed last year as one of the most unusual films ever made, will leave New York April 12 and will sail from San Francisco on the steamship Sonoma April 24. He will remain in the South Seas for at least a year.

Mr. Flaherty will take with him a complete technical equipment for the making of motion pictures including a completely furnished laboratory.

Melford Completes Big Paramount Film

George Melford has finished "You Can't Fool Your Wife" for Paramount. Just as the period of splendid weather in Southern California showed unmistakable signs of changing, the picture, which was started in New York, was completed.

Humorously, it is suggested that "Uncle George" brought his people all the way from the East to the West to give them a bath in the bright blue Pacific. As a matter of fact, it was necessary to get beach scenes, and to do this in the East just now was obviously almost impossible.

The picture closed with a remarkable interior set, however. This was a big bathing pool with a background of flowers and trees, pergolas and canopies.

Film Pulls Student Fund Out of Rut

For a long time members of the senior class of the Wilkes-Barre, Pa., High School have been saving their dimes and quarters and placing them in a fund which they hoped would permit them to go to Washington in a body and call on President Harding.

The fund languished somewhat until the students hit upon the idea of becoming motion picture exhibitors. Their committee signed a contract with Associated Exhibitors and for three nights last week the Harold Lloyd feature, "Grandma's Boy," was shown in Wilkes-Barre as a "Washington trip fund" benefit. The project was a complete success, according to the local newspapers.

Fox's "Snowdrift" on April Release

An adventurous story of the Northwest and the territory around Mackenzie River by James B. Hendryx, called "Snowdrift," has been chosen as the next vehicle starring Charles Jones. The picture, which is now in course of production, will be released in April by Fox Film Corporation.

Makes Picture Debut

John Charles Thomas, the noted American singer, made his last appearance on the concert stage at Aeolian Hall last Sunday prior to entering the field of the silent drama. Mr. Thomas has cancelled the remainder of his concert tour and will not be heard in a song recital until he finishes his work on "Under the Red Robe," which the Cosmopolitan Corporation is picturizing from the famous story by Stanley Weyman.

In "Under the Red Robe" Mr. Thomas will make his motion picture debut. He will have the leading role. Alma Rubens will play opposite him.

Thomas H. Ince's "Soul of the Beast" to Be Distributed by Metro Corporation

Picture Based on Story by C. G. Sullivan and Features Madge Bellamy

Metro Pictures Corporation announces the completion of arrangements with Thomas H. Ince to distribute the latter's recent production, "Soul of the Beast," based on a circus story by C. Gardner Sullivan, with Madge Bellamy, Cullen Landis and "Oscar," an elephant, in the cast.

Officials of the distributing company regard this photoplay as one of its most important acquisitions of the season, containing every angle of audience-appeal which every exhibitor wants. "Soul of the Beast" is welcome because it is new, not cut-and-dried; it is clean, not suggestive; it has human interest, but no maudlin appeal; it has spectacle, fittingly introduced as part of the story; it has drama that is convincing; and it offers exploitation angles for exhibitors as varied in appeal as the photoplay itself.

Oscar, the trained elephant who moves through the picture and contributes much to its originality and effectiveness, is one of the most valuable and talented animal actors that have ever been discovered for film purposes. He has a real part in the photoplay; on him depends an important share of the dramatic action; and the manner in which he enacts his role is certain to create a sensation in film circles.

Negotiations for the release of "Soul of the Beast" were entered into shortly after Marcus Loew, William E. Atkinson and other Metro officials witnessed it at a private showing. The novelty of the story, combining as it does the spectacular, the whimsical and the dramatic, made a most favorable impression on the Metro representatives, and their determination to add it to their strong releasing schedule was then expressed.

In making the early scenes of the film, an entire circus was used. In order to preserve the realism throughout, an entire troupe was engaged—from freaks and tumblers to animals and clowns—and the members of the cast lived and traveled with it for two weeks to get a sense of the life. The circus itself, shown in a motion picture, is an entertainment angle as powerful as it is unusual.

"Soul of the Beast" is the story of a circus orphan who runs away with Oscar, the elephant, when a cyclone destroys two canvas tents. A primitive thing, Ruth lavishes all her affection on the big animal, until, in the little Canadian backwoods town, she meets a lame violinist. The latter himself is hounded by the town bully, a brute who desires Ruth as much as he hates her lover. An attempt to assert himself in the face of the bully results only in defeat for the musician. Ruth urges escape—and together they flee to happiness in another town, with Oscar their constant companion.

Mr. Ince has provided a brilliant cast to enact the roles of the film. Madge Bellamy adds a great deal in strength and dramatic power to the characterization of the circus Cinderella, Ruth. This beautiful actress reveals amazing power in her work; and her efforts are certain to carry her to even greater heights of screen celebrity.

Cullen Landis adds another sympathetic portrayal to his distinguished list by his sympathetic impersonation of Paul, the crippled violinist in love with Ruth. Mr. Landis possesses a subtle strength, a deftness in dramatic pantomime which is unfailingly fine; and in this photoplay he has achieved a completeness of characterization which is masterly. Noah Beery, Lincoln Stedman and Vola Vale are others who have important roles in the photoplay.

John Griffith Wray directed the film, under the personal supervision of Thomas H. Ince. The work of these gifted directors has in combination provided a screen play which has dramatic intensity that is very real, and a human appeal that is flashed from the screen with remarkable clarity. "Soul of the Beast" is in every way representative of the best work of C. Gardner Sullivan, one of the most celebrated of screen authors.

Cosmopolitan Film's Premiere on April 2

For the first run presentation of "Enemies of Women," William Randolph Hearst has leased the Central Theatre where the picturization of this great romance by Vicente Blasco Ibanez, the celebrated Spanish author of "The Four Horsemen" and "Blood and Sand," will have its world's premiere for the public on Monday, April 2. On Easter Sunday, April 1, there will be a special invitation presentation of the film in the same theatre.

The engagement of "Enemies of Women" at the Central will entail special features similar and on just as lavish a scale as those which were in vogue at the Criterion Theatre during the run of Cosmopolitan's "When Knighthood Was in Flower," starring Marion Davies. Joseph Urban will redecorate the theatre and give to the photoplay a setting in fitting with its magnificence.

William Frederick Peters, noted composer who wrote the musical score for "When Knighthood Was in Flower," has also composed an original score for "Enemies of Women."

Fox Picture to Get Big Publicity Drive

When "If Winter Comes" is released to theatres throughout the country, it will be backed up by the most extensive exploitaiton campaign ever prepared for a special production. Much valuable advance publicity not available for other pictures has already been received by the William Fox special feature.

By the time the picture is released in the Fall there will be a dozen different music publishing houses featuring both vocal and orchestration numbers of "If "Winter Comes." The book, which has remained consistently a best seller for two years, will shortly go into another edition. National tie-ups have been arranged by the Fox Publicity Department with both the music publishers and the book publishers. There is a fox trot now being sold by several of the record companies, and one of the largest phonograph companies is considering bringing out its own number in the Fall.

"Quicksands" Booked Over Keith Circuit

"Quicksands," the Howard Hawks production distributed by American Releasing, has been booked by Arthur G. Whyte for the entire Keith-U. B. O. Metropolitan circuit.

Early spring play-dates will follow a first-run engagement at one of the important Broadway theatres, it is announced by American Releasing.

"Quicksands" stars Helene Chadwick and Richard Dix, supported by sixteen prominent players. They include Alan Hale, Walter Long, Noah Beery, Tom Wilson, Frank Campeau, Edwin Stevens, Hardee Kirkland, J. Farrell McDonald, George Cooper, Jean Hersholt, Dick Sutherland as well as the 10th U. S. Cavalry.

The story is by Howard Hawks, the producer, and was directed by Jack Conway. It is described as essentially a big story and timely as well, for it deals with a vicious ring of narcotic smugglers who make their headquarters in a sinister resort lying between this country and Mexico.

Love and treachery, mistakes and triumphs, moments of power and poignance, with a big climax brought about by the intervention of the troops are reported to make the picture truly imposing in scope.

Exhibitors Indorse Preferred Pictures

Several messages of emphatic commendation for the box office value of Preferred Pictures received this week by the Al Lichtman Corporation evidence that Lichtman and his partner, B. P. Schulberg, are making good their promises of giving exhibitors features that have a strong commercial worth.

A letter from C. H. McKinney, manager of the Arcade Theatre, Cambridge, Maryland, takes occasion to comment enthusiastically on the high calibre of the first three Lichtman attractions, "Rich Men's Wives," "Shadows," and "Thorns and Orange Blossoms," which the house indorses as real money-makers. McKinney adds that these three are without a doubt the best pictures he has ever played, not only from a box office standpoint but from the point of satisfaction to his patrons. He expressed his satisfaction at the spirit of cooperation the Al Lichtman Corporation manifests toward the exhibitors.

Fred V. Greene, president of the Kind Theatres Corporation, reports a house record established at the Rialto in Jamaica, L. I., when "Shadows" was exhibited. Without the aid of special exploitation "Shadows" took in the highest receipts since the theatre was opened—the record held up to that time by "Manslaughter."

Paramount's "The Covered Wagon" Acclaimed by New York Critics

To James Cruze's Paramount production, "The Covered Wagon," which had its premiere at the Criterion Theatre Friday evening, the critics of New York's daily newspapers have given unreserved praise.

"America's greatest motion picture," said the New York Commercial. "It should be shown to every citizen of this republic." And it will, if it is humanly possible to do so, for that was Paramount's idea, expressed from the moment that plans for the production began to take shape. That it will endure from generation to generation, as long as there are projection machines with which to show it, is not merely possible—it is inevitable, Paramount officials say.

"It is here at last!" said the Evening Telegram. "The film that tells a great American story in a great way was unfolded last night in the Criterion Theatre. In 'The Covered Wagon' is found the American screen epic. Yes, 'The Covered Wagon' eclipses even 'The Birth of a Nation.' It is a far better story, with a far more wholesome atmosphere pervading it. The tale is as big as a Walt Whitman poem, as superb in its homespun dignity and courage as a speech by Abe Lincoln. Just think of the film which has given you the biggest thrill you ever had. No matter which one it may happen to have been 'The Covered Wagon' eclipses it completely. A new frontier has been reached and a new standard set up in motion pictures."

"It is a scintillant, luminous, incandescent affair, which at times makes your pulses beat and gives you a score or so of throbs," said Alan Dale in the American. "It is an American picture but its spirit of adventure knows no nationality. Its appeal is universal, made to all the youth and the unyouth who can appreciate the pioneer wonders that have built up the West. To miss 'The Covered Wagon' would be to miss a film that absolutely removes the industry from its much vaunted and over-advertised 'infancy.'"

"For natural comedy and downright human touch it is unsurpassed," said the Journal of Commerce. "It is an enthralling spectacle, a tense and moving drama of picturesque human interest, that takes its place among the modern masterpieces of screen art."

"There is one adjective that one thinks of first," said Robert E. Sherwood in the Herald. "That adjective is 'honest.' The picture is honest in its simplicity, in its fidelity, in its sincerity and in its regard for the importance of its theme. It has been extensively advertised and exploited. Well, for once the advertisements don't lie. 'The Covered Wagon' is worthy of the best in the way of superlatives that its press agents have to offer."

"In this instance superlatives find justification," wrote Helen Pollock in the Telegraph, "and such tried and trusty terms as 'immense,' 'gigantic,' 'heroic' correctly describe the scale of this praiseworthy Paramount production. We have heard a lot about 'bigger and better' pictures—'The Covered Wagon' is both."

"It's interesting," said the Times critic. "It gives you something detailed and definite for your interest to center upon. Its scenes speak to you. Many of them have the quality of greatness. They are unforgettable."

"It is doubtful if even the officials of the Paramount company, who voted for this one the largest advertising appropriation ever spent on any of their pictures, knew what a tremendous impression the picture would make," said Beauvais Fox in the Tribune. "It is the first real American epic of the screen. Genuinely thrilling from start to finish."

"We take great pleasure," said Quinn Martin in the World, "in throwing back our head on this occasion and uttering a piercing 'Bravo!' in recognition of the arrival from one of our own cinema camps of a picture play which is as good as gold. This sounds as if we have been carried away in our enthusiasm over a motion picture. That is no dream. We have been."

"The Hough disciples held that the filming of the story was a sacred trust," said the Evening Journal, "that it was a marvelous tribute to the breed of real men and women who settled the Northwest and that any director or company who failed to do it full justice should be considered a pariah. As this writer has tried to say, everyone should be satisfied with the results even to the extent of arising and giving three cheers and a tiger."

"It had the ring of truth and was inspiring. Not one lagging moment," said the Evening Mail. In the opinion of the Sun reviewer it is "the finest picture of America by Americans. We recommend the picture unqualifiedly to everyone whatever his taste in the theatre or in movies."

"The picture in many of its scenes is breath-taking," said the Evening World. "When Paramount officials declared, for James Cruze who made the picture, that hundreds of men and women remained out on the prairies undergoing hardships for months to give this story to movie lovers, those who saw it last night believed it implicitly."

"What makes this picture so genuinely worth while," said the Globe, "is its atmosphere of pioneer days, its spirit of restlessness and adventure, of breaking new soil, of blazing fresh trails, of digging for gold. Herein it is history recounted and made vivid. Herein it reaches heights of sincerity and rugged beauty, is magnificent and gripping and comes near to being an American epic."

"An epic of stubbornness and courage," said the Daily News. "You should not miss this picture. It has something for every one."

And the Evening Post: "With great artistic skill this thrilling period of American history is pictured. The production leaves one with a genuine feeling of patriotic love and admiration."

MABEL BALLIN
Goldwyn star of "Vanity Fair," as the Spirit of Easter Morn.

Unique Presentation For S-L Special

Many first run exhibitors throughout the United States who will present the latest S-L special, "Your Friend and Mine," will take advantage of the presentation values of this Metro release by an unique process of staging.

The picture unfolds the story originally written by Willard Mack, the author, as a vaudeville vehicle, presenting as part of the film the sketch enacted by Mr. Mack in its entirety. This portion of the story is in the third reel of the feature, and it is planned to stop the film at this point for the purpose of a stage enactment of the opening of the sketch, which will progress to a certain climax, at which point the screen will again take up the unfoldment of the tale.

Rabbi Uses Film as Theme for Sermon

The Associated Exhibitors feature, "Breaking Home Ties," played the big State Theatre, Dayton, Ohio, of which Howard Lichenstein is managing director, recently, and, from reports in the local newspapers and from the exhibitor, scored a triumph. It made such a deep popular appeal, indeed, that Rabbi Meyerberg, of the Dayton Temple, used it as the theme of his Friday evening sermon, in which he lauded it as an effective and eloquent object lesson in the beauties of home life.

Large Bookings for Leah Baird Picture

Almost simultaneously with the release of "Is Divorce a Failure?" the first of her 1923 specials for Associated Exhibitors, Leah Baird is leaving Los Angeles for a visit in New York. Whether divorce is a failure or not, this popular player is certain that married life isn't and to prove it she will be accompanied on her eastern trip by her husband and producer, Arthur F. Beck.

Though only released March 18, the new photoplay featuring Leah Baird already is off to a good start, a large number of important bookings having been made in advance.

The first thrill in the picture is a shipwreck scene showing hundreds perishing in midocean. A second shows a violent tropical hurricane. Another scene is described as a hair-raising life-and-death struggle between the hero of the story and a man-eating shark. Lastly, a smoking volcano is photographed at the moment when it bursts, hurling skywards the entire top of a mountain. Streams of flaming lava engulf a beautiful landscape, while the actors flee for life to a ship in the bay.

Sam Wood Starts on Big Paramount Play

After a long delay, due to the illness of the director, the company filming "Bluebeard's Eighth Wife," Sam Wood's production for Paramount, starring Gloria Swanson, left last week for Del Monte, Cal., where the pictures opened Friday morning with beach scenes.

Besides Director Woods and Miss Swanson, those who went to the sea resort included Huntly Gordon, Robert Agnew, Charles Greene, Assistant Director John Waters, Cameraman Alfred Gilks and property men, electricians and stage hands.

Nita Naldi in New York

Nita Naldi, siren of the silver screen, has returned to New York from the Coast, where she went to make exterior scenes in George Melford's latest Paramount picture, "You Can't Fool Your Wife." She will begin work soon at the Paramount Long Island studio in "Lawful Larceny," an Allan Dwan production, with Hope Hampton, Conrad Nagel and Lew Cody.

"The Flame of Life" a Big Hit

"The Flame of Life," Priscilla Dean's latest Universal-Jewel production, astonished West Coast theatre men at its recent opening in the Granada Theatre, San Francisco, when it ran away with the week's business, playing to unusual receipts despite serious opposition.

Following the opening, J. A. Partington, manager of the Granada, wired his congratulations to Carl Laemmle, praising the excellence of the picture as a box-office attraction. He informed the Universal chief that both critics and public were enthusiastic over the acting and the direction.

The Granada's chief opposition during the run of "The Flame of Life," and especially during the opening days, Saturday and Sunday, was the fine spring weather and the public parks, where thousands flocked for the first time of the season.

Partington, in his report to Laemmle, asserted that not one adverse comment was heard on the picture, a unique commendation, considering the unusual clientele of that house.

Universal Buys New Gibson Story

Universal has just completed the purchase of "Don Quickshot of the Rio Grande," a popular story by Stephen Chalmers, it is announced by Leon d'Usseau, head of the company's Eastern scenario department. The sale was arranged through Brandt & Kirkpatrick.

"Don Quickshot of the Rio Grande" was published in Short Stories and is a clever satire filled with action and comedy. It will be used as a vehicle for Hoot Gibson, Universal's leading Western star, whose modern comedy-Westerns have set a new mark in picture popularity.

It is expected that the new story will be adapted for the screen without delay and that it will be produced early in the summer for late summer release. Gibson's current release is "Single Handed," written and directed by Edward Sedgwick.

Begins on New Play

Shirley Mason, whose latest released picture was "Pawn Ticket 210," has begun work on a new production at the William Fox West Coast Studios, "Balance Due," under the direction of Henry Otto. Supporting Miss Mason is Albert Roscoe, leading man; Richard Tucker, heavy; Joseph Girard, Edward Martindale and Fred Kelcey.

Wray to Begin Soon

John Griffith Wray, director for Thomas H. Ince, who has just returned from a month's visit in New York City, will begin work shortly on a new Ince production at the studios at Culver City.

"Safety Last" for April 1

In announcing April as the release date for Harold Lloyd's first seven-reel comedy, 'Safety Last," Pathe declares that no other picture of any type has brought distributors and exhibitors together in the spirit of cordial co-operation for mutual advantage and service to picture patrons which has produced the admirably equitable "Safety Last" contract.

The essence of "Safety Last" contracts, Pathe explains, lies in rental provisions which enable indefinite extension of runs. Frank discussion of the individual exhibitor's problems settles the question of terms—guarantee, sharing, etc.—in a way to enable him, it is stated, to serve his community with profit to himself by continuing his run for a reasonable period after the "capacity houses" stage of his engagement has run its course.

The volume of "Safety Last" business booked throughout the United States up to two weeks before release date is reported to show a "solid front of indefinite runs," with exhibitors' interests better protected and their communities better served than has been recorded in the history of any other outstanding picture production.

The Broadway, New York, premiere of "Safety Last" will be at the Strand Theatre, where the picture is booked for an extended run beginning April 1.

Three Cosmopolitan Films for Broadway

For the first time in the history of motion pictures three productions of one company will be offered simultaneously on Broadway, when, on Easter Sunday, April 1, a trio of photoplays made by the Cosmopolitan Corporation have their initial presentations.

The three Cosmopolitan productions which will make their Broadway bow on Easter Sunday are "Enemies of Women," which will be presented as a super-special for an indefinite run at the Central Theatre; "The Go-Getter," which will have its premiere at the Rialto, and "The Nth Commandment," which will be presented at the Rivoli Theatre.

"Enemies of Women" is picturized from a romance by Vicente Blasco Ibanez. In artistry, lavishness of production and perfection of detail it is said to rival Cosmopolitan's "When Knighthood was in Flower," starring Marion Davies. The same author wrote "The Four Horsemen" and "Blood and Sand." The company which made the picture spent six weeks on location in Monte Carlo, Nice and Paris, where the most striking episodes of the story are located.

In its cast are scores of beauties from the Ziegfeld "Follies" and other leading Broadway shows, and many society beauties, including Gloria Morgan, who recently married Reginald Claypool Vanderbilt, and her sister, Mrs. James Vail Converse.

For the impersonaiton of the characters created by Ibanez, the Cosmopolitan Corporation has assembled a cast headed by Lionel Barrymore and Alma Rubens. Alan Crosland directed.

"The Nth Commandment" is a picturization of a popular Fannie Hurst story and was created by the same combination which made "Humoresque." In addition to Miss Hurst as author, this combination includes Frank Borzage, director, and Frances Marion, scenario writer. Colleen Moore and James Morrison are featured in the cast.

"The Go-Getter" is a film version of Peter B. Kyne's story of the same name, adapted to the screen by John Lynch and directed by E. H. Griffith. Woven around the story of a wounded ex-service man and his efforts to win success in the business world, it is replete with humorous episodes and dramatic moments, it is stated. Night photography is brought to a high peak in this photoplay, one of the most thrilling scenes depicting a wild night flight of an aeronplane in pursuit of a speeding express train. T. Roy Barnes, who appears opposite Marion Davies in "Adam and Eva," and Seena Owen have the featured roles.

Griffith Finishing "The White Rose"

Motion picture enthusiasts who recall the delightful countryside scenes in "The Birth of a Nation," "Way Down East," and other D. W. Griffith screen masterpieces, will be interested to learn that this producer is now completing another effort wherein the major portion of his dramatic denouement moves against a background of distinctively attractive pastoral vistas.

Mr. Griffith is now finishing at Miami, Fla., his latest feature for United Artists Corporation, "The White Rose." It is a story of Southern romance and all the exterior scenes have been photographed amid the splendor of the unsullied spaces of the sunny Southland, and encompasses the wonderful architecture of the fine old stately mansions of that section in days gone.

Sign Brockwell for Big Production

Gladys Brockwell, one of the most popular screen stars, has been added to the impressive cast supporting Lon Chaney in "The Hunchback of Notre Dame," the super-Jewel being made from Victor Hugo's novel at Universal City.

She will play the mother of Esmeralda, the gypsy dancer who is impersonated in the picture by Patsy Ruth Miller. The role is dramatic and has great emotional possibilities. It is felt that Miss Brockwell can be expected to realize them to the fullest extent.

Wallace Worsley, the director, aided by Perley Poore Sheehan and E. T. Lowe, Jr., the adapters, as well as by Chaney, are taking extraordinary measures to assure that every character of the fifteenth century classic will be reproduced faithfully in the screen version of Hugo's book.

Nearing Completion of Zenith Film

Word has been received from the Coast that the super-special "The Right of the Strongest" is just being completed. This is the initial production of the Zenith Pictures Corporation, a new independent producing company.

E. K. Lincoln is the star and is surrounded by a cast of well-known players, consisting of Helen Ferguson, June Elvidge, Niles Welsh, Winter Hall, Tom Santschi, George Seigmann, Tully Marshall and Robert Milash.

Built Irish Scenes on St. Patrick's Day

They celebrated St. Patrick's Day in great style at the Jackson studio in New York where they were making Irish street scenes for Marion Davies' next Cosmopolitan picture, "Little Old New York."

"Little Old New York" is the story of a plucky little Irish girl, Patricia O'Day, who dons the disguise of a boy and comes to New York to seek her fortune.

Fox Film Going Big

"Brass Commandments," the William Farnum picture in which Wanda Hawley and Claire Adams are the William Fox star's leading support, is being received with hearty approval wherever shown. The thrilling sand storm on the desert, through which the determined hero fights his way to the rescue of two girls, has been recognized as one of the best effects of the screen.

Appears Personally

During the engagement of the William Fox special, "The Town That Forgot God," at the Lincoln Theatre, Troy, N. Y., last week, a special attraction in connection with the picture, was the personal appearance of "Bunny" Grauer, the boy actor whose remarkable performance of the little hero of the story has been so highly praised wherever the picture is shown.

First National Adds Half Sheets to its Paper Supply

In accord with its policy of giving exhibitors a constantly improving service, First National has made an interesting and novel addition to the paper being issued with all First National pictures.

Starting with "Refuge," the latest picture starring Katherine MacDonald, two half-sheets will be supplied as well as the usual one-sheet. This increase in service was decided upon after the practical value of the half-sheets had been thoroughly tested and it became clear that they were wanted by exhibitors.

The half-sheet, as it has been worked out by First National, is an extremely effective piece of paper, large enough to permit of a striking pictorial display, yet of a convenient size for use where one-sheets cannot be placed.

Exhibitors are finding the new paper particularly handy for window showings in book stores, drug stores and in connection with special window dressings arranged to exploit First National pictures. Frequently the sheets are used instead of window cards.

Because of their convenient size, exhibitors are using the half-sheets in lobbies, either in frames, or panels, or stuck on mirrors. Also they are being pasted on boards, sometimes to fill in gaps between larger postings. Ingenious showmen are finding that the half-sheet lends itself to an infinite variety of uses.

The accompanying reproductions give a fair idea of the character of the paper. There is plenty of room for effective composition, utilizing one, or possibly two figures as the central point of interest, and permitting space for a legible billing at the bottom.

An interesting variation in treatment is shown in one of the half-sheets for Maurice Tourneur's "The Isle of Lost Ships." Here the artist arranged an interesting design with a drawing of the floating island of lost ships as the keynote. Generally, however, the point of attraction is a human figure.

Two half-sheets are supplied at the price of a single one-sheet, and the sliding price scale, according to quantity, prevails as in the case of other First National paper.

The new half-sheet being issued by First National with all pictures.

Prominent Persons See Clifton Film

One of the largest crowds that have ever witnessed a private screening of a motion picture, saw Elmer Clifton's production, "Down to the Sea in Ships" recently at the State Convention of Motion Picture Exhibitors in Oklahoma City, Okla.

L. C. DeWalt, branch sales manager of the local Hodkinson Exchange, issued special invitations to a large number of exhibitors and distinguished visitors. Twenty-seven members of the House of Representatives and seventeen Senators with their wives in the audience, including Ira M. Finley, John M. Voorhees, Wilbur F. Vonhum and prominent members of local clubs. In addition to members of the Ladies' Music Club, the Sorosis Club, McDowell Club and the Apollo Club, there were 150 motion picture exhibitors from all sections of the State in attendance.

Edward Muchanan Bryan, who for several years has been in charge of all the high class operas in the city, assisted Mr. DeWalt with the invitations. He was enthusiastic over the reception accorded the picture and declared that during his entire experience in Oklahoma, this was by far the largest gathering in the State capital ever yet present at the screening of a photoplay.

The showing was held at 11:30 p. m. augmented by a special musical program. At the close of the picture the audience applauded vigorously.

It is believed that considerable interest was aroused in the picture by a special display arranged by the Hodkinson staff. A booth in the convention hall was decorated with posters, stills and other accessories, in the center of which was a shadow box lined with black crepe paper. An exact replica of the old square rigger "Charles W. Morgan," used in filming the picture, was placed in the box. A ripple or wave effect ingenuously painted and arranged with beaver board added to the effect. The ship aroused considerable interest inasmuch as it is one of the most complete miniature models ever built, and the Hodkinson staff was the recipient of many compliments on the artistic display.

Much satisfaction has been expressed at the Hodkinson offices over the splendid reception given to "Down to the Sea in Ships," and as a result of the convention, it is believed to be sold 100 per cent in the State of Oklahoma. Members of the convention committee unhesitatingly stated that it was the greatest entertainment of its kind ever offered the exhibitors in that territory, and practically every exhibitor who was at the screening expressed a desire to book it at an early date.

The success of the showing of "Down to the Sea in Ships" before a gathering of Oklahoma State exhibitors and exchange managers was the result of the enthusiasm shown by L. C. DeWalt, branch manager of the W. W. Hodkinson Corporation in the Oklahoma territory. It was due to his untiring efforts it is said that this private showing achieved the success that it did.

Russell's New Picture

William Russell is hard at work on a new picture temporarily called "Alias, the Night Wind." Joseph Franz, directing Bill's last Fox picture, "Good-by, Girls," showed him in a comedy-melodramatic role, whereas in his new picture, according to reports, he is depicted in an entirely different character portrayal, full of the action characteristic of a Russell production. Maud Wayne is his leading lady.

Begins on New Play

Dustin Farnum has begun work at the William Fox Hollywood Studios on a new picture, "The Grail," direction of Colin Campbell. The supporting cast includes Peggy Shaw, lead; Alma Bennett, Leon Barry, Virginia Warwick, little Richard Headrick, Carl Stockdale, Frances Raymond and others.

Shipman Film Goes Big

According to Ernest Shipman, the first thirty days "The Man From Glengarry," the Ralph Connor story which he is presenting through the W. W. Hodkinson Corporation, surpassed the net returns to the producer of any other Canadian picture showing in Canada during their entire run up to date.

Mr. Shipman also states that this proves the box office value of "The Man From Glengarry." Inasmuch as this production has had the audience test throughout the Dominion, and as this test has been one of great success, there is no question in the minds of the producers as to the ultimate drawing and money making power of this production in the United States.

"The Man From Glengarry," which is the first of the Shipman products to be released through the W. W. Hodkinson Corporation, has been made upon the exact locale called for by the original story by Ralph Connor.

The film was adapted by Faith Green from the novel by Ralph Connor and directed by Henry McRae with an all star cast. It will be released March 25 by the W. W. Hodkinson Corporation.

New Company Plans Alaskan Picture

Leaving Seattle March 7 on the steamship Northwestern, nineteen members of the Alaska Moving Picture Corporation, consisting of actors, actresses, author, director and production manager, sailed for Anchorage, Alaska, where they will make the company's first Alaskan picture. The enterprise is unique in that this is the first moving picture company to film a drama within the Arctic Circle, it is stated. The working title of the picture is "The Great White Silence." It is estimated that it will require ten reels to complete the picture. Lewis H. Moomaw wrote the script and will act as director.

Three members of the company have been in Anchorage for more than a month, where they have supervised the completion of studios. The filming of "The Great White Silence" will be the first camera work of the kind ever done around Mount McKinley. Government permission has been obtained to blast Child's Glacier for one of the thrilling scenes.

The leading roles will be taken by Eva Gordon, Alexis Luce, Albert Van Antwerp, William Dills, Gladys Johnston and Howard Webster.

Actual shooting of the picture will probably occupy about four months. It will be cut and titled at the Metro studios. Distribution will be through the independent market.

Grauman Devises Unique Prologue

Vitagraph's special production, "The Ninety and Nine," is proving to be one of the best pictures for exploitation and special advertising stunts in many months. Not only has the Forestry Commission in several States tied up with the Vitagraph picture as a splendid demonstration of the havoc wrought by forest fires and the menace of carelessness, but several exhibitors have constructed big locomotives on automobile trucks for street ballyhoos.

During the recent engagement of the picture at Grauman's Million Dollar Theatre in Los Angeles a huge locomotive was built on the stage. With its mechanical effects, said to be the best ever constructed by the theatre's staff of mechanics, and its accompanying prologue, the picture had one of the best settings ever given in the theatre.

An exact, or as near exact as possible, duplicate of a giant locomotive was constructed and the background showed an immense timber set through which the locomotive sped. From the speeding of the giant drive wheels to the smoke issuing from the stack and sparks of fire in the forest, the illusion was perfect; by the aid of treadmill and splendid lighting effects—it gave the appearance that the locomotive was traveling at terrific speed through the burning timberland.

The flying sparks of the burning timber were produced by the aid of stereopticons and red flares. The result was a spellbinder and an additional effect was obtained by raising the picture screen at the moment when the hero was driving the locomotive through the forest fire and showing the built locomotive in action.

In addition to the locomotive stunt, Mr. Grauman showed a separate prologue. This was called "Twenty Minutes at a Railroad Station," and was presented just before the picture. The scene was supposed to represent the railroad station in the town of Marlow, the town in the picture, and the different characters that really appear on the film were seen on the station platform. The action of the prologue was made up of stunts by the station agent, the old maid and the gang generally found about a country station. A "hick" quartette was a feature.

The time taken up by the prologue, "Twenty Minutes at a Railroad Station," was twenty minutes and the time consumed in putting over the big punch of the locomotive in the burning forest was four and a half minutes, but ample to make the illusion perfect and put over the thrill.

Mrs. Arthur Friend Finds a Movie Star

Behind the formal announcement of the Distinctive Pictures Corporation that Miss Mimi Palmeri will have the leading role in that company's production of "The Ragged Edge" lies a new Cinderella romance of the motion picture world. It is a story of the sudden opening of the door of opportunity for a talented girl who four months ago knew motion pictures only as a patron of theatres. Now she is playing opposite Alfred Lunt in one of the biggest of the twelve feature productions which Distinctive Pictures will make this year.

Miss Palmeri was born in New York City, the daughter of an Italian father and a French mother. Her ambition was to be a concert pianist, and to this end she was sent to the Damrosch Musical Institute for two and a half years. Then came the necessity of earning her own living, and Miss Palmeri became a fashion model. This was two summers ago. In this work she struggled along, as do thousands of other New York girls, with no special recognition of her beauty other than the small weekly salary. She could only dream of fame.

Last fall, Mrs. Arthur S. Friend, wife of the president of Distinctive Pictures Corporaiton, saw Miss Palmeri's photograph in one of the style publications. She was struck at all interested in entering motion immediately by the unusual expression and bearing of the girl, and wrote to her, saying that if she was pictures she might take the letter to Mr. Friend.

This Miss Palmeri did. Mr. Friend was highly pleased by the girl who had been sent in by his wife and had tests made of her. In the language of the industry the tests were knockouts. From every point of view Miss Palmeri was photographically perfect.

Just about the time the tests were made, Distinctive Pictures Corporation purchased the photoplay rights to "The Ragged Edge" by Harold MacGrath, which deals with the romance of an unsophisticated beauty of the South Seas who runs away from cruel surroundings and finds happiness after many unusual adventures.

The photoplay is now nearing completion and it is said to reveal that the beauty of this new star of the screen is fully matched by her ability as an actress. Harmon Weight is directing "The Ragged Edge" and declares that the few weeks in which Miss Palmeri has been before the camera have brought out the most extraordinary histrionic ability.

In Paramount Film

Gus Weinberg, for twenty-five years a star in musical comedy and stage productions, has the important role of Andres Garavel in Thomas Meighan's latest Paramount picture, "The Ne'er-Do-Well."

Lichtman Products Go Big in Indiana

The Indianapolis branch of the Al Lichtman Corporation reports that Indiana exhibitors are giving the Lichtman product an enthusiastic reception. The following houses in that state have signed up one hundred per cent for the first eight Preferred Pictures: Arc Theatre, Danville; the Classic, Elmwood; the Artcraft, Franklin; the Hippodrome, Fort Wayne; the Sanders, Indianapolis; the Arc, Lafayette; the Elk, New Albany; the Storm, Oakland City, and the Victory, Union City.

The Apollo a large theatre recently opened in the business section of Indianapolis, has just completed a run of "Thorns and Orange Blossoms," which played to excellent business. "Rich Men's Wives" has recently finished a successful engagement on the circuit of the Consolidated Realty and Theatres Corporation, controlling Orpheum, Fort Wayne; the Liberty, Terre Haute; the Victory, Evansville; the Murrette, Richmond; the Strand, Kokomo, and the Capitol, Clinton. The results in every case were so satisfactory that Consolidated has signed up for similar runs in the same houses for the second Lichtman release "Shadows."

L. O. Edson, manager of the Classic Theatre, Elmwood, Indiana, recommends "The Hero" as without doubt one of the best pictures he ever ran, adding that it was praised by every one who patronized his house during its engagement there.

Goldwyn Activities at Culver City Studio

Myrtle Stedman and Maude George, both well known screen players of high standing in their profession, have been added to the cast of "Six Days," the Elinor Glyn picture which Charles J. Brabin will direct for Goldwyn. Corinne Griffith and Claude King head the cast. Ouida Bergere has completed the continuity of "Six Days" and left for New York enroute to Europe and Director Brabin is about ready to begin "shooting" the scenes.

Lambert Hillyer, who is directing the new screen version of Rex Reach's novel, "The Spoilers," for Jesse D. Hampton, to be released by Goldwyn, is expected to return with his company the last of the week from Balboa Beach, where they have been filming exteriors and water scenes.

Erich von Stroheim has taken the cast which is to appear in "Greed," his picturization of Frank Norris' "McTeague," to San Francisco and has begun the filming of that picture.

King Vidor will soon reach the final photographic stages of making "Three Wise Fools."

Victor Seastrom and Hugo Ballin are reading stories and announcement may soon be expected as to the identity of the first picture Mr. Seastrom will make for Goldwyn.

"Alice Adams" Film Given High Praise

Associated Exhibitors' Encore Picture, Florence Vidor in "Alice Adams," which is scheduled for release April 8, has won enthusiastic praise from every person who has had a pre-view of it, it is reported. Readers of Booth Tarkington's great prize-winning novel have, it is said, been struck by the fidelity with which it has been transferred to the screen.

Florence Vidor is said to be Alice Adams to the very life, giving a remarkably sympathetic portrayal of the small-town girl who lost step with the social leaders when her family fell behind financially, and who entered upon a pitifully appealing life of pretense—finding her real self later, however.

Rowland V. Lee directed the production, and, from all accounts, did an admirable bit of work. The picture is in seven parts.

Griffith Finishing Picture at Miami

The recent arrival of D. W. Griffith at Miami, Fla., where he is finishing scenes for his new photoplay feature for United Artists Corporation, "The White Rose," has resulted in a motion picture boom in that city. Everybody is talking pictures and picture-making and figuring on Miami replacing Hollywood as the cinema capital.

Out in Hialeah, the new suburb, and where is located the large and newly equipped studio Mr. Griffith has leased for a time, real estate interests are looking forward to the eventual formation of a motion picture colony. The residents of the entire city of Miami have left nothing undone to make the stay of Mr. Griffith a pleasing one.

Kathleen Key Signed for Goldwyn Stock

Kathleen Key, lineal descendant of the Key who wrote "The Star Spangled Banner," has signed a long term contract to act in Goldywn pictures.

Three years ago Miss Key played "atmosphere" for Thomas H. Ince. She soon graduated to small parts. Snowy Baker, sportmans and film producer, saw her work and engaged her as leading woman for a series of pictures produced in Australia.

On her return to California Kathleen Key played in Rex Ingram's "Four Horsemen of the Apocalypse."

Then she was selected by another artist-director, Ferdinand Earle, to play the Persian heroine of the Rubaiyat of Omar Khayyam.

Since then she played the city siren of "Where Is My Wandering Boy Tonight?' and became leading woman for Tom Mix.

Miss Key is now a member of the Goldwyn stock company, which in the noted names it embraces is the first rival of the famous Biograph stock company.

Invite Staff to Showing

One of the most famous country editors in America, William Allan White, of the Gazette, Emporia, Kans., has been invited to a special showing of "A Front Page Story," Jess Robbins' comedy drama in which Edward Horton is featured. The Vitagraph branch office at Kansas City will have as its guest for the showing, the entire staff of the Gazette. The showing will be in Emporia.

Completing Special

William Duncan and Edith Johnson are finishing their coming special at the Vitagraph studio in Hollywood. It will be one of the most thrilling of all the Duncan pictures and will show him in the character in which he is best admired by fans, a hard riding cowboy.

The story is a vigorous, lively drama in which the hero straightens out the political troubles of a typical western town.

Big Bookings on "Hero"

Al Lichtman exchanges report many first runs arranged for Gilbert Emery's play, "The Hero." Ascher Brothers have booked the feature for their circuit of Chicago houses. Miller's Los Angeles put over a big engagement last week, during which Gaston Glass, Barbara La Marr and John Sainpolis made a series of personal appearances.

The picture is soon to play at the Blue Mouse, Portland, Ore.; the Blue Mouse, Seattle, Wash.; the Hippodrome, Youngstown, Ohio; the Columbia, Dayton, Ohio, and the Regent, Philadelphia. In New York it has played the Moss, Keith and Proctor circuits and has been booked for ten Loew theatres.

"Robin Hood" Makes Big Hit in France

"Douglas Fairbanks in Robin Hood" began its first engagement in Continental Europe at the Salle Mariaux, Paris, on February 16, and has made a bigger hit in the French capital than any American or European motion picture production that heretofore has been presented there, United Artists says.

Receipts for the first and second weeks of the run were not only larger than any other motion picture house had ever received in Paris, it is stated, but greater also than any two weeks' receipts in any of the dramatic theatres, United Artists reports.

It is stated that out of four productions that previously had set new records in receipts in France, three were photoplays of stars comprising United Artists. These three were Douglas Fairbanks' "The Mark of Zorro," Charlie Chaplin's "The Kid" and D. W. Griffith's "Way Down East."

"Mighty Lak' a Rose" Appeals to New York

"Mighty Lak' a Rose," the First National picture showing at the Strand Theatre this week, received the emphatic indorsement of the critics of the New York newspapers, because of its strong human appeal, the superior quality of the production made under the direction of Edwin Carewe, and the exceptionally fine acting. A great personal triumph was scored by Dorothy Mackaill in the sympathetic character of Rose. Excerpts from some of the reviews follow:

Beauvais Fox in the Tribune: "The picture gets you, and most of all the girl gets you. The girl is played by Dorothy Mackaill. She has that mysterious and indefinable appeal that is summed up as screen personality. She is of the Blanche Sweet and Lillian Gish type, and is a real find for the screen."

Evening Telegram: "'Mighty Lak' a Rose,' Edwin Carewe's latest photoplay, is just about as pretty a love story as has been unreeled on Broadway in a long time. It has a touch of human interest seldom seen on the screen and at times a lump comes up in your throat, only to be swallowed when something humorous is shown. Miss Mackaill is a splendid screen actress, and throughout the picture she plays the difficult role in finished fashion."

Evening Mail: "Edwin Carewe, the director, it seems, believed that the song which enjoyed a long term of popularity, if made the title of a picture, would bring many into the theatre. No doubt it will and a goodly number of those who see it will weep at the trials and tribulations that were set forth."

The Sun: "The picture does work up interest and is very, very well acted. Its effect (referring to the big scene) is very probably due to the fragile beauty and excellent acting of Dorothy Mackaill as the blind girl. Here is a really beautiful performance. The ending of the picture is effective."

Evening World: "Edwin Carewe chose well when he used 'Mighty Lak' a Rose' as his theme, and has turned out a picture that is not only well directed, well photographed and well acted, but decidedly pleasing in every way. 'Mighty Lak' a Rose' as shown, is just as pleasing a film as it was a song. It will repay you for a trip to the Strand, no matter how far away you live."

Preparing for Big First National Film

Arthur H. Jacobs, producer of the new Frank Borzage productions, has started razing three sets at the United Studios to make room for a huge new set for "Sands of Time," his initial all-star offering of the new series.

A tract of three acres was needed as a building site for the scenes. The new buildings are to represent those surrounding Gramercy Park, in the heart of Manhattan, as well as the park itself and the streets facing it. This is one of the biggest motion picture building contracts ever negotiated in Los Angeles, it is stated.

Pauline Garon, of "Adam's Rib" fame, has been signed by Jacobs and is now en route to the Coast to play the leading feminine role in this picture, which is to be released through Associated First National Pictures.

Signs Lloyd Hughes

Arthur H. Jacobs, who is making the Frank Borzage productions, has just signed Lloyd Hughes to play one of the star parts in his initial picture, which Mr. Gorzage is starting to direct at the United Studios, to be released through Associated First National, as the first of a series of Borzage films.

"Souls for Sale" Press Book Ready

The exhibitors' press and service book which Goldwyn has just published for its big new Rupert Hughes picture, "Souls For Sale," is a thing of beauty and serviceability.

The cover drawing in red and black is from the pen of Ted Ireland and is a most striking conception—one that exhibitors will want to mount in their lobbies and use in windows right along with the window card which is reproduced on the back page.

The inside front cover contains pictures of the various posters, in red and black. Four pages are devoted to newspaper advertisements.

The page devoted to exploitation is unusually rich in suggestions that will prove of great value to exhibitors.

The four pages of newspaper copy contain material for every possible phase of newspaper publicity, printed on one side of the paper only, so that the stories can be cut out, pasted and the name of the theatre and play date written in. The book was prepared under the direction of Howard Dietz, by Silas F. Seadler.

Prominent Players in Vitagraph Special

Victor Schertzinger, who is directing "The Man Next Door," Vitagraph's special, is on location with his company at Victorville, Cal. This story by Emerson Hough, author of "The Covered Wagon,' is laid on a grain ranch, Palo Verdi, in the West and Director Schertzinger has taken over 3,800 acres upon which are grazing 5,000 head of cattle.

The cast in "The Man Next Door" will have among its feature players Alice Calhoun, James Morrison, Frank Sheridan, David Torrence, John Steppling, Adele Farrington, Mary Culver, Bruce Boteler and Harry Todd.

Miss Calhoun, who is an expert horsewoman, is now learning to use a lasso. "Bonnie Bell," the character Miss Calhoun plays, is a splendid young girl reared on her father's ranch and she knows how to use a rope as well as Will Rogers. Miss Calhoun is rapidly acquiring the same facility.

Church Shows Pictures

The city of Topeka, Kan., is what is known as a blue-law town, and motion picture houses are not permitted to do any business on Sunday. So the Rev. John Wells Rahill, pastor of the Central Congregational Church, has been using United Artists' releases with his church services, and thereby increasing the attendance to such an extent that he is turning away a large number of people, who cannot get into his small auditorium.

"The pictures you are sending me for Sundays are great," said the Rev. Mr. Rahill in a letter to United Artists' Kansas City exchange, "and I think that picture, 'The Man Who Played God,' is the best I ever saw."

Associated First National Announces List of Pictures for Spring Release

"Girl of the Golden West" and "Within the Law" Included in Schedule

Associated First National announces an extraordinarily strong group of features for spring release. Every picture on the list will stand close analysis as a box office asset, estimating the tested value of the stars and the drawing power of the world-famous dramas and novels, such as "The Girl of the Golden West," "Within the Law" and "Trilby."

Drama and comedy, romance and adventure, are well varied in productions that promise much to exhibitors for the months of April, May and June. Contrary to the usual policy of distributing companies, First National appears to have reserved a number of its greatest pictures for the end of the season.

The list of pictures scheduled for the coming three months is as follows: Richard Barthelmess in "The Bright Shawl," Norma Talmadge in "Within the Law," Douglas MacLean in the Thomas H. Ince production, "The Man of Action"; Edwin Carewe's production of "The Girl of the Golden West," Katherine MacDonald in "The Lonely Road," Richard Walton Tully's production of "Trilby," James Young's production of "Wandering Daughters," Constance Talmadge in "Dulcy," Jackie Coogan in "Toby Tyler," Frank Borzage's production, "Sands of Time," and Dorothy Phillips in the Allen Holubar production, "Slander the Woman." It is probable that several more pictures will be added to this list.

Inspiration Pictures, Inc., is responsible for the production of Joseph Hergesheimer's popular novel, "The Bright Shawl," with Richard Barthelmess as the star and Dorothy Gish in his support. This is the latest novel from the pen of the author of "Tol'able David" and was adapted for the screen by Edmund Goulding, who also adapted the earlier Barthelmess picture, conceded to be one of the finest photoplays ever made. "The Bright Shawl" is romantic, dramatic and colorful in the extreme, with many of the scenes laid in a picturesque part of Cuba. John S. Robertson, who has a long list of outstanding successes to his credit, directed the production.

In "A Man of Action" Thomas H. Ince has supplied an adroit comedy from the pen of Bradley King and starring Douglas MacLean. The plot takes the characters over a wide variety of territory, ranging all the way from New York to San Francisco and including the western plains. Supporting MacLean is an exceptionally fine cast, with Marguerite de la Motte in the leading female role and Raymond Hatton and Arthur Hull contributing telling performances.

It is difficult to conceive of a stronger box office appeal than that found in the combination of Norma Talmadge and "Within the Law," which Joseph M. Schenck is offering through First National. One of the greatest of all modern dramas is coming to the screen, with America's favorite star in the character made famous by Jane Cowl. Frank Lloyd has excelled himself in the direction of a picture that seems certain to take a place among the classics of the screen. The cast numbers a long list of favorites, including Lew Cody, Jack Mulhall, Eileen Percy, Joseph Kilgour, Arthur S. Hull and Helen Ferguson.

Even more than "Within the Law," "The Girl of the Golden West" has become a classic of the American theatre. Written and produced on the stage by David Belasco in 1905, the play won undying fame as an epic of the romantic West. Some years later it was turned into an opera by Puccini, and now it is the subject of a thrilling motion picture, directed by Edwin Carewe, with J. Warren Kerrigan as Ramierez, Sylvia Breamer as the Girl and Russell Simpson as the Sheriff.

The third Richard Walton Tully production, starring Guy Bates Post, is "Trilby," originally a novel by Gerald du Maurier, which was dramatized and played all over the world. As a revival in New York a few seasons ago it proved to be tremendously popular with the present generation of theatregoers. For the title role Mr. Tully secured a beautiful young French actress, Andree Lafayette, who was brought to America especially for this production.

In "The Lonely Road" Katherine MacDonald has an original story by Charles A. Logue introducing the age-old question of family finances and the rights of a wife in sharing her husband's earnings. It is a powerful story that marks the high spot in the career of the beautiful star. Victor Schertzinger directed.

James Young selected "Wandering Daughters," by Dana Burnett, for his initial First National production. As the title suggests, the story concerns the restless girls of the present day who become dissatisfied with their environment and seek new paths in their quest of excitement. It is an intensely interesting theme, skillfully handled by director, author and a distinguished cast, in which Marguerite de la Motte is prominently featured as the typical flapper.

"Toby Tyler," the Jackie Coogan picture to follow "Daddy," was adapted from a popular story which deals with the adventures of a boy who runs away with a traveling circus and finally becomes the world's greatest horseback rider. It is ideal material for the young star. Director Eddie Cline secured a traveling circus to contribute a realistic atmosphere to the picture, which abounds in both heart interest and humor.

"Sands of Time," the first of Frank Borzage's productions for First National, is an adaptation of the famous story, "Terwilliger," which was run serially in newspapers all over the United States after it had appeared in a magazine. This production was made on an elaborate scale by the director of "Humoresque," "The Good Provider" and a number of other popular pictures.

Constance Talmadge will be seen in "Dulcy," a sparkling comedy that in its original stage form scored one of the biggest successes that Broadway has known in years. It affords an ideal character for Miss Talmadge, and has been given a thoroughly sympathetic production by Joseph M. Schenck, who secured Anita Loos and John Emerson to write the continuity and Sidney Franklin to direct. In "Dulcy" Miss Talmadge has a sure-fire attraction to follow her triumph in "East Is West."

"Slander the Woman" is an adaptation of one of Jeffry Deprend's thrilling adventure stories published under the title of "The White Frontier." The action is intensely dramatic, with most of the scenes laid in the wilds of Canada, where a young woman, played with emotional fervor by Dorothy Phillips, seeks seclusion after she has been grossly slandered and made the victim of another's wrong doing. An unusual plot has been developed to its fullest possibilities in this picture.

Clifton Picture to Play Three More Weeks at Cameo

Owing to the success of Elmer Clifton's spectacle, "Down to the Sea in Ships," released by Hodkinson, at the Cameo Theatre, New York, announcement is made that this production will be held over for three more weeks. This will make the appearance of the romance of whaling days at the Cameo an eight-week engagement.

Following upon the heels of the New York success comes word from the Hodkinson branches relative to other important bookings from leading theatres. According to the report, Tom Moore has booked "Down to the Sea in Ships" for a run at the Rialto Theatre, Washington, D. C., beginning April 1. Pershing Theatre, St. Louis, Mo., will also show this production on April 1, while the Alhambra Theatre, Toledo, Ohio, will show "Down to the Sea in Ships" on April 7.

The picture opened at the Grand Theatre, Cincinnati, Ohio, on March 18, where it has been meeting with the same success that it has met in other localities.

The business done by the Cameo Theatre for the first four weeks of the run averaged better than $9,200 a week.

The surprising success which the production has been meeting with in New York and the big theatres throughout the United States that are signing up with this feature for an indefinite run is considered by the Hodkinson officials as presaging one of the biggest box office attractions for the season.

Rawlinson Supported by Big Cast

"Fools and Riches," Herbert Rawlinson's latest starring vehicle, has been put into production at Universal City under the direction of Herbert Blache. The popular screen hero of "The Scarlet Car" and "The Prisoner" is supported by a cast which includes some of the best known players in the motion picture profession.

Chief among the supporting players is Tully Marshall, veteran stage and screen actor, whose character parts have the outstanding feature of many of the screen's biggest plays. The feminine leads in the picture are taken by Katherine Perry and Doris Pawn.

Nickolai De Ruiz, the "ugliest villain" of Universal City, and chosen for the role of "The Torturer" in Victor Hugo's classic, "The Hunchback of Notre Dame," now being filmed as a Universal super-Jewel production, starring Lon Chaney, appears as a "heavy" in "Fools and Riches." Other well known characters in the cast are John Cosser, Roy Laidlaw and Arthur Stuart Hull.

At the Strand

Thomas H. Ince's production, "Bellboy 13," starring Douglas MacLean, will be shown at the Strand Theatre the week beginning March 25. This is an uproarious comedy in which the popular star has one of the most congenial roles of his career.

In the cast supproting Mr. MacLean are Margaret Loomis, John Steppling, Jean Walsh and Eugene Burr.

Universal Plans to Show Five Strong Features During April

Universal announces the release of five five-reel features during the month of April. These releases will be in addition to the April Jewel release, which is scheduled as "The Abysmal Brute," a stirring film drama of the prize ring, adapted from Jack London's famous novel. "The Abysmal Brute" is a Hobart Henley production and has Reginald Denny, star of "The Leather Pushers," as star, supported by Mabel Julienne Scott and a strong cast.

Universal's five-reel feature releases are photo-dramas of the highest class, Universal officials assert, and mark a distinct development in the progress of such box-office attractions. The April releases were made with such stars as Hoot Gibson, Gladys Walton, Herbert Rawlinson, Alice Lake, Ethel Grey Terry, Kathryn Williams, Roy Stewart and Niles Welsh.

They were directed by a corps of directors who have gained great reputation as box-office builders, it is stated. Among them are Herbert Blache, Jack Conway, King Baggot and Edward Sedgwick. The pictures were adapted from high-grade stories from the pens of popular authors or playwrights. Two of the five are all-star cast pictures.

The first April release will be a Herbert Rawlinson picture, directed by Herbert Blache. It is an action-drama adapted from a magazine story by Evelyn Campbell. Alice Lake is Rawlinson's chief support. Edna Murphy plays a prominent supporting role. The story was adapted for the screen by Albert Kenyon.

"Nobody's Bride" will be released April 2. Prints have been in the various Universal exchanges for several weeks.

"Trimmed in Scarlet" will be Universal's second April release. It is a screen version of William Hurlbut's popular play, in which Maxine Elliott starred so successfully several seasons ago. Jack Conway directed it. E. T. Lowe, Jr., adapted the play for the screen.

The principal role is taken by Kathlyn Williams, who has been featured in many productions. Lucille Ricksen plays the leading romantic role. Opposite her is Robert Agnew, a popular juvenile, and Roy Stewart, a star in his own right in many Universal serials and specials. David Torrance also takes an important role.

"Trimmed in Scarlet" received far more than ordinary attention during its production, it is stated. It will be released April 9.

The mid-April release will be a new Gladys Walton picture, "The Town Scandal," adapted from Frederick Arnold Kummer's widely read Cosmopolitan story, "The Chicken That Came Home to Roost." It is a chorus girl story and puts Miss Walton back into pink tights. It will be remembered that she first rode to stardom on the excellence of her work in "Pink Tights," her first Universal feature.

"The Town Scandal" is the story of a chorus girl who goes back to her home town and settles down, and the many and varied complications which arise. Opposite Miss Walton is Edward Hearne, the popular leading man of "The Flirt." King Baggot directed "The Town Scandal." It will be released April 16.

The fourth April release scheduled by Universal will be on April 23 and will be "Dead Game," a new Hoot Gibson comedy drama. "Dead Game" is from an original story written especially for Gibson by Edward Sedgwick, who also directed it.

Laura LaPlante, who has won a large following as the heroine of many Universal westerns and serials, has her first leading woman role in five-reel features in this picture.

The final April release by Universal will be "What Wives Want," from a story by Edward T. Lowe, Jr., and Perry N. Vekroff. It is being made as an all-star attraction, with such popular players in the cast as Ethel Grey Terry, Vernon Steele, Ramsey Wallace, Niles Welsh, Margaret Landis, Lila Leslie and Harry A. Barrows.

The picture is said to be an interesting and highly entertaining portrayal of a woman's way in matters of the heart. It has climaxes of unusual strength, and clever situations excellently handled, those who have seen it in production assert. A finished print of this feature is expected in New York during the coming week, and prints will be rushed to Universal exchanges well in advance of its release April 30.

Paramount Pictures Has Special Showing

Members of the Committee on Public Relations affiliated with the Hays organization and their friends to the number of about three hundred attended a special showing of James Cruz's Paramount production, "The Covered Wagon," at the Criterion Theatre Tuesday morning at 11 o'clock.

Preceding the presentation of the picture Lee F. Hanmer, of the Russell Sage Foundation and chairman of the executive committee of the larger body, spoke briefly, offering the congratulations of the committee to Paramount and Director Cruze.

"'The Covered Wagon'," he said, "represents what we have been hoping for and looking for ever since we became actively interested in our present work."

Mr. Hanmer then introduced John C. Flinn, of the Paramount organization, who sketched briefly the formulation of the early plans for the picture.

The feature was presented with full orchestral accompaniment, the orchestra being under the direction of Hugo Riesenfeld. Throughout the performance the audience frequently broke in with prolonged and enthusiastic applause.

Degan Joins Cast

Arthur Degan, who plays Nellie's father in the George M. Cohan musical comedy, "Little Nellie Kelly," will be seen as Thomas Meighan's father in "The Ne'er-Do-Well," a Paramount picture, which Alfred E. Green is making from Rex Beach's novel. Degan was added to the "Ne'er-Do-Well" cast this week.

Scene from Truart's production, "Broadway Gold," featuring Elaine Hammerstein, Elliot Dexter and Kathlyn Williams

New Juvenile Actor

A new juvenile actor, handsome enough to contest the laurels of the long established favorites, will be introduced by the Goldwyn Company in "Three Wise Fools."

William Haines, selected one year ago by Casting Director Robert B. McIntyre from thousands of applicants in New York, and who has since been playing small parts and receiving training in cinema technique, has his first big chance as Gordon, the nephew in the King Vidor screen production of Austin Strong's popular play.

Paramount Company Goes to Florida

Wesley Ruggles and a company of Paramount players, headed by Agnes Ayres as star, have gone to Florida to film the exterior scenes for "The Heart Raider," a love comedy-drama adapted by Jack Cunningham from Harry Durant's story, "Arms and the Girl." In the supporting cast are Mahlon Hamilton, Charles Ruggles, Marie Burke, Charles Riegal, William Nally, Marie Olivet, Frances Greenleaf and Pauline LeGros. The technical staff for the picture will consist of Charles Schoenbaum, first camera; J. Swayne, second camera, and W. J. Scully, assistant to Director Ruggles. Scenes will be taken in the vicinity of Palm Beach and Miami, Fla., and Savannah, Ga.

"Down to the Sea" Exploitation

W. W. Hodkinson, releasing the Elmer Clifton production, "Down to the Sea in Ships," has provided a fine press book and other exploitation aids that will enable any wide-awake exhibitor to put the picture over to good advantage.

The cuts, lobby cards, paper and other adjuncts to theatre publicity have the spirit of the sea in them and should attract attention. The ballyhoo suggestions offer possibilities for large or small expenditures but have behind them a sound showmanship that should cause them to pull even if they are made to cost little.

The press book itself is a work of art and gives a clear insight into the fine possibilities of this story of the men whose lives are spent in the wide spaces of the blue water.

Lasky Transfers Julian Johnson

One of the last decisions made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, before his departure for California transferred the principal activities of Julian Johnson, manager of the editorial department of the company, to Long Island City.

"While the Pot Boils" Is New Bruce Scenic

Robert C. Bruce, creator of Wilderness Tales, the beautiful scenic dramas which have aroused so much comment on both sides of the Atlantic, has sprung his surprise on the industry.

A year ago when Bruce left on his annual trip to the wilderness, he hinted that he would have a surprise for his friends and the trade on his return east. Mr. Bruce revealed the secret last week when invitations were issued to the trade papers and friends to witness a private showing of a five-reel feature, "While the Pot Boils," produced by Mr. Bruce during his last sojourn in the wildernesses of Oregon, Washington and northern California.

"While the Pot Boils" is said to be a unique feature. Bruce has made a world-wide reputation in his "Wilderness Tales," by combining simple stories of heart interest with beautiful and impressive scenic backgrounds. The announcement of his feature was received with wide interest, for Bruce has been the pioneer in a new field of production and his previous pictures, "Wilderness Tales," which are being distributed by Educational Film Exchanges, Inc., are regarded as a distinct asset to the screen.

"More drama has been used in 'While the Pot Boils' than in any of my previous pictures," said Mr. Bruce in a recent interview. "I have chosen a theme never before put into pictures and the results have far exceeded my expectations. The story was admirably suited for outdoor production. In making this picture I found it necessary to travel the wilderness of three states and travel several thousands of miles with the entire company to get some of the backgrounds. There is a sea sequence, a mountain and a desert sequence through which the story progresses. I believe that the picture will prove a sensation when shown on the screen."

Distribution plans on "While the Pot Boils" will be announced soon.

English Must Meet American Standards

The oft repeated plaint in England that British producers meet with nothing but difficulty when visiting the United States will not be corroborated by Charles Wilcox, managing director of Graham Wilcox Productions, Ltd., when he arrives in London. Mr. Wilcox has sailed after a month's stay in New York during which he disposed of the two Mae March English-made pictures, "Paddy-the-Next-Best-Thing" and "A Woman's Secret," to the Allied Producers and Distributors Corporation and "While London Sleeps," a night-life story of the English metropolis, to Public Opinion Pictures, Inc.

In addition Mr. Wilcox also sold to the Fox Film Company the film rights to Galsworthy's "Loyalties," which is running as a play in both New York and London.

"From what I have seen of the United States I know there is no ban on British production," said Mr. Wilcox. "The proposition is merely for English producers to make pictures good enough to interest the American public.

"It seems to us that the international market is one that has been too long neglected by the British producer. From now on we shall make no picture which does not carry what we believe to be an American appeal.

"In spite of post-war difficulties, high taxes and a million and a half unemployed the film industry in England is flourishing. Actually the British are accustomed to paying more to see pictures per capita than you do in America.

"I was delighted with my first visit to America and with the type of men I met in the business of motion picture distribution. I feel I can return to England and do my share to promote harmony between the producers and distributors of our two great countries."

"Chu Chin Chow," the next Graham Wilcox subject, will soon be in the course of production in London and Algiers. It is said that a well known American star is to be signed to play the wife of "Chu Chin Chow."

First National Buys "Black Oxen" Rights

First National has purchased the motion picture rights to Gertrude Atherton's novel, "Black Oxen," the sensational popular and literary success of the year.

As a picture, Mrs. Atherton's story will be unique in its appeal, First National says. It will present a middle-aged woman, who looks, acts and feels like a woman of twenty-five. Moreover it will show how, through a seeming miracle of science, this defeat of age may become possible for all humanity. The picture will contain a personal message for every man, and more especially, for every woman, in an audience, it is stated.

The idea of warding off the years that "like black oxen tread the world," was utilized by the novelist in an engrossing and penetrating study of character and social conditions.

"The Ragged Edge" Is Nearly Finished

Shooting of the final scenes of "The Ragged Edge," second of Distinctive's big features for 1923, will be finished at Miami, Florida, before April 1. The cutting and titling will then be started immediately.

Alfred Lunt, who made his screen debut in "Backbone," the first Distinctive production this year, has the leading male role. Opposite him is starred Miss Mimi Palmeri, a young actress new to the screen.

Others in the cast as announced by Distinctive are: Charles Fang, Wallace Erskine, George MacQuarrie, Charles Slatterly, Christian Frank, Grace Griswold, Alice May, Charles Kent, Percy Carr, Sydney Dean, Hattie Delaro, Marie L. Day.

"The Ragged Edge" has been adapted to the screen by Forrest Halsey from Harold MacGrath's novel of the same name. It is being directed by Harmon Weight. Harry Fischbeck is the cameraman.

Goldwyn Film Given Premiere at Capitol

"Lost and Found," Goldwyn's picturization of the story by Carey Wilson which was made on the Island of Tahiti by Director Walsh, received its New York premiere at the Capitol Theatre this week. Judging from the reviews by the critics of New York newspapers, says Goldwyn, the picture has lived up to all the claims made for it by its producers.

Rose Pelswick, in the New York American, wrote: "A photoplay of action that abounds with exquisite scenes of out-door life."

Beauvais Fox, in the New York Tribune: "Has the rare merit of being unhackneyed. A South Sea idyll."

Robert E. Sherwood, in the New York Herald: "'Lost and Found' is authentically beautiful."

Flynn Soon to Start on Goldwyn Picture

Goldwyn has selected as the first vehicle on which Emmett J. Flynn will exercise his directorial talents, on behalf of that production corporation, Marion Crawford's novel, "In the Palace of the King," the picture rights to which it recently acquired.

It was upon this novel that the play of the same title, in which Viola Allen won one of her greatest stage triumphs, was based. Its action takes place in Italy, all in the space of a single night.

Mr. Flynn directed "A Connecticut Yankee in King Arthur's Court," and his most recent big production was a screen version of Dumas' "Count of Monte Cristo."

Big Publicity for Fairbanks Picture

While extensive exploitation and heavy publicity campaigns for "Douglas Fairbanks in Robin Hood," the United Artists release, are not unusual, perhaps the most intensive advance campaign for this feature, says United Artists, was put over recently by J. W. Sayre, advertising manager for the Greater Theatres Company.

The campaign was begun two months before the engagement at the Liberty Theatre, Seattle. In that time Mr. Sayre succeeded in getting thirty solid columns of publicity matter into the Seattle newspapers. This matter consisted of stories long and short—mostly short—and pictures—109 different items in all. Not a bit of this matter was paid advertising.

In addition to the newspaper campaign the Greater Theatres Company also put out 100 twenty-four sheets, covering not only Seattle but towns within a radius of fifteen to twenty miles.

"The Crash" Is Now Being Edited

Jess Robbins' new picture, "The Crash," which he is now editing for Vitagraph release, will show Edward Horton in one of the loveable farce characters with which he became identified since his first picture, "Too Much Business." Robbins' "A Front Page Story" has received remarkable newspaper publicity wherever shown, as it is one of the most realistic screen stories of newspaper life that has ever been offered.

The cast supporting Horton in "The Crash" includes Barbara Bedford, Zazu Pitts, Tom Ricketts, Carl Stockdale, Tom Murray, James Kelley and Stanley Taylor.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Pathe's April 1 Program Has Pollard, Maloney and Parrott

Pathe's April 1 program, headed by Harold Lloyd in "Safety Last," lists a total of ten subjects, including two two-reelers—Snub Pollard in "Where Am I" and "The Extra Seven," with Leo Maloney.

The Snub Pollard comedy presents a young husband pretending "total loss of memory" as a means of sidestepping his wife's mother during her visit. He has tragic-comic adventures until he is rescued by his bride from the clutches of a terrible man-catching lady.

Leo Maloney, as the bashful suitor of the pretty daughter of the ranch where he "punches" cattle, is accused by her of encouraging her brother's vice of gambling. The hero, however, is really engaged in securing evidence that the boy is in the hands of a card shark and desperado. The hero is accused, but manages to clear himself with both the law and the girl.

The moral of the Aesop's Film Fable, in this list, "Farmer Al Falfa's Bride," does not enlighten him until the lady's final yielding brings it home to him that: "When maidens say no, they often mean yes."

The tenth episode of "Plunder" shows the heroine and her lover beset by mysterious and dreadful devices of three strange enemies from a tropical country.

Pathe Review presents an absorbing novelty called "From Nothing To"—in which distinct forms are evolved out of writhing chaotic masses. The American Indian Series shows how the Alaskan and other Northern Indians fought the sea devils.

Universal Reports Growing Popularity of 2-Reel Dramas

A strong tendency on the part of exhibitors to increase the use of short film dramas, such as two-reel westerns, detective stories and short reel dramatic series pictures, is reported by the Universal sales department, which makes a specialty of short subjects product.

This tendency is particularly noticeable in the case of houses using a double-feature program. It is explained that under present day production methods, many features run more than five reels in length and that oft-times a double feature bill is entirely too long.

The remedy which many exhibitors have begun to adopt, is to use the extra-length feature and supplement it with a two-reel drama, instead of with a five-reel feature. Properly selected, these two-reelers are packed with punch and action and nicely balance the program.

As an instance of this growing popularity of short reel subjects, Universal has given out data concerning the bookings of short reel dramas by theatre owners in the metropolitan district. At the present time, Universal is releasing four series of two-reel dramas. One is a series adapted from Jack London's "Fish Patrol" stories, and which is called "Tales of the Fish Patrol." Jack Mulhall is starred, supported by Louise Lorraine.

Another is "The Further Exploits of Yorke Norroy," a series adapted from original stories by George Bronson's Howard, creator of the original "Yorke Norroy" diplomatic detective stories which gained great popularity when published in magazine form and then as Universal two-reelers several years ago. Roy Stewart is the star of the present series.

Universal also is releasing a series of two-reel Harry Carey western dramas of great popularity, and a two-reel series called "Tales of the Old West," also starring Roy Stewart.

Strand of Madison Arranges Unique Tie-up on Coue Film

An unusually forceful tie-up was arranged between the Wisconsin State Journal of Madison and the Strand Theatre of that city on the Educational Special, "The Message of Emile Coue." In accordance with the plan, free showings were given at the Strand on Monday and Tuesday mornings for the benefit of the poor and afflicted and a great amount of space given to the picture in the State Journal, including a three-column layout in the center of the first page immediately under the big cross page news head in the Sunday paper with a story outlining the details.

That this tie-up proved successful is shown by telegram from the Strand manager, A. P. Desermeaux, to President E. W. Hammons of Educational, reading in part as follows: Just closed a successful three days' engagement of Emile Coue. Business on Monday and Tuesday increased from 50 to 75 per cent. over our average. It may interest you to know that this picture drew hundreds of people into the theatre who had not attended a show in years—and any number of people who had never seen a movie.

Experiments by university men were conducted in an endeavor to ascertain the psychological effect of the picture on the normal and on the afflicted mind, and the results of these investigations, printed in the State Journal, led to several interesting news stories. Arrangements were made for ambulances to call for the more seriously afflicted and for special morning showings to be held for the benefit of those who were unable to attend a crowded theatre. Arrangements were also made with the local traction company, and street car tickets were provided those who were unable to make the trip comfortably otherwise.

Special performances for the sick are being given in other parts of the country, as for instance in Baltimore by the Century.

Special Laboratory

In reply to the many queries as to how the unusual and artistic effects shown in Pathe Reviews are secured, Pathe reports that they have been brought about through the establishment of an experimental laboratory. One feature of this work has been the exploration of the close-up field in presenting clear detail of fine art and scientific subjects. This has been done with apparatus familiar to scientists but little known in the commercial studios. Scientific institutions such as the Metropolitan Museum and Museum of Natural History have helped materially in this work.

Century to Remake "Grandma's Girl"

"Grandma's Girl," the Baby Peggy Century Comedy which was left unfinished by the departure of her former director, Goulding, and which afterward was destroyed almost entirely by fire, will be remade entirely. The entire story has been re-written by Sig Neufeld, under the direction of Julius Stern, who was especially pleased with Baby Peggy's part in it.

Baby Peggy will probably continue to be directed by Harry Edwards. His excellent work in her present production (tentative title, "The Orphan"), seems in the opinion of the Stern brothers to warrant it.

Lillian Worth will play an important part in Baby Peggy's current production "The Orphan."

Einstein Film Gets Heavy Bookings

As evidence of the interest being manifested in the popular film version of the Einstein Theory of Relativity, Premier Productions, handling this picture, report that it has been booked by Harold Franklin, acting for Famous Players, over the entire Southern Enterprise circuit and for the McVickers Theatre in Chicago. This picture has also been booked for over 100 days for the Loew circuit in New York.

President Fadman of Premier reports the sale of territory for New England to the Franklin Film Co. of Boston. This film is offered in four reels for colleges and schools and two reels for theatres.

State Journal To Bring Coue Film To Madison For Benefit Of Afflicted; Free Performances For Poor Arranged

MONSIEUR EMILE COUE

Contract For Picture With Famous Auto-Suggestion Expert's Message Comes To Strand Next Sunday

"THE MESSAGE of Emile Coue, the only authorized film prepared during the famous auto-suggestion expert's visit to the United States, will be brought to Madison for three days by The Wisconsin State Journal, showing at the Strand theatre Sunday, Monday and Tuesday, March 4, 5 and 6.

The State Journal is bringing the picture to Madison for use of forced who might be benefited from the teachings of the noted French druggist.

Thousands were turned away at the cities where M. Coue appeared in person. In one city an offer of $200 was refused for a seat in a packhouse to have be appeared.

The State Journal secured only one guarantee for the picture, agreeing to exhibit it three days in Madison. It will be shown as an added attraction at the Strand theatre.

Free Shows Announced

For the next week in the papers, the Strand will announce the showings, one at 10 o'clock each morning, March 4 and 5, and two showings on Tuesday, March 6, at 10 o'clock and 2 o'clock in the afternoon. It will be shown as an added attraction at the Strand theatre.

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CONTRACT IS FORWARDED

Madison, Wis.

New York office just sent me something most pleasant on Monsieur Coue motion pictures for showing at Strand theater March 4 to 6. Signed contract has not yet come to our city today. In behalf of Monsieur Coue I appreciate what the Wisconsin State Journal has done for community in showing this picture. Monday and Tuesday morning free of charge to the afflicted and many people will come to Madison to have the wonderful lesson the Coue journey's. Your paper deserves the highest praise for going this procedure.

A. P. Desermeaux,
Manager Consolidating Film Exchanges
In Southern Wisconsin.

A. P. Desermeaux, manager of Strand in Milwaukee, arranged tie-up with Wisconsin State Journal on Educational's "Message of Emile Coue," resulting in above story in Sunday edition on front page in centre.

Hal Roach Signs Stan Laurel

Hal Roach has signed Stan Laurel on a five year contract to star in one-reel comedies for Pathe release. This was the action taken by the producer, according to advices just received by Pathe, on seeing Laurel's first two pictures.

As recently announced from the Pathe offices, Stan Laurel is to alternate with Paul Parrott as star in weekly one-reel comedy releases under the production specifications which add considerably to the average cost of these short comedies in the past.

At the Hal Roach Studios a General Committee discusses every picture before it starts, watches it during the course of production, and assists in making eliminations and retakes where desirable.

Showmen Want More Fox Educationals

That Fox Educational Entertainments have found a permanent place on the programs of many of the leading theatres is evidenced by reports from exhibitors. R. G. Pelletier of the Macomb Theatre in Mt. Clemens, Michigan, who has been an exhibitor for eighteen years, says: "It's their comedy touches and their novelty that put the zip into my program. But you don't turn them out often enough. My people want to see one every week."

Book Kaiser Film

Hodkinson reports that the two-reel special, "The Ex-Kaiser in Exile," is meeting with approval wherever shown. This film has been booked by the Stanley Company for Aldine in Philadelphia, also for Atlantic City, Trenton and Lancaster. It has been booked by Southern Enterprises, by Jake Louri of Modern and Beacon Theatres in Boston, Eastman in Rochester, and many other first run houses.

Title Selected

"The Handy Man" has been finally chosen as the title of the next Stan Laurel comedy to be released by Metro Pictures Corporation.

This two-reel comedy, latest of the series which this popular comedian-star has made for Metro release, was originally known as "The Dumbell." The photoplay, recently completed at the Hollywood studios of Amalgamated Productions, Inc., is scheduled for early return.

Contracts by Mail

C. J. Post of the Hodkinson Corporation, who is centering his activities on the Literary Digest series, "Fun from the Press," reports that many contracts have been received and sales made direct by mail. This he attributes to the exceptional exploitation and sales campaign of the Literary Digest which was described in a recent issue.

Two Joe Rock Comedies Ready for Distribution

"Shipwrecked," in which Joe Rock is supported by Billie Rhodes, is his sixth release this year. The comedy is a burlesque on "Captain Kidd." By the use of stunt photography the wave of sea pictures now on the crest of popularity is unsparingly parodied, with an exaggeration of under-water thrills that are far from "fishy," it is said. The settings of a society feature have been bestowed on this two-reeler, it is reported.

"Shipwrecked" is being screened for state right buyers interested in distributing the Rock series. The comedies are almost entirely sold.

The seventh two-reeler to be released by Jo Rok Productions, starring Joe Rock, is "Chop Suey Louie." An extra effort to stage the scenes and dress the large cast in faithful Oriental fashion has been made. Sixty extras appear in the mob scenes, and a complete Chinese colony, with temples, dens and innumerable coolies, has been supplied to give reality to the setting. Billie Rhodes carries the feminine honors.

Mad rides on treacherous ginrickshaws, mob fights and daredeviltry that makes even a Chinaman's cue stand on end is plentifully supplied, it is reported. Rock's comedies are being distributed by Jo Rok Productions.

SUBJECTS REVIEWED IN THIS ISSUE

Extra Seven, The (Pathe)
Farmer Alfalfa's Bride (Pathe)
Get Your Man (Pathe)
God's Law (Universal)
Kick Out (Educational)
Maid to Order (Universal)
Pathe Review No. 13 (Pathe)
Vamped (Universal)
Where Am I (Pathe)
Family Troubles (Educational)

"God's Law"

(Universal-Drama—Two Reels)

This is the first of a series of "Tales of the Old West" in two reels, distributed by Universal, with Roy Stewart as the star. There is plenty of action and the usual amount of heroism and villainy. The story is red-blooded and there are several strong melodramatic situations. However the picture suffers badly because of a big break in the continuity which makes the early part of the second reel seem as if it were an entirely different story. The plot concerns the saving of the wagon train by the hero who later through the machinations of the villain is banished without food and water for having killed a man in self defense. There is a clever touch at the end, in the way the girl frees him from his near-sighted Mexican captor.—C. S. S.

"Maid to Order"

(Universal-Comedy—One Reel)

Here is one of the best of the series of single reel Universal comedies starring Lewis Sargent in the familiar role of a messenger boy. This time, to bluff his uncle into thinking his mother is wealthy he borrows furniture and disguises himself as the maid. The uncle is a spiritualist and Sargent causes excitement when he essays the role of a spirit. There is considerable amusement in this film and it will please the children.—C. S. S.

"Vamped"

(Universal-Comedy—Two Reels)

There is not much plot to this two-reel Century Comedy with Jimmy Adams and Jack Cooper in the leading roles. It starts in a restaurant and then there is a motorcycle chase. Naturally, there is a "vamp" who figures largely in the action. While there are several amusing situations and comedy business that will register with many patrons, it is not quite up to the standard of the majority of the Century comedies. The development seems mechanical and somewhat lacking in pep.—C. S. S.

"Where Am I"

(Pathe-Comedy—Two Reels)

Snub Pollard in his latest two-reel comedy for Pathe, pulls a loss-of-memory stunt in order to get away from his mother-in-law when she visits his home. He gets a job in the check room of a hotel but has all the work and no tips. Finally he gets shanghaied into marrying the sister of his boss and is rescued by his wife just in time, his memory conveniently returning. There are some amusing situations in this comedy that will bring laughs, but on the whole it is not up to the standard of the recent Pollard two-reelers.—C. S. S.

"The Extra Seven"

(Pathe-Western—Two Reels)

There is the usual amount of snap and action in this Leo Maloney two-reel Western distributed by Pathe and it will afford good entertainment to those who overlook the weakness of the story which is based principally on the fact that the girl for no apparent reason takes the word of the crooks rather than the man she loves, and believes he is guilty of trying to kill her brother. From a production standpoint it ranks well with the remainder of the series. The theme is built on the fact that the heroine's brother is cheated by means of a pack of cards with two sevens of spades, and the hero's attempt to help the brother. Naturally everything comes out all right in the end. —C. S. S.

"Get Your Man"

(Pathe-Comedy—One Reel)

This is an amusing burlesque on stories of the Northwest Mounted Police. There are a number of good laughs, although some of the stunts are not altogether new. The hero appears as a member of this noted body of men and succeeds in getting his man by running away from him, finally ending in headquarters with the criminal at his heels. It will provide enjoyable entertainment for the average house.—C. S. S.

"Farmer Alfalfa's Bride"

(Pathe-Cartoon—2/3 Reel)

Paul Terry consistently maintains a high standard of amusement and cleverness in his series of cartoon comedies for Pathe. This one contains the usual number of laughs. It points the moral that a woman's no frequently means yes. Farmer Alfalfa seeks a bride, but is turned down. Taking a lesson from his cat's love affair he threatens to marry another woman. This does the trick and he wins his lady love. —C. S. S.

'Pathe Review No. 13'

(Pathe-Magazine—One Reel)

Another clever novelty is introduced in this issue of Pathe Review. Titled "From Nothing to —" you see how a jumbled mass gradually assumes form and finally develops into a clear cut picture. It is very interesting and will make the spectators wonder how it is done. There are other entertaining items, including a section dealing with the quaint head-dresses and incantations of the Indians of Southern Alaska.—C. S. S.

"Kick Out"

(Educational-Comedy—2 Reels)

This Mermaid comedy distributed by Educational presents Lige Conley as a writer who has all his stories returned. He finally succeeds after several attempts in getting a job as extra in a movie studio where they are using lions in a scene. From then on it is an exciting chase between Lige and the lion. Comedies where the lions chase the actors have been made many times before, but under Jack White's skilled supervision an unusual amount of action and funny situations have been injected with the result that this is a picture that will vastly entertain a majority of theatregoers and keep them laughing continuously. —C. S. S.

"Family Troubles"

(Educational-Comedy—One Reel)

Eddie Barry is featured in this single reel comedy distributed by Educational which concerns the troubles of a man with a large family. He buys a flivver from a stranger and it develops that the machine was a stolen one. Right away a chase commences and between trying to elude the police and take care of his big gang of mischievous children, our hero has a lively time. This comedy contains the average amount of laughs and should please the majority of spectators who like comedy hokum and plenty of action. —C. S. S.

PROJECTION

EDITED BY F. H. RICHARDSON

From Middletown

Otto Kaiser, member Local Union 282, Middletown, Ohio, raises important question as follows:

I note there have of late been several inquiries concerning the securing of positions as projectionist, or for information as to joining the organization.

I commend your honest way of replying to such questions. You know and I know that insofar as concerns the union, the viewpoint depends entirely upon whether a man is in or out. The man outside is unable to understand why the local union does not fall upon his neck and weep tears of joy the moment he finally wants to "get in." But after he gets in and learns how much time and labor those who have been "in" have given to the work of improving conditions, and how careful we are compelled to be to not break the organization down by an overweight of members, or by members who only wish to join in order to "cop" the good jobs, and who, aside from that, care not one single (deleted) about the good and welfare of anything but themselves, he gets an altogether different viewpoint and understands a lot of things he could not understand before.

As a matter of fact, the new man never does become a really valuable member until he comes to an understanding of the fact that the man "inside" is justly entitled to some consideration and PROTECTION.

And now for some light and advice, which you can give. Do you know of any local which has a seniority list in connection with or in their bylaws, or can and will you give your own idea as to what a seniority list should be?

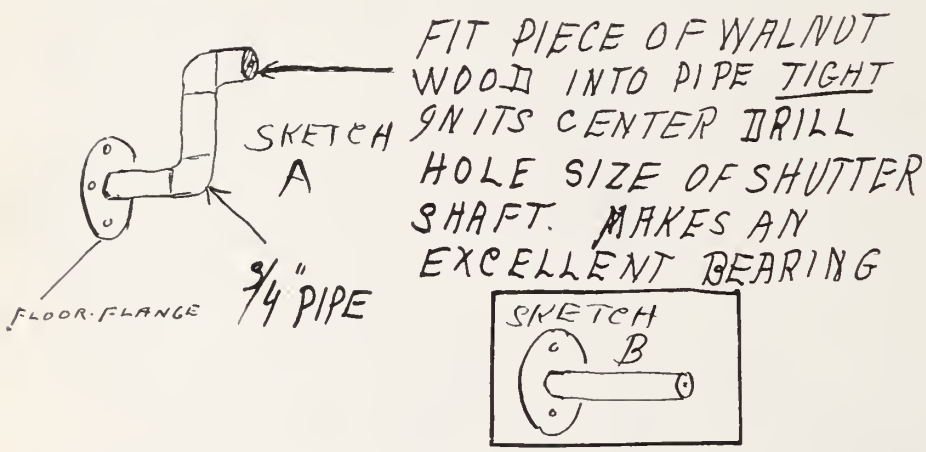
What I am driving at is this: Suppose a new theatre opens. It is a high-class house and every one wants a position on the projectionist staff. Now, that position could be taken care of with only one change, but if there was a seniority list the entire membership would have to be "moved up," or at least a considerable portion thereof.

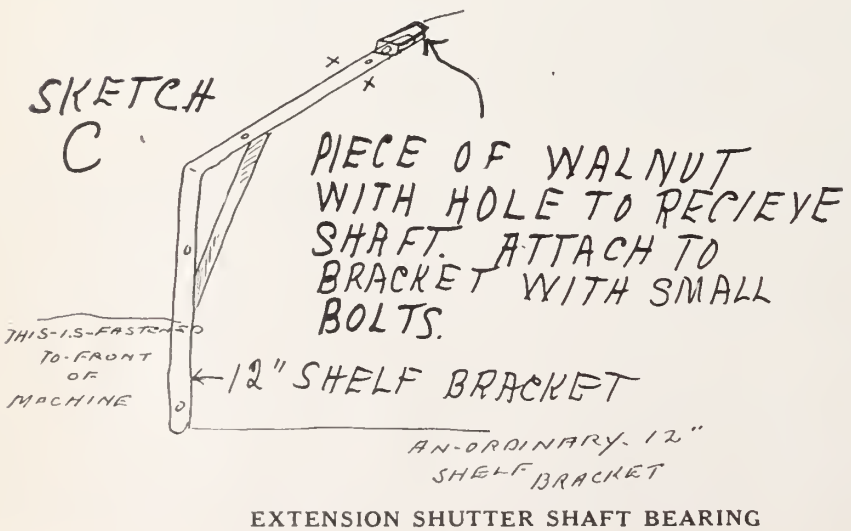
This would give every one a better position and leave the worst one or ones open. This is a big question. Think it over and see how many difficulties it could bring. I certainly would like to get in touch with some local which could help L. U. 282, and advise as to how best to take care of this matter. I hope this has not proved tiresome to you, and that you will be sufficiently interested to do what you can in the matter.

Help in Return

And now here is a bit of help in return. It is possible to make an extension shutter shaft bearing very simply. One way is to make it as per sketch A or B, attaching the floor flange to the wall of the room.

I could not use B because the port shutter would be interfered with. The walnut wood will make a good bearing, and for such service it will wear very well indeed. Another way is illustrated in sketch C. This is the bracket used by Brother E. E. Bixby, Local 282. It works fine. The wood bearing should be bolted to the bracket. Don't imagine that because these seem crude they don't work well, for if you do you will be in error.


FIT PIECE OF WALNUT WOOD INTO PIPE TIGHT IN ITS CENTER DRILL HOLE SIZE OF SHUTTER SHAFT. MAKES AN EXCELLENT BEARING
SKETCH A
FLOOR-FLANGE
3/4" PIPE
SKETCH B


SKETCH C
PIECE OF WALNUT WITH HOLE TO RECIEVE SHAFT. ATTACH TO BRACKET WITH SMALL BOLTS.
THIS-I.S-FASTENED TO-FRONT OF MACHINE
←12" SHELF BRACKET
AN-ORDINARY-12" SHELF BRACKET

EXTENSION SHUTTER SHAFT BEARING
As devised by Otto Kaiser, Local 282, Middletown, Ohio

The Idea

Brother Kaiser's idea is to support a walnut wood bearing in the manner shown, either by attaching an ordinary shelf bracket to the projector itself, or by means of a floor flange to which piping as shown is attached one "L" of which carries the wooden bearing.

At first glance I would certainly say it would not work well, not on account of the bearing itself, because I think walnut would make a bearing good enough for such light service, but because of the rather shaky bracket, and because of the possibility of the projector shifting slightly—enough to throw the bearing out of line, if the bracket be carried by the wall. Well, anyhow there it is and Brother Kaiser says it works fine.

As to the seniority list idea, I for one am against it, if used in the way you men evidently propose using it. I do firmly believe in seniority. I believe in giving the man oldest in the service the preference and the best jobs, OTHER THINGS BEING EQUAL. But there lies the GREAT BIG TROUBLE. Men seldom are equal in ability and energy to apply ability.

Rights of Both

I believe the projectionist has certain important rights, which I am perfectly willing to fight for. However, I also believe the exhibitor has certain rights which must be respected. Let us look into the matter, fairly and squarely, regardless as to whether what we see is or is not what we wish to see.

John Doe, an exhibitor, owns a theatre in which he has invested many thousands of dollars. The income on this investment, which may or may not represent all the man has on earth, will in considerable part be dependent upon the knowledge, the ability and the ENERGY of the projectionist, who can put the picture on his screen as a brilliant, sparkling thing of beauty, which will fill the theatre or a shadowy, shaky, dimly lighted, fuzzy focus thing of slight beauty, which will knock the everlasting stuffing out of box office receipts.

Local Union 28 has, let us assume, fifty members. LOOK ME SQUARE IN THE EYE, MY BROTHER, AND TELL ME HOW MANY OF THOSE FIFTY ARE WHAT WE CAN TERM 100 PER CENT. MEN! No four-flushing, mind you! How many? Remember that by 100 per cent. men I mean men who have studied hard to perfect themselves to the very best of their ability, and who have the ENERGY to, and who do use every effort to apply that knowledge at 100 per cent. value.

Don't Get Me Wrong

Now don't get me wrong. I've been in your city. I believe your men are good men, as men go. I think Local Union 282 will compare very favorably with the best, and is far ahead of some, BUT I do not believe your men are all of equal ability, or that even your oldest men are all producing equal results. Yet you propose to take it entirely out of the John Doe, who has a large investment, as to who he may employ in his projection room. Brothers, I'd like to agree with you, but I just naturally can't, because I don't think that is either just or right.

Bitter experience has shown me that the oldest men is NOT always the best man. I can name you men right here in New York

City who have been projecting pictures ten to twelve years. They knew very little when they started, but did have some energy. They know VERY little more now (strange, but true), and have lost almost all of their energy. I would not recommend them for a nickelodion, if its boss was an enemy of mine. Certainly in the projection room of a high class theatre they would be like clumsy bulls in a room full of china.

Dufficult to Solve

I know nothing more difficult of solution that the question you have propounded. So many equations enter. For one thing, if you try to force an exhibitor to take a man he does not want, merely because he is the oldest man in point of service in that field, the probability is that there will be trouble, and very little satisfaction for any one concerned.

I have always held that the exhibitor should and must have the privilege of employing whom he will, provided he be a loyal member of the union. The only time the union has the legitimate right to interfere in this is when there is evidence or suspicion of collusion as between the exhibitor and projectionist in the matter of wages or working condtions.

Now maybe I'm wrong in all this. Is so, I would like to have some of you set me right. Any union able to help 282 in this matter certainly should do so. I will welcome letters from those who can offer any idea or ideas of value in the matter, be they projectionist or exhibitor. Local 282 will please understand that in what I have said I merely have tried to set some angles of the matter before her as I see them. I am her friend, and if there is any way in which such a list can be put into force, with justice to all concerned, none will welcome that bit of information more than myself.

Oil Well Gaskets

Harry L. Denton, projectionist, Regent Theatre, Saginaw, Michigan, writes concerning a matter pertaining to motor generator fluctuating power consumption, and then says:

Have noted several comments in our department concerning gaskets for Powers projector oil well covers.

I have for several years been using a gasket made from heavy tinfoil, or sheet lead. Such gaskets I find to hold the oil perfectly also if handled intelligently they may be used over and over again. The metal I use is about 1-64th of an inch thick.

Where Can We Get Them?

Man dear, I could bite you! All very nice, but where can we get such metal? Is it the sort that forms the lining of tea caddies? That is the only kind I can think of which seems to fit your description.

Frankly, with all due respect to the Powers Company, I do not and never did think so much of that shellac joint stunt. Also (whisper) I have a sneaking idea that the company is coming to that way of thinking itself, and that it will be a thing of the past some of these days before very long.

The paper gaskets described in this department some while ago were submitted to the Powers Company for test. Have just received their report. Here it is:

We have experimented with the paper gaskets you forwarded to us a while back. Found the screws holding cover to casing not heavy enough to compress the gaskets sufficiently to prevent the oil leaking out.

And that is that!

Sheet Metal Better

Anyhow the sheet metal stunt sounds better, I think, provided metal of right thickness is available.

One should be able to seat such a gasket by tightening up a bit on the screws, tapping lightly all around the edge of the cover, using the end of the handle of a light hammer, and then tightening the screws again. This process should, I think, be repeated three or four times when installing a new gasket. The same process could be used, I think, with a paper gasket such as was described.

It is a job calling for the exercise of good judgment and common sense. If rightly done I have no doubt whatever but that either the metal or paper gasket can be made to work perfectly.

If I were doing it I would shellac the gasket to the cover, and cover its other side with a thin coating of paraffine. This would insure the gasket adhering to the cover when same is removed, and "letting go" of the casing without tearing.

Projector manufacturers are of necessity very careful about approving stunts of this sort, or innovations of any kind, unless it be something just about absolutely fool proof. This is because not every one of the profession is as capable as YOU, kind reader.

It might surprise you to know that there are some very square squareheads in the profession, who cannot be depended upon to handle or use anything more complicated than a lead pencil as it should be handled, and some of them sharpen a lead pencil so that it looks like a cross eyed grasshopper on a windy day, if you know what I mean.

Some Squawk

Such men, instead of gently setting up the screws and tapping the cover down to a seat when installing a new gasket, would grab a ten or twelve inch screwdriver and try to make those little screws yank the cover down to an oil tight joint. If by any chance they got away with it, well and good. But if a screw broke or, worse yet, stripped the threads in the casing, ye gods and small sized fishes, WHAT a squawk Mr. S.O.L.I.D. Ivorytop puts up, blaming the projector for what is HIS OWN FAULT.

Well, anyhow, YOU, kindly reader, are of course not in that class. YOU work intelligently, so go ahead and install your gasket. If it don't work there is always the shellac to fall back on.

It has just occurred to me that when installing a gasket you must never allow it to extend beyond inner edge of cover edge. Trim carefully to fit. Paper or metal extending into the oil well might disintegrate, and the particles cause serious injury to the delicately fitted parts.

In matters of this sort the hit-or-miss, "Aw-that's-good-enough" policy WON'T do. You are dealing with parts fitted as closely as one ten thousandth (1/10,000) of an inch, therefore unless you wish to take a chance of making much more trouble than you cure you had better be reasonably careful.

Anyhow, if you do get into trouble DON'T blame the projector—blame YOURSELF. The projector is all right, or was until you got hold of it. Remember that!

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave. New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Something Loose

W. A. Jardine, Port Orchard, Washington, says:

Am running a small picture show in this town. Have three Powers 6-A projectors. Most of the time I do the projecting myself.

Have the Richardson handbook (Blue Book of Projection), which I prize very highly.

Have a problem which I have been unable to figure out. The rotating shutter of one projector has secured my goat and tied it to a tree. I set it and for about a half reel everything is perfectly lovely, then streaks begin to show and keep getting worse until I set it again.

Shutter blade does not slip in collar, nor does collar slip on shaft. Have tried two or three different shutters, with same result. The mechanism apparently is in good condition and runs smooth. Any suggestions will be appreciated.

Trouble Not in Shutter

If two or three different shutters show the same fault, then it is evident the trouble is not in the shutter itself. Something is loose and slips.

Turn to page 636 of the Bluebook. In figure 237 you will note shaft 681, which carries gear 680. This gear is pinned on the shaft. Possibly the pin has come out, or has in some way been sheared off.

The latter is not at all likely, though all things in mechanics are possible. This would allow the gear to rotate on its shaft and thus throw the shutter out of time with the intermittent. Also examine the gear on opposite end of same shaft and on the shutter shaft itself.

You may discover the seat of slippage by holding the flywheel stationary and rotating the shutter a bit, using force if necessary, first having made a scratch mark on end of each shaft and gear hub.

Under the conditions, however, I have a grave suspicion that gear 680, figure 237 of Bluebook, is the party to be placed in jail. I shall send your letter to the Nicholas Power Company, with request that they make any further suggestion which may seem necessary.

Measuring Film

A projectionist in Pennsylvania, who for some mysterious reason requests that his name and location be kept a dar-r-r-rk secret, asks:

Can you tell me what the diameter of a roll of film is which contains 600 feet? I am asking to settle a dispute.

My dear sir, how in heck do you imagine I can answer such a question at all unless I know the diameter of the central hole, if any. Assuming that the film be wound on a reel with a 1¾ inch diameter hub, a roll 7⅞ inches in dismater would contain 600 feet.

Figures Not Exact

You must understand, however, that such figures are NOT exact, but approximate only. This is because of the slight possible variation in film thickness and variation in tightness of winding. The latter may affect results very much. The following figures are approximately correct. Diameter 3⅝, length 100 feet; diameter 3 13-16, length 200 feet. 5¾, 6 9-16, 7¼, 7⅞, 8½, 9 1-16 and 10 inches represent respectively 300, 400, 500, 600, 700, 800, 900 and 1,000 feet of film.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get? Theres.	Max Linder	Sept. 9		3,800
Garrison's Finish	Jack Pickford	Jan. 27		8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3		8,000
The Shriek of Araby	Sennett Prod.-Turpin			
Breaking Home Ties	Manheimer Prod	Dec. 2	Mar. 3	5,622
Conquering the Woman	Florence Vidor	Dec. 30		5,887
A Bill of Divorcement	Constance Binney	Jan. 20	Mar. 24	5,819
Head Hunters of the South Seas	Martin Johnson	Jan. 27		

AMERICAN RELEASING

Tan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		3,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30	Dec. 30	5,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,300
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Timothy's Quest	S. Olcott Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
The Sign of the Rose	George Beban	Aug. 5	Aug. 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25	Mar. 10	6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9	Mar. 3	5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087
As a Man Lives	Featured Cast	Dec. 23		6,000
That Woman	Catherine Calvert	Dec. 23		6,000
Voice of the Land	Biblical-series	Dec. 23		
Solomon in Society	Strauss Prod.	Jan. 6		6,000
Milady	Featured Cast	Feb. 3		7,622
One Million in Jewels	Helen Holmes	Feb. 10	Mar. 24	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	Mar. 24	6,462
The Grub Stake	Nell Shipman	Mar. 17		8,061
Son of the Desert	W. Merrill McCormick	Mar. 24		4,144

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart	Feb. 24		5,634
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4,564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20		8,000

ASSOCIATED EXHIBITORS

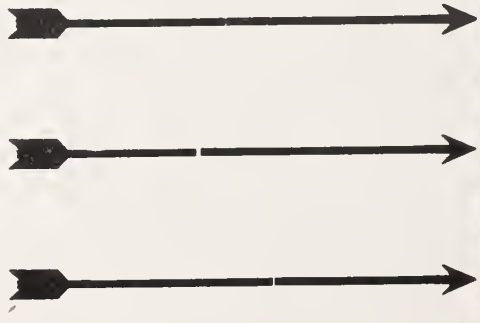
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself.	May Alison	Nov. 25		2,000

EDUCATIONAL FILMS CORP.

High Power	Mermaid Comedy	Dec. 2		2,000
Railroading	Hurd Cartoon	Dec. 2		1,000
In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip	Sherlock Holmes	Dec. 16		2,000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout.	Mermaid Comedy			2,000
Via Radio	Special-scientific	Dec. 23		1,000
The Educator	Lloyd Hamilton	Dec. 23		2,000
Hazel From Hollywood	Christie Comedy	Jan. 6		2,000
The Terrible Tree	Tony Sarg	Jan. 6		1,000
Ouch!	Cameo Comedy	Jan. 6		1,000
No Luck	Lloyd Hamilton	Jan. 13		2,000
The Prickly Conscience	Bruce-Scenic	Jan. 13		1,000
Tea N Tea	Jimmy Adams	Jan. 13		1,000
Be Yourself	Neal Burns	Jan. 20		2,000
Hot Shots	Howe Hodge-Podge	Jan. 20		1,000
Casey Jones, Jr.	Mermaid Comedy			2,000
Second Childhood	Christie	Jan. 27		2,000
Bumps	Cameo	Jan. 27		1,000
Casey Jones, Jr.	Mermaid Comedy	Feb. 3		2,000
Wilderness Tales	Bruce Series	Feb. 3		2,000
Dog Sense	Cameo Comedy	Feb. 10		1,000
Pest of Storm Country	Louise Fazenda	Feb. 10		2,000
Extra! Extra!	Lloyd Hamilton	Feb 10		2,000
Broke	Jimmy Adams	Feb. 24		1,000
Chicken Dressing	Hurd Cartoon	Feb. 24		1,000
Hold Tight	Lige Conley	Feb. 24		2,000
A Hula Honeymoon	Christie comedy	Feb. 24		2,000
Message of Emile Coue	Special			
Babies Welcome	Dorothy Devore	Mar. 10		2,000
Oh, Sister!	Jimmie Adams	Mar. 10		1,000
Fishing for Tarpon	Howe "Hodge-Podge"	Mar. 10		1,000
A Jungle Romeo	"Snooky"	Mar. 10		2,000
Hot Water	Neal Burns	Mar. 17		2,000
Uneasy Feet	Lloyd Hamilton	Mar. 24		2,000

FAMOUS PLAYERS-LASKY

Manslaughter	DeMille	Sept. 30	Dec. 30	9,061
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095



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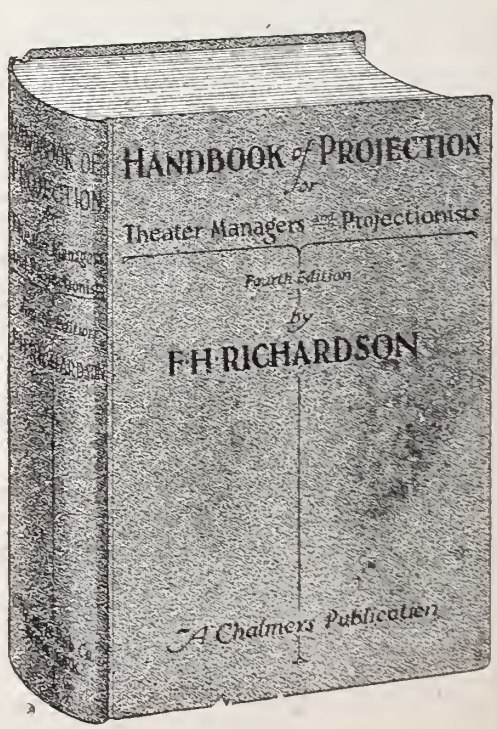


(Continued from preceding page)

The Cowboy and the Lady	Mary M. Minter	Nov. 11	Jan. 6		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9		7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16		11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18		5,050
Clarence	Wallace Reid	Oct. 28	Nov. 25		6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9		7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2		6,993
The Young Rajah	Rodolph Valentino	Nov. 18	Mar. 10		7,705
Anna Ascends	Alice Brady	Nov. 25	Mar. 3		5,959
Ebb Tide	Melford Prod	Dec. 2	Jan. 6		7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2	Mar. 10		7,494
Singed Wings	Daniels-Nagel	Dec. 9	Mar. 3		7,788
Outcast	Elsie Ferguson	Dec. 16			7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16			4,538
Back Home and Broke	Thomas Meighan	Jan 6			
Thirty Days	Wallace Reid	Dec. 23			7,788
Kick In	Fitzmaurice Prod.	Dec. 30			7,074
Making a Man	Jack Holt	Dec. 30			6,000
My American Wife	Gloria Swanson	Jan. 13			6,061
Drums of Fate	Mary Miles Minter	Jan. 27			5,000
The World's Applause	Wm. DeMille Prod.	Feb. 3	Mar. 17		6,326
Dark Secrets	Dorothy Dalton	Feb. 3	Mar. 17		4,337
Nobody's Money	Jack Holt	Feb. 10	Mar. 10		5,584
Java Head	George Melford Prod.	Feb. 17			7,865
The Covered Wagon	James Cruze Prod.				
Bella Donna	Pola Negri				
Adam and Eva	Marion Davies	Feb. 24	Mar. 24		7,153
Racing Hearts	Agnes Ayres	Feb. 24			5,600
The White Flower	Betty ompson	Mar. 10			5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10			9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17			5,585

FILM BOOKING OFFICE OF AMERICA

The Blond Vampire	Physioc Prod.	Dec. 2			6,000
Thelma	Jane Novak	Dec. 2			6,000
When Love Comes	Helen Jerome Eddy	Dec. 16			4,800
Ben-Her	Novelty	Dec. 16			1,000
Pop Tuttle's Grass Widow	Dan Mason	Dec. 23			2,000
Captain Fly-by-Night	Johnny Walker	Dec. 30	Mar. 3		4,940
The Third Alarm	Ralph Lewis	Jan. 20	Mar. 24		6,700
Keep 'Em Home	The De Havens	Jan. 20			2,000
Fighting Blood (Series)	George O'Hara	Jan. 27			2,000
Canyon of the Fools	Harry Carey	Feb. 3			5,180
Pop Tuttle, Detekative	"Tuttle" Series	Feb. 3			2,000
The Long Shot	Dan Mason	Feb. 10			2,000
A Waggin' Tale	Carter DeHaven	Feb. 24			2,000
Stormswept	Noah & Wallace Beery	Mar. 3			5,000
Can a Woman Love Twice?	Ethel Clayton	Mar. 10			6,100
The Bishop of Ozark	Milford W. Howard	Mar. 10			4,852

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2			6,131
Lorna Doone	Maurice Tourneur	Oct. 21	Dec. 9		6,083
East Is West	Constance Talmadge	Sept. 9	Nov. 18		6,500
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18		6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21		7,453
Oliver Twist	Jackie Coogan	Nov. 11			7,600
Day Dreams	Buster Keaton				2,000
White Shoulders	Katherine MacDonald	Nov. 25	Mar. 10		5,966
Brawn of the North	"Strongheart"	Nov. 25	Jan. 6		7,050
The Dangerous Age	Stahl Prod.	Dec. 2	Mar. 24		7,204
Minnie	Marshall Neilan Prod.	Dec. 9	Mar. 10		6,690
Omar, The Tent Maker	Guy Bates Post	Dec. 9			8,090
Bow-Wow	Sennett Comedy	Dec. 9			1,856
The Blacksmith	Buster Keaton	Dec. 16			2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23			5,935
The Woman Conquers	Kath. MacDonald	Jan. 13			5,102
The Pilgrim	Charles Chaplin	Jan. 27			4,000
Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3			8,000
Fury	Richard Barthelmess	Feb. 3	Mar. 24		8,700
Money, Money, Money	Katherine MacDonald	Feb. 10	Mar. 10		5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17		6,228
Voice From the Minaret	N. Talmadge-O'Brien	Feb. 17			6,685
Bell Boy 13	Douglas MacLean	Feb. 17	Mar. 24		3,940
The Balloonatic	Buster Keaton	Feb. 17			2,152
Day Dreams	Buster Keaton	Feb. 24			
Scars of Jealousy	Thos. Ince Prod.	Mar. 17			6,246
The Isle of Lost Ships	Maurice Tourneur Prod.				
Daddy	Jackie Coogan	Mar. 17			5,738
The Love Nest	Buster Keaton	Mar. 17			2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24			7,425

FOX FILM CORP.

Without Compromise	William Farnum	Nov. 4	Dec. 9		5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25		4,587
Arabia	Tom Mix	Nov. 11	Dec. 9		4,418
The Haunted House	Sunshine Comedy	Nov. 11			2,000
Camphor	Educational	Nov. 25			500
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9		3,000
The Love Gambler	John Gilbert	Nov. 18	Dec. 16		4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30		4,603
Ranch Romeos	Comedy	Nov. 25			2,000
Boss of Camp Four	Chas. Jones	Dec. 2			4,235
Old Spain	Educational	Dec. 2			830
Pekin Ducks	Educational	Dec. 2			500
Out of Place	Al. St. John	Dec. 2			2,000
While Justice Waits	Dustin Farnum	Dec. 9	Mar. 3		4,762
The Great Night	William Russell	Dec. 16			4,346
A California Romance	John Gilbert	Dec. 23	Mar. 3		3,892
My Hero	Lupino Lane	Dec. 23			2,000
Town Terrors	Lee Kids	Dec. 23			2,000
Man's Size	William Russell	Dec. 30			4,316
Catch My Smoke	Tom Mix	Jan. 6			4,070
Three Who Paid	Dustin Farnum	Jan. 6			4,850
The Runaway Dog	Dogs Acting	Jan. 6			1,000
Watch Your Wife	Paul Parrott	Jan. 6			1,000
Face on Barroom Floor	H. B. Walthall	Jan. 13	Mar. 17		5,787
The Fresh Heir	Chester Conklin	Jan. 13			2,000
The Alarm	Al St. John	Jan. 13			2,000
A Friendly Husband	Lupino Lane Feature	Jan. 20			4,527
Pawn Ticket 210	Shirley Mason	Jan. 20	Mar. 10		4,871
Bits of Europe	Educational	Jan. 20			1,000
The Custard Cup	Mary Carr	Jan. 27	Mar. 24		6,166
The Footlight Ranger	Chas. "Buck" Jones	Feb. 3	Mar. 17		4,729

		Review	Concensus	Footage
Brass Commandments	Wm. Farnum-Hawley	Feb. 10		4,829
Young and Dumb	Al St. John	Feb. 10		2,000
Nearing the End	Cartoon	Feb. 10		1,000
Truxton King	John Gilbert	Feb. 17		5,613
The Five-Fifteen	Sunshine Comedy	Feb. 17		2,000
Romance Land	Tom Mix	Feb. 24		3,975
Does It Pay?	Hope Hampton			
The Net	J. G. Edwards Prod.			
..The Wise Cracker	Comedy	Feb. 24		2,000
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3	10,461
The Buster	Dustin Farnum	Mar. 3		4,587
The Artist	Clyde Cook	Mar. 3		2,000
Good-by Girls	William Russell	Mar. 24		4,746
Hello, Partner	Sunshine Comedy	Mar. 24		2,000

GOLDWYN

The Sin Flood	Lloyd, director	Jan. 21	Oct. 22		6,500
Brothers Under the Skin	Featured Cast	Nov. 25	Mar. 17		4,983
Hungry Hearts	Bryant Washburn	Dec. 9			6,540
Broken Chains	Featured Cast	Dec. 23			6,190
The Blind Bargain	Lon Chaney	Dec. 16	Mar. 3		4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13			8,531
Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24		5,769
The Christian	Tourneur Prod.		Mar. 17		8,000
Mad Love	Pola Negri	Mar. 10			5,518

HODKINSON

Bulldog Drummond	Carlisle Blackwell	Nov. 25	Mar. 3		5,000
Fun from the Press	Issued Weekly				1,000
The Kingdom Within	Shertzinger Prod.	Jan. 6			6,036
While Paris Sleeps	Tourneur Prod.	Jan. 27	Mar. 17		4,850
Dollar Devils	Cullen Landis	Feb. 3			5,000
Colonel Heeza Liar	Cartoon Series	Feb. 10			1,000
The Fatal Photo	All-Star Comedy	Feb. 10			2,000
The Nuisance	All-Star Comedy	Feb. 10			2,000
Gambling With Gulf Stream	Instructive	Feb. 10			1,000
Down to the Sea in Ships	Elmer Clifton Prod.	Mar. 3			12,000
Days Afield With Rod & Gun	Outdoor series	Nov. 25			1,000
The Four Orphans	All-star comedy	Mar. 10			2,000
Col. Heeza Liar, Detective	Bray comedy	Mar. 10			1,000
The Man From Glengarry					
The Good for Nothin'					
The Rapids					
Just Like a Woman	Marg'ite DeLaMotte	Mar. 17			4,900

METRO

Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25		9,000
Enter Madam	Clara K. Young	Nov. 11	Dec. 2		6,500
Love in the Dark	Viola Dana	Nov. 26			6,000
Quincy Adams Sawyer	Star Cast	Dec. 9	Mar. 3		7,500
Toll of the Sea	Anna May Wong	Dec. 9			4,600
Peg o' My Heart	Laurette Taylor	Dec. 23			7,900
The Pest	Stan Laurel	Dec. 23			2,000
Hearts Aflame	Reginald Barker Prod.	Dec. 30			8,110
The Forgotten Law	Milton Sills	Dec. 30	Mar. 3		
Allthe Brothers Were Valiant	Chaney—Billie Dove	Jan. 27	Mar. 17		6,265
Crinoline and Romance	Viola Dana	Feb. 3	Mar. 24		6,000
Jazzmania	Mae Murray	Feb. 24			8,000
When Knights Were Cold	Stan Laurel	Feb. 24			2,000
Success	Murray Garsson Prod.	Mar. 3			7,000
Rob 'Em Good	Bull Montana	Mar. 24			3,000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17			7,000
Pop Tuttle's Polecat Plot	Dan Mason	Mar. 17			2,000
Where the Pavement Ends	Rex Ingram Prod.	Mar. 24			7,706
Your Friend and Mine	Enid Bennett	Mar. 24			5,750
The Handy Man	Stan Laurel	Mar. 24			2,000

PATHE

The Ropin' Fool	Will Rogers	Oct. 28			1,000
Our Gang	Hal Roach	Nov. 4			2,000
Washed Ashore	Snub Pollard	Nov. 11			2,000
The Drifter	Special	Nov. 18			2,000
His Enemy's Friend	Leo Maloney	Nov. 25			2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25			2,000
Saturday Morning	"Our Gang" Comedy	Dec. 2			2,000
Dr. Jack	Harold Lloyd	Dec. 9	Mar. 24		4,700
One Jump Ahead	Leo Maloney	Dec. 9			2,000
Plunder	Pearl White Serial	Dec. 16			
Wanted, A Story	Johnny Jones	Dec. 16			2,000
Fleeced for Gold	Educational	Dec. 16			1,000
Henry's Busted Romance	Fable Cartoon	Dec. 23			1,000
Fruits of Faith	Will Rogers	Dec. 23			3,000
Here's Your Men	Leo Maloney	Dec. 23			2,000
Fair Week	Paul Parrott	Dec. 23			1,000
Under Suspicion	Leo Maloney	Jan. 6			2,000
Dig Up	Snub Pollard	Jan. 6			2,000
Dog's Paradise	Cartoon	Jan. 13			750
Stung!	Johnny Jones	Jan. 13			2,000
The Frog and the Catfish	Cartoon	Jan. 13			750
Royal Chinook	Instructive	Jan. 13			1,000
Paste and Paper	Paul Parrott	Jan. 13			1,000
Mr. Hyppo	Paul Parrott	Jan. 20			2,000
Border Law	Leo Maloney	Jan. 20			1,000
Cheating the Cheaters	Cartoon	Jan. 20			1,000
A Fisherman's Jinx	Cartoon	Jan. 27			1,000
The Champeen	"Our Gang" Comedy	Jan. 27			2,000
Smoked Out	Leo Maloney	Feb. 3			2,000
Don't Say Die	Paul Parrott	Feb. 3			1,000
A Rough Winter	Snub Pollard	Feb. 3			2,000
Raisin Cake and Yeast	Cartoon Comedy	Feb. 3			1,000
The Gliders	Cartoon	Feb. 10			1,000
Once Over	Paul Parrott	Feb. 10			1,000
Jailed and Bailed	Paul Parrott	Feb. 17			1,000
Lost, Strayed or Stolen	Western	Feb. 17			2,000
A Loose Tight-Wad	Paul Parrott	Feb. 17			1,000
The Cobbler	"Our Gang"	Feb. 17			2,000
Trouble On the Ark	Terry cartoon	Feb. 24			500
The Mysterious Hat	Terry cartoon	Feb. 24			1,000
Tight Shoes	Paul Parrott	Feb. 24			1,000
Double Cinched	Leo Maloney	Mar. 3			2,000
The Big Show	"Our Gang" comedy	Mar. 3			2,000
Shoot Straight	Paul Parrott	Mar. 10			1,000
The Traveling Salesman	Terry cartoon	Mar. 10			750
Do Your Stuff	Paul Parrott	Mar. 10			1,000

(Continued from preceding page)

Spider and the Fly	Terry cartoon	Mar.	10		1,000
The Sheik	Aesop Fable	Mar.	17		1,000
For Safe Keeping	Paul Parrott	Mar.	17		1,000
Partners Three	Leo Maloney	Mar.	17		2,000
A Pleasant Journey	"Our Gang" Comedy	Mar.	17		2,000
The Alley Cat	Cartoon	Mar.	24		1,000
Bowled Over	Paul Parrott	Mar.	24		1,000

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov.	11		4,622
The Man and the Moment	Hayford Hobbs	Nov.	18		4,470
The Inner Man	Wyndham Standing	Dec.	30		4,914
A Pauper Millionaire	C. M. Hallard	Feb.	10		4,804
Isle of Doubt	Wyndham Standing	Sept.	30		5,483
A Clouded Name	Norma Shearer	Mar.	3		4,885

PREFERRED PICTURES

Shadows	B. Schulberg Prod.	Nov.	11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov.	25	Mar. 10	6,971
The Hero	Gasnier Prod.	Jan.	13		6,800
Are You a Failure?	Madge Bellamy	Mar.	17		5,700
Poor Men's Wives	Gasnier Prod.				
The Girl Who Came Back	Forman Prod.				
Mothers-in-Law	Gasnier Prod.				
Poor Men's Wives	Gasnier Prod.	Feb.	10		6,963

SELZNICK

One Week of Love	Elaine Hammerstein	Nov.	18	Dec. 2	7,000
Pawned	Tom Moore	Dec.	16		5,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept.	10	Sept. 24	
Little Lord Fauntleroy	Mary Packford	Oct.	1	Oct. 8	9,984
The Man Who Played God	Geo. Arliss	Oct.	7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct.	28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov.	25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec.	9		8,649
One Exciting Night	D. W. Griffith Prod.	Oct.	21		11,000

UNIVERSAL

The Radio King	Serial	Sept.	30		Serial
The Long Chance	All Star	Oct.	7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct.	7	Oct. 28	7,407
The Kentucky Derby	Jewel	Oct.	28		5,398
Wolf Law	Frank Mayo	Oct.	28	Mar. 10	4,463
Broad Daylight	Lois Wilson	Nov.	11	Dec. 16	4,691
The Altar Sairs	Frank Mayo	Dec.	9		4,641
Forsaking All Others	Cullen Landis	Dec.	16		4,462
"New Leather Pushers"	Every Two Weeks				2,000
A Dangerous Game	Gladys Walton	Dec.	30		5,000
One Wonderful Night	Herbert Rawlinson	Dec.	23		4,475
The Flirt	Jewel Prod.	Dec.	30		8,000
The Flaming Hour	Frank Mayo	Dec.	30		4,568
The Power of a Lie	Mabel Julienne Scott	Jan.	6		4,910
Around the World in 18 Days	Serial	Jan.	6		
Sting 'Em Sweet	Brownie-Century	Jan.	20		2,000
Social Buccaneer	Mullhall, Serial	Jan.	13	10 2-reel chapters	
The Flame of Life	Priscilla Dean	Jan.	20	Mar. 17	5,780
Scarlet Car	Herbert Rawlinson	Jan.	20	Mar. 10	4,417
Doomed Sentinels	Roy Stewart	Jan.	20		2,000
The Ghost Patrol	Ralph Graves-Bessie Love	Jan.	27	Mar. 17	4,228
Hair Trigger Burke	Harry Carey	Jan.	27		2,000
The First Degree	Frank Mayo	Feb.	3		4,385
Hoboes De Luxe	Neely Edwards	Feb.	3		1,000
Yellow Handkerchief	Jack Mulhall	Feb.	3		2,000
Farm Follies	Comedy	Feb.	3		2,000
The Love Letter	Gladys Walton	Feb.	10		4,426
Kindled Courage	Hoot Gibson	Feb.	10		4,418
The Oregon Trail	Art Acord	Feb.	10		Serial
Hearts of Oak	Roy Stewart	Feb.	10		2,000
Peg of the Movies	Baby Peggy	Feb.	10		2,000
Boyhood Days	Buddy Messinger	Feb.	10		2,000
Gentleman From America	Hoot Gibson	Feb.	17		4,058
Six Shooter Justice	Harry Carey	Feb.	17		2,000
Driven	C. J. Brabin Prod.	Dec.	9	Mar. 10	5,400
The Merry-Go-Round	Super-Jewel				
Phantom Fortune	Wm. Desmond				
The Prisoner	Herbert Rawlinson	Feb.	24		4,795
Spuds	Lewis Sargent	Feb.	24		1,000
Pleasure Before Business	Comedy	Feb.	24		2,000
Out of Order	Neely Edwards	Feb.	24		1,000
Sweetie	Baby Peggy	Feb.	24		2,000
Hunchback of Notre Dame	Lon Chaney				
The Bolted Door	Frank Mayo	Mar.	3		4,126
A Spooky Romance	Century Comedy	Mar.	3		2,000
The Phantom Fortune	Wm. Desmond serial	Mar.	3		
The Best Man	Lewis Sargent	Mar.	3		
Gossip	Gladys Walton	Mar.	10		4,488
A Howling Success	"Brownie"	Mar.	10		2,000
Sweet and Pretty	"Brownie"	Mar.	10		2,000
Wolves of the Waterfront	Jack Mulhall	Mar.	10		2,000
The Abysmal Brute	Reginald Denny				
The Midnight Guest	Graxe D'Armond	Mar.	17		4,795
Whiskers	Lewis Sargent	Mar.	17		1,000
One of Three	Roy Stewart	Mar.	17		2,000
Single Handed	Hoot Gibson	Mar.	24		4,255
The Night Riders	Harry Carey	Mar.	24		2,000
Smarty	Buddy Messinger	Mar.	24		2,000

VITAGRAPH

Fortune's Mask	Earle Williams	Oct.	14		4,975
You Never Know	Earle Williams	Dec.	2		4,807
The Counter Jumper	Larry Semon	Dec.	9		2,000
Urban Popular Classics	Educational	Dec.	9		1,000
The Ninety and Nine	Featured Cast	Dec.	23		6,800
A Front Page Story	Star Cast	Dec.	23		6,000
One Stolen Night	Alice Calhoun	Feb.	10		4,900

WARNER BROTHERS

		Review	Consensus	Footage
No Wedding Bells	Larry Semon	Feb. 10		1,000
Hiawath's Hunting Ground. Scenic		Feb. 10		2,000
Dwellers of the Deep	Instructive	Feb. 10		1,000
Masters of Men	Earle Williams			
Brass	Charles Norris	Mar. 17		8,000
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
The Beautiful and Damned	Marie Prevost	Dec. 23		7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000
Little Church Around the Corner	Featured cast	Feb. 24		6,300

MISCELLANEOUS

ASSOCIATED PHOTOPLAYS

Why Women Re-marry	Milton Sills				

AYWON FILM CORP.

Crow's Nest	Jack Hoxie	Nov.	25		4,900
Dawn of Revenge	Richard C. Travers	Dec.	2		4,800
The Drug Monster					

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan.	20		5,000

BLAIR COAN PROD.

Little Girl Next Door	Four stars				

BRAY PRODUCTIONS, INC.

Unblazed Trails	Scenic	Dec.	23		2,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct.	28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct.	28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan.	13		6,000
Luck	Johnny Hines				

C. B. C.

Hallroom Boys	Twice a Month				2,000
Temptation	Featured cast				
High Flyers	Hall Room Boys	Mar.	10		2,000
The Passionate Friends					
Her Accidental Husband	Forrest Stanley	Mar.	24		5,800

DISTINCTIVE PICTURES CORP.

Backbone	Edward Sloman Prod.				

EQUITY PICTURES

What's Wrong With the Women?	Goodman Prod.	Aug.	12		6,000
Has the World Gone Mad?	Goodman Prod.	Mar.	17		6,047

EXPORT AND IMPORT

Othello	Emil Jannings	Mar.	3		6,200

PHIL GOLDSTONE

Deserted at the Altar	Special			Jan. 6	
Gold Grabbers	Franklyn Farnum	Dec.	2		4,600
Gun-Shy	Franklyn Farnum	Dec.	16		5,000
Lucky Dan	Richard Talmadge	Dec.	23		4,700
The Firebrand	Franklyn Farnum	Dec.	30		5,000
Speed King	Richard Talmadge	Feb.	10		5,000

JOE ROCK PRODUCTIONS

The Pill	Joe Rock	Feb.	24		2,000
Little Red Robin Hood	Joe Rock	Feb.	24		2,000

LEE-BRADFORD

Squirrel Comedies					2,000
The Unconquered Woman	Rubye DeRemer	Sept.	9		4,611
Is Money Everything?	Miriam Cooper				

PREMIER PICTURES

Einstein Theory of Relativity	Scientific	Mar.	24		4,000

PRINCIPAL PICTURES CORP.

Environment	Alice Lake	Dec.	23		6,000
The World's a Stage	Dorothy Phillips	Dec.	2		6,000
The Spired and the Rose	Alice Lake	Mar.	24		
Mind Over Motor	Trixie Friganza	Mar.	24		5,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell				5,000
In the Night	All-Star				5,000
Irving Cummings Series	Two-Reelers				2,000
Just a Song at Twilight	Barthelmess				5,000
Madame Sans Gene	Special				5,000
In the Night	Special				5,000

TRUART FILM CORP.

The Empty Cradle	Alden-Morey				6,600
Women Men Marry	E. K. Lincoln				5,600
Patsy	Za-Su Pitts				6,500
Are the Children to Blame?	Corrigan-Shannon				5,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept.	9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct.	14	Nov. 4	8,600

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Why a Uniform Doubles an Usher's Usefulness

"HOW did you come to put on all the dog, Bill?" asked the regular patron as he passed out after the show.

"Which?" countered the exhibitor.

"I mean what induced you to put all the ushers in uniform?" explained the R. P.

"Oh, that," and Bill gave a reminiscent smile that somehow seemed to have a twinge of sadness around its corners.

"I had a jolt handed out to me a short time ago that set me to thinking and, what's more, stirred me up to a little action."

"It must have been some jolt all right to start you thinking," said the regular patron, "but, gee wiz, how much T. N. T. did they shoot off to you to make you move?"

It Was No Joke

"It's all right for you to stand there grinning over my past tribulations," said the exhibitor, "but I wish you had been in my shoes when they caught up with me."

"Sounds interesting," said the regular patron—"here's a smoke; let's go into the office where you can unwind your three-reeler."

The exhibitor examined the brand on the proffered weed, found it satisfactory, and the pair adjourned to the business office of the theatre.

"It was this way," explained the exhibitor as he started a forced draught from the donated smoke and leaned back comfortably. "A while ago, I got stuck over night in Metropolisville and made up my mind that I might as well take in a show or two and see how houses, similar in size to mine, were panning out.

Trying to Pick an Usher

"So I went into the Bull's Eye. I had never been there before and, as vacant seats did not seem to be very plentiful, I thought I would tackle an usher. But the deuce of the thing was to pick out the ushers from the audience. I noticed one young woman, minus a hat, who did not seem to be particularly interested in what was happening on the screen and who was standing in the rear aisle, so I braced her for guidance.

"Jerusalem, but I got it hot right off the bat. How the mischief was I to know that she paid for her ticket the same as I and had parked her hat on one seat, her coat on another and was waiting for a late arriving girl friend to appear on the scene?

"By the time I got through apologizing, I felt so blamed conspicuous that I mentally entered the price of my ticket in red ink and made my way to an opposition house across the street."

"Did things go better there?" asked the regular patron.

"Not so that you would notice it," said the exhibitor with a sigh. "The only difference was that, having decided to lay off on trying to pick an usher from the fair sex, I devoted my attention to the men.

Three Futile Attempts

"My first three attempts to pick ushers from among those in the back of the house whose domes were uncovered resulted in the following miscellaneous haul:

"One man who was getting a drink for his wife from an automatic cup vender, one hurried individual who had just recalled a busted engagement and wanted to use the house telephone to square it, a film salesman who had left his outer raiment in the box office and was on his way to reclaim it, and last, but not least, the long sought usher who had been standing right next to me all the while, but was so deeply interested in a lady friend, seated nearby, that he never knew I was on earth until I braced him."

"You sure made some record," laughed the regular patron.

"That's what I figured out," said the exhibitor, "and it suddenly dawned on me that if I—who make my living by running a picture house—could not spot non-uniformed ushers in another man's theatre, there was no reason on earth to suppose that casual patrons would have any better luck in mine."

"Well, there is something to that," admitted the regular patron.

More to It Than That

"There is a lot more than that to it," said the exhibitor. "It was not only the casual patrons of my own house who were perpetually milling around and losing a lot of the evening because they were not personally acquainted with my staff, but the chances were that, being inconscpicuous, the ushers themselves were probably taking advantage of the fact to spend more of their time on sociability with their acquaintances than steering the ticket buyers to a place where they could see the picture and not be under each other's feet.

"That's why the staff is now uniformed. And ever since those uniforms have been worn, I have noticed considerably less confusion in the back aisles, also that the ushers stand out so from the audience that they have lost about ninety-nine per cent of the feeling of security when they start to loaf on the job."

Eastern Zone, A. M. P. E. D. A. Holds Meeting and Appoints Committees

A MEETING of the New York Zone of the Association of Motion Picture Equipment Dealers of America was held Saturday, March 17, at the Hotel Astor.

There were present M. G. Felder, president; J. C. Krozen, treasurer, and the following active members: E. R. Behrend, representing the Behrend Motion Picture Supply Company; Isadore Perse, representing the Capital Motion Picture Supply Company; Zone Director Joe C. Hornstein, representing the Howells Cline Equipment Corporation; W. H. Rabell and F. I. Bird, representing the Independent Movie Supply Company; Sam Kaplan, representing himself; Will C. Smith, representing the New York Branch of the United Theatre Equipment Corporation, and J. H. Katz, representing the Crown Motion Picture Supply Company.

The associate members present were: Bernard H. Payton, representing the Paramount Lens Company; and E. T. Keyser, of the Moving Picture World.

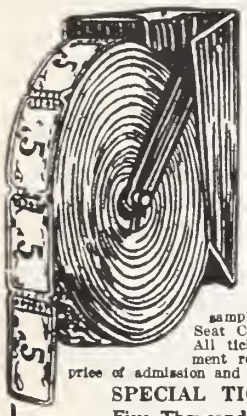
After luncheon, President Felder called the meeting to order and the name formally adopted for the organization was that of the Association of Motion Picture Equipment Dealers of America, Eastern Zone.

A board of directors, consisting of the following, was elected to serve for the en-

suing year: M. G. Felder, J. C. Krosen and J. C. Hornstein.

The executive committee consists of W. H. Rabell, chairman; F. J. Bird and Isadore Perse. A finance committee was appointed, consisting of E. R. Behrend, J. C. Hornstein and J. H. Katz. E. T. Keyser, of the ser, of the Moving Picture World, was elected vice-president and Harry Payton, marshal.

The secretary was notified to submit a mimeograph copy of the suggested constitution and by-laws to each of the active members in order that they might be able to intelligently vote upon them at the next meeting, which will be held at the Hotel Astor Saturday, March 24, at 1 p. m.



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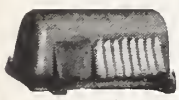

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Three Pleasing Examples of Picture Theatre Rest Rooms

THE accompanying illustrations show widely different methods of treatment of picture theatre rest rooms, but each is artistic and harmonious.

The ladies' rest room of the Twin Capitol Theatre, of Union Hill, N. J., shows silken draped walls and ceiling, and a central crystal chandelier, giving an intimate boudoir effect. The floor covering is of velvet carpet. The arm, side chairs and settee are gilt trimmed and upholstered in figured velour. The chaise longue, covered in figured silk, differs sufficiently from the rest of the suite to furnish a pleasing contrast.

The men's smoking room of the same house is floored with dark tiling and the walls are wainscoted and leather covered, the latter forming an artistic background to the etchings with which the room is hung. A massive brick fireplace, whose mantel almost reaches the beamed ceiling, gives a general air of coziness. The semi-circular arm-chairs are massive in design and luxuriously upholstered in tufted leather.

Club-like Atmosphere

Hand-wrought metal candelabra electroliers, suspended from the ceiling, and the floor reading lamps with metal standards,

LADIES' REST ROOM AND MEN'S SMOKING ROOM, TWIN CAPITOL THEATRE, UNION HILL, N. J.
In the former, the boudoir effect has been successfully achieved. In the latter, the masculine, club-like atmosphere prevails.

Theatres Projected

BIRMINGHAM, ALA.—Joseph Johnson, of Dora, has purchased site on Third avenue for erection of theatre, with seating capacity of 850, to cost $35,000.

CHICAGO HEIGHTS, ILL.—S. G. Gregory Theatrical Company has plans by E. P. Rupert, 6951 South Peoria avenue, Chicago, for three-story brick fireproof theatre, store and office building, 100 by 126 feet, to be erected on West End avenue, to cost $350,000.

MT. PLEASANT, IA.—Masonic Temple Association has plans by Owen, Payson & Carswell, American Bank Building, Fort Madison, for theatre, store and lodge building, to be erected on Main street, to cost $60,000.

BOSTON, MASS.—Longacre Engineering & Construction Company, 562 Fifth avenue, New York, has contract for theatre and hotel building to be erected at Tremont and Hollis street for Tremont Realty Company, care W. J. McDonald, 49 Federal street, to cost $8,500,000.

CLARKSTON, MICH.—Dr. Davis, of Milford, will erect one-story brick and concrete moving picture and vaudeville theatre, to cost $50,000.

ST. LOUIS, MO.—Audrey Realty Company, 614 Chestnut street, has plans by Kennerly & Steegemeyer, Title Guarantee Building, for one-story brick theatre and store building, 68 by 163 feet, to be erected at Gravois street and Alma avenue, to cost $65,000.

ST. LOUIS, MO.—Stephen Kaimann has plans by Theodore Steinmeyer, Title Guarantee Building, for one-story brick and terra-cotta trim fireproof theatre, — by 130 feet, to be erected on North Broadway, near Baden street, with seating capacity of 800, to cost $40,000.

NEWARK, N. J.—Kahn Brothers have plans by Edward V. Warren, Essex Building, for one and two-story brick moving picture theatre, store and office building, 71 by 100 feet, to be erected at Nineteenth street and Sixteenth avenue.

BATH, N. Y.—Associated Theatres Company, East Rochester, has plans by Leon Lempert, Cutler Building, Rochester, for moving picture and vaudeville theatre to be erected on East Steuben street.

BROOKLYN, N. Y.—15th Street Amusement Company, 187 Prospect Park, West, has plans by Harrison G. Wiseman, 25 West 43rd street, for two-story brick moving picture theatre, 60 by 100 feet, to be erected at 187-9 Prospect Park, West.

BUFFALO, N. Y.—J. D. Parmelee, 177 Military road, has plans by Henry L. Spann, 52 West Chippewa street, for one-story brick and terra-cotta theatre, 45 by 100 feet, to be erected on Grand street.

FLUSHING, N. Y.—B. S. Moss Theatres, 156 Broadway, New York, plans to erect two-story brick theatre, store and office

NEW YORK, N. Y.—Louis A. Sheihart, 192 Bowery, contemplates erecting theatre at northeast corner Third avenue and 64th street.

NEW YORK, N. Y.—Andrew T. Cope, Astor Theatre, Broadway and 45th street, has plans by George Keister, 56 West 45th street, for ten-story brick theatre and office building, 20 by 100 feet, to be erected at 155 West 46th street.

*CLEVELAND, O.—Company, care H. F. Chester, 207 Arcade Building, has plans by Walter G. Caldwell, 406 Park Building, for two-story brick and stone-trim moving picture theatre, store and office building, 123 by 176 feet, to be erected at southwest corner 118th street and Lorain avenue, to cost $100,000.

OXFORD, O.—E. A. Keen and E. E. Bennett have purchased site for erection of moving picture theatre.

SEATTLE, WASH.—Ackerman & Harris plan to erect new theatre, to cost between $750,000 and $1,000,000.

THE CINEMA

NEWS AND PROPERTY GAZETTE

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You will have to use both in your new building. Have just secured a $20,000 lot at a government auction. These were made up for the Shipping Board and were never used. Suitable for any kind of a building. The prices at which we will offer these goods will save you hundreds of dollars. Samples, prices and photographs on request. Don't buy until you get our quotations. J. P. Redington, Scranton, Pa.

are in keeping with the club-like atmosphere of the place.

Totally different and yet with an individual charm of its own, is the ladies' rest room of the Fox Theatre, of Aurora, Illinois.

Its floor is covered with a velvet carpet, harmonizing with the stenciled walls. The indirect lighting fixtures of ornamental alabaster are hung from the center of the coved ceiling, from which the light is reflected downward.

The furnishing is of wicker, with broad arms and upholstered in figured creton with tufted backs.

The table, floor lamp and side chairs harmonize with the wicker furnishings and the room presents the appearance and produces the impression of a well furnished porch of a handsome country home.

Paramount Condensers Merit Win Recognition

The Paramount Lens Corporation, manufacturers of Paramount guaranteed condensers, claims that the use of its products will reduce condenser breakage, transfer to the screen more light from the arc, give better definition and eliminate spherical and chromatic aberration.

The factories in which the Paramount condensers are produced are among the largest in France and the services of the best French opticians are at the disposal of the manufacturers.

Only selected flint glass is used and the condensers are specially annealed to insure toughness and minimize cracking and they are ground by experts to further insure toughness and, to withstand great surface heat, they are pitch polished.

The Paramount condensers are carried in stock in all usual sizes from one and one-half to fourteen inches diameter and three to forty inches focus. They are made to fit the usual mounts on all projectors and can be installed by any projectionist easily and quickly.

The officers of the Paramount Lens Corporation are Harry Payton, president; Marius H. Tromba, secretary and treasurer. The new and enlarged offices are at 41 Union Squire, New York City. This change of address was due to the tremendous increase of business, and to the quick recognition by users of the value of the Paramount condensers.

Griffin Spends a Sunday in Seattle

Herbert H. Griffin, general manager of the Nicholas Power Co., spent a recent Sunday in Seattle as the guest of H. H. Lewis and R. C. Barthel, of the Theatre Equipment Co., local Power distributors. Mr. Griffin is on a two months' tour of the United States.

Seattle's Paramount Installs Equipment

W. F. Code of the Paramount, a Seattle, Wash., suburban house, purchased a Generator, Spotlight and Stereopticon, for his house. The above installations were all made by the Theatre Equipment Co. of Seattle.

TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

The Week's Record of Albany Incorporations

Averaging one a day, the companies entering the motion picture business in New York State during the week ending March 17 totaled $634,000 in capitalization, according to the papers of incorporation filed with the Secretary of State.

Other Incorporations

The largest company was the Campro Corporation, capitalized at $500,000, and having as its directors J. L. E. Pell, William Matthews, J. J. Hegt, New York City.

Other concerns chartered during the week were: Goodstraus Amusement Company, Inc., Mineola, $100,000, M. and D. Goodman, S. Strausberg, Brooklyn; Sylvia Playhouse, Inc., $4,000, B. L. Price, M. Grossman, M. F. Berman, Brooklyn; The Van-Schenck Enterprises, Inc., $10,000, Joseph Schenck, William G. Lovatt, G. Van, New York; Errol Enterprises, Inc., $10,000, Leon Errol, H. C. Bannister, William G. Lovatt, New York; Foren Film Sales, Inc., $10,000, A. M. Landau, B. H. Bernstein, D. Adler, New York City.

New Cedarhurst House Installs Gold Seals

Among recent installations, E. S. Bowman, treasurer of the Automatic Ticket Register Corp., reports a Gold Seal Ticket Machine installation in the beautiful New Central Theatre, Cedarhurst, L. I.

Lloyd L. Craft, the proprietor, has been operating the Cedarhurst playhouse for some eight years, and the New Central is typical of the growth of interest in moving picture theatres in suburban communities.

The Central theatre will accommodate nearly 2,000 people as compared with a capacity of 700 in the old house, and will cater to a most substantial clientele, both summer and winter.

Gold Medal for Renovated Vogue

As part of the new equipment of the renovated Vogue Theatre, Kelso, Wash., Exhibitor Strange has had installed a Gold Seal Automatic Ticket Machine, purchased from B. F. Shearer, Inc., who also furnished carpets, drapes, etc. The work was accomplished without closing the house.

Portland's Columbia Has Been Renovated

The Columbia Theatre, Portland, which has just changed from the Jensen & Von Herberg management, to that of the Universal Pictures Corp., through the purchase of the building by the latter, is being thoroughly renovated. Work of installing a new screen, rheostats and other equipment is in charge of B. F. Shearer, Inc.

New 200,000 House for Aberdeen, Wash.

Contracts for a $200,000 theatre to be erected in Aberdeen, Wash., have been let. The house will seat 1800. The new house will have a September opening.

Power's Equipment for the Mukilteo Theatre

H. G. Hadenfeldt, of the Mukilteo Theatre, Mukilteo, Wash., has installed a Powers Improved, with mazda equipment and one hundred three-ply veneer chairs.

EASTMAN POSITIVE FILM

The delicate tones between highlight and shadow that skillful exposure has secured in the negative, are reproduced in their full values on Eastman Positive Film. It carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

"I always come to this theatre because their pictures are so clear." The patrons may think it is the films; but the projectionist knows it is largely due to his own efforts and equipment.

Bausch & Lomb

CINEPHOR

Projection Lens

Our seventy years' experience in lens making made possible this superior projection lens, which will enable you to get the utmost out of your films.

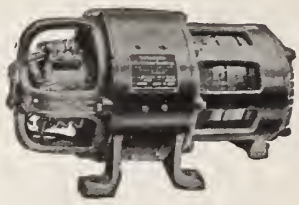
If you have any projection problems, our scientific staff, expert in every phase of this work, will be glad to advise you.

Write for the helpful Cinephor booklet, or secure a copy from your dealer.

BAUSCH & LOMB OPTICAL CO.
Rochester, N. Y.

New York Washington Chicago
San Francisco London

WHAT OTHERS SAY



The testimony of satisfied users of

HALLBERG MOTOR GENERATORS

should convince you of their reliability and excellent characteristics. The following is representative of many communications received by us:

Juniata, Pa., March 21, 1921.

For the past few years we have used in our theatres the Hallberg Motor-Generators. They have performed perfectly, giving beautiful and brilliant pictures, without repairs other than the replacement of brushes.

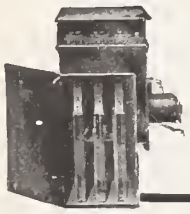
ERNEST C. KALCY,
Juniata Theatre.

Why not make this experience yours? TODAY is the TIME to send us your specifications: (a) Line voltage; (b) Phase; (c) Cycles; (d) distance from projector to screen; (e) Size of picture; (f) Kind of screen.

Other HALLBERG products are: A. C. Economizers, Arc Controllers, Speed Indicators, 4-in-1 Regulators, Portable Projectors and Electric Light Plants, Rheostats, etc.

Send for descriptive circular.

J. H. HALLBERG
SERVICE DEPARTMENT
209 WEST 48th STREET NEW YORK CITY
Large Stock Established 1904 Prompt Shipments
You should have "Motion Picture Electricity"
Price $3.00 by Insured Delivery



This Machine with this Mark

—is a low-priced cashier that
NEVER MAKES A MISTAKE
Write for free demonstration and easy-to-pay low prices.

Automatic Ticket Register Corporation
Largest in the world.
1780 BROADWAY NEW YORK CITY
CHICAGO OFFICE: 732 SO. WABASH AVENUE
More tickets are printed by us than by any other firm in the world because GOLD SEAL tickets are made and priced right.

The name of Keith is synonymous with the best in vaudeville

Similarly, in the equipment of Keith Houses nothing is omitted that will contribute to the comfort and convenience of Keith patrons.

And, as a matter of course, all of the Keith Houses are liberally equipped with

DIXIE CUP
Penny Vending Machines

Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

Write for sample Dixies and details of Dixie Cup Penny Vendor Service.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original Makers *of the* Paper Cup
EASTON, PA. NEW YORK, N. Y.
With Branches at Philadelphia, Chicago, Cleveland, Baltimore, Los Angeles.

Patented

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

LA VITA CINEMATOGRAFICA
The Leading Independent Organ of Italian Film Trade

SUBSCRIPTION FOR FOREIGN COUNTRIES **SIX DOLLARS A YEAR**
Advertisements: Tariff on Application

Editorial Offices: TURIN (Italy)—Galleria Nazionale

Simplex

SIMPLEX REASONING

there is a good reason why the Simplex in the face of the keenest competition quickly moved ahead to a position of acknowledged leadership in the industry.

there is a reason too, why countless Simplex users repeatedly assure us that they would not part with their Simplex for any consideration.

there is a reason why we have not yet heard of a completely worn-out Simplex.

and the reason for all of this can be expressed in a single word

"Q-U-A-L-I-T-Y"

without Simplex quality it would not be the Simplex, for we believe with the man who says that—

"TRIFLES MAKE PERFECTION BUT PERFECTION IS NO TRIFLE"

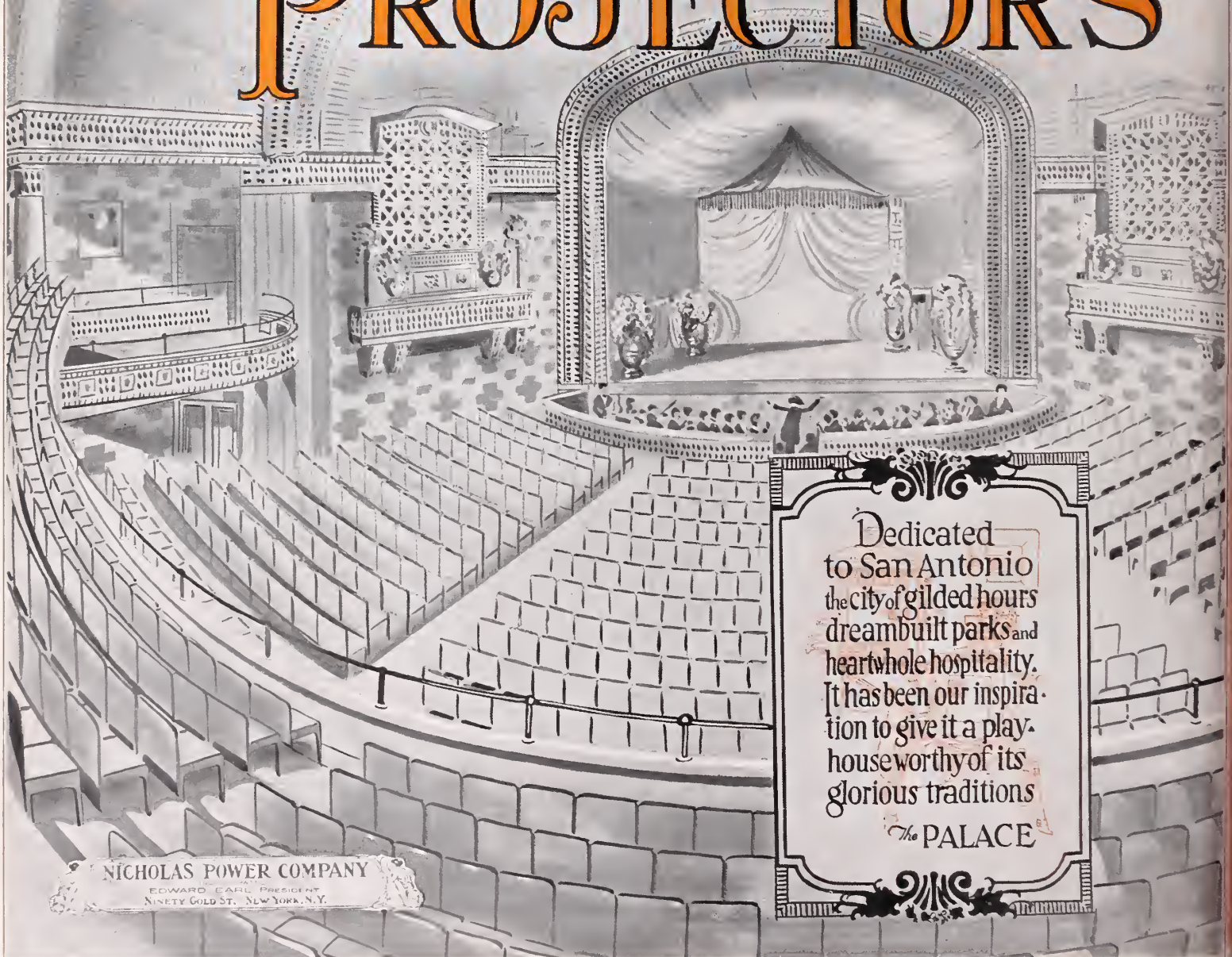
THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

Announcing the opening of

"THE PALACE"

San Antonio's
Finest
Theater
Equipped with

POWER'S PROJECTORS



Dedicated
to San Antonio
the city of gilded hours
dreambuilt parks and
heartwhole hospitality.
It has been our inspira-
tion to give it a play-
house worthy of its
glorious traditions
The PALACE

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Regional in News Value; National in Service

Moving Picture WORLD

Vol. 61, No. 6 APRIL 7, 1923 PRICE 25 CENTS

THE PUBLIC LIBRARY ASTOR, LENOX

The greatest audience picture we ever saw!"

New York's foremost screen critic—

Don Allen

in the New York Evening World

Goldwyn's production of Rupert Hughes's own screen adaptation of his novel "Souls for Sale," as shown for the first time semi-publicly at the Capitol Theatre this morning, is, in our estimation, the greatest audience picture we ever saw. And by that we mean that, from our point of view, "Souls for Sale" has every element in it that will attract and hold an audience.

At the present time we know of no film subject that could be one-eighth as interesting as films themselves. Every one, or practically every one, talks of Hollywood at least once every day, and in "Souls for Sale" Hollywood is made to stick out its tongue, open wide its maw and say "Ah," while the audience feels the Hollywood pulse and takes its temperature.

Evidently Rupert Hughes, an impetuous sort of chap, grew rather weary of hearing his cherished locality referred to as though it was prancing about on cloven hoofs and chewing Roman candles and set himself out to set Hollywood right in the eyes of the doubting ones. And whether Hollywood life and happenings as depicted in "Souls for Sale" are the life and happenings of the real Hollywood is a secondary consideration, for Major Hughes has given the screen a masterpiece and is unfolding a story as gripping and as real, as logical and as thrilling, as any film we have seen.

.. .. "Souls for Sale" probably shows more real stars than any other film on record save the news reel showing the annual meeting of the Screen Actors' Guild at a barbecue.

The cast? See "Who's Who in Hollywood;" and even then you'll miss a few who appear.

—N. Y. Evening World, March 27th.

SOULS FOR SALE

Ask Goldwyn!

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

The ABYSMAL BRUTE

Presented by
CARL LAEMMLE

COMING!

WITH

REGINALD DENNY

and a superb cast including

MABEL JULIENNE SCOTT
HAYDEN STEVENSON
BUDDY MESSINGER
DAVID TORRANCE
CRAUFURD KENT

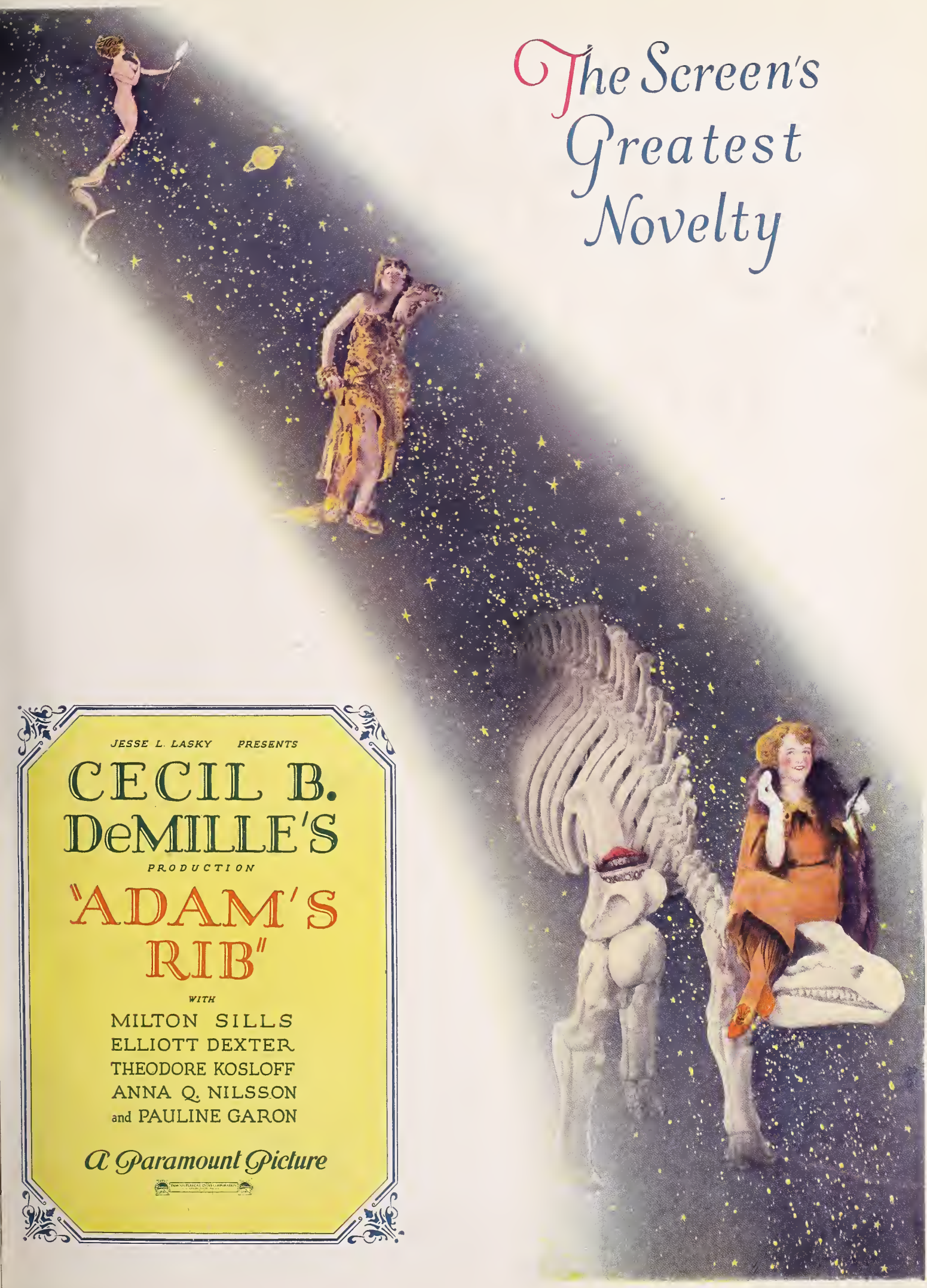
A powerfully dramatic and appealingly romantic story of a real man and a real woman—one of the REAL love stories of the silversheet!

A HOBART HENLEY PRODUCTION

UNIVERSAL-JEWEL *The pleasure is all yours*

NATIONALLY ADVERTISED IN THE SATURDAY EVENING POST

The Screen's Greatest Novelty



JESSE L. LASKY PRESENTS

CECIL B. DeMILLE'S

PRODUCTION

"ADAM'S RIB"

WITH

MILTON SILLS
ELLIOTT DEXTER
THEODORE KOSLOFF
ANNA Q. NILSSON
and PAULINE GARON

A Paramount Picture

JESSE L. LASKY PRESENTS

CECIL B. DeMILLE'S PRODUCTION

"ADAM'S RIB"

WITH

MILTON SILLS,
ELLIOTT DEXTER,
THEODORE KOSLOFF,
ANNA Q. NILSSON
and PAULINE GARON

THE screen's greatest novelty. DeMille's master spectacle of modern life—contrasted with the life of the cave-man. Was Eve the first flapper? How "modern" is the modern girl? Those are some of the lively questions that will make people talk about "Adam's Rib."

By Jeanie Macpherson

A Paramount Picture

EXHIBITORS HERALD

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1923

You are especially invited to contribute regularly to this department.
It is a co-operative service FOR THE BENEFIT OF EXHIBITORS.
TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address "What The Picture Did For Me," EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

DOUGLAS FAIRBANKS IN ROBIN HOOD.—Borrow all the money you can get hold of, then book this film. It's the sensation of the season. Gets the crowds. Brings them back the second time. Makes them talk. Gets you new faces you never knew were in town. Don't be afraid of this picture. I think it's the greatest of its kind on the market today. Paid the most money I ever paid for a picture. Advertised it the biggest and, Boys, I got a nice bank account left after the showing.

Don't pass up this bet for any amount of rental asked. "Robin Hood" is good for any theatre for at least a week's run at advanced prices. Never had so many compliments on a production. Had patrons and a lot of them from surrounding towns. Some came as far as thirty-five miles and they went away feeling they had seen a rare treat.—H. E. SWAN, Empress theatre, Kearney, Neb.

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

MACK SENNETT

presents

BEN TURPIN *and*
KATHRYN McGUIRE

in

"THE SHRIEK OF ARABY"

Direction by F. Richard Jones

Five Reels of Roars!

From The Exhibitor Playing To Capacity

"'The Shriek of Araby' is a picture which urges an exhibitor to express his genuine appreciation," said H. B. Breckwedel, of the Symphony Theatre, Los Angeles, in the fourth week of the run of this Sennett comedy.

"And this expression is not influenced simply by the box-office success of 'The Shriek.' That is, of course very gratifying, but it also is very gratifying to sit in my office and listen to shrieking audiences acclaiming their approval of a picture as they are doing in the case of 'The Shriek of Araby.' It would be superfluous to wish 'The Shriek' the same success throughout the country. That is already assured."

Los Angeles Critics Praise "The Shriek"

"Ben Turpin has never done anything funnier,"—Express. "It is a whole crowd of shrieks. If you want to laugh and forget your troubles, see this 'Shriek.'"—Times. "It is a shriek of mirth."—Examiner. "Ben Turpin's picture is all the title implies. It is a shriek."—Herald.

A Laugh In Every Foot Of Five Reels.

Arthur S. Kane presents

Charles Ray

in

"THE GIRL I LOVED"

By James Whitcomb Riley

Direction by
Joseph
De Grasse

What Douglas Fairbanks Says About "The Girl I Loved"

"Your own performance is marvelous—the only word for it. The best you've ever given. And in view of the fine performances you always give, that is saying something. The pains and care evidently devoted to the entire production cannot be too highly commended. We were all of us intensely interested—thrilled."

"A Super-Production," Says Thomas H. Ince

"It is a new and super Charles Ray production, with all the personal charm that endeared you to the public. Your modest claim that you believe it contains some of your best work, is more than justified."

The Type of Picture That Made Charles Ray a Star

"Charles Ray in the type of production which established him as a star," says Motion Picture News. "There is no question that he has a vehicle here which will be well patronized. It carries homespun humanities which tug at the heart with sympathetic appeal, and which will conquer the spectator because the figures are humanized in a life-like manner."

A Heart-Pulling Drama With the Widest Appeal

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

Ernest Shipman presents

The Man from

produced by Dominion Film Co. Inc.

Glengarry

With an ALL STAR cast composed of:
Warner Richmond, Pauline Garon, Anders Randolph, Harlan Knight, Marian Swayne, E. L. Fernandez and William Colvin.

From the Novel by
Ralph Connor

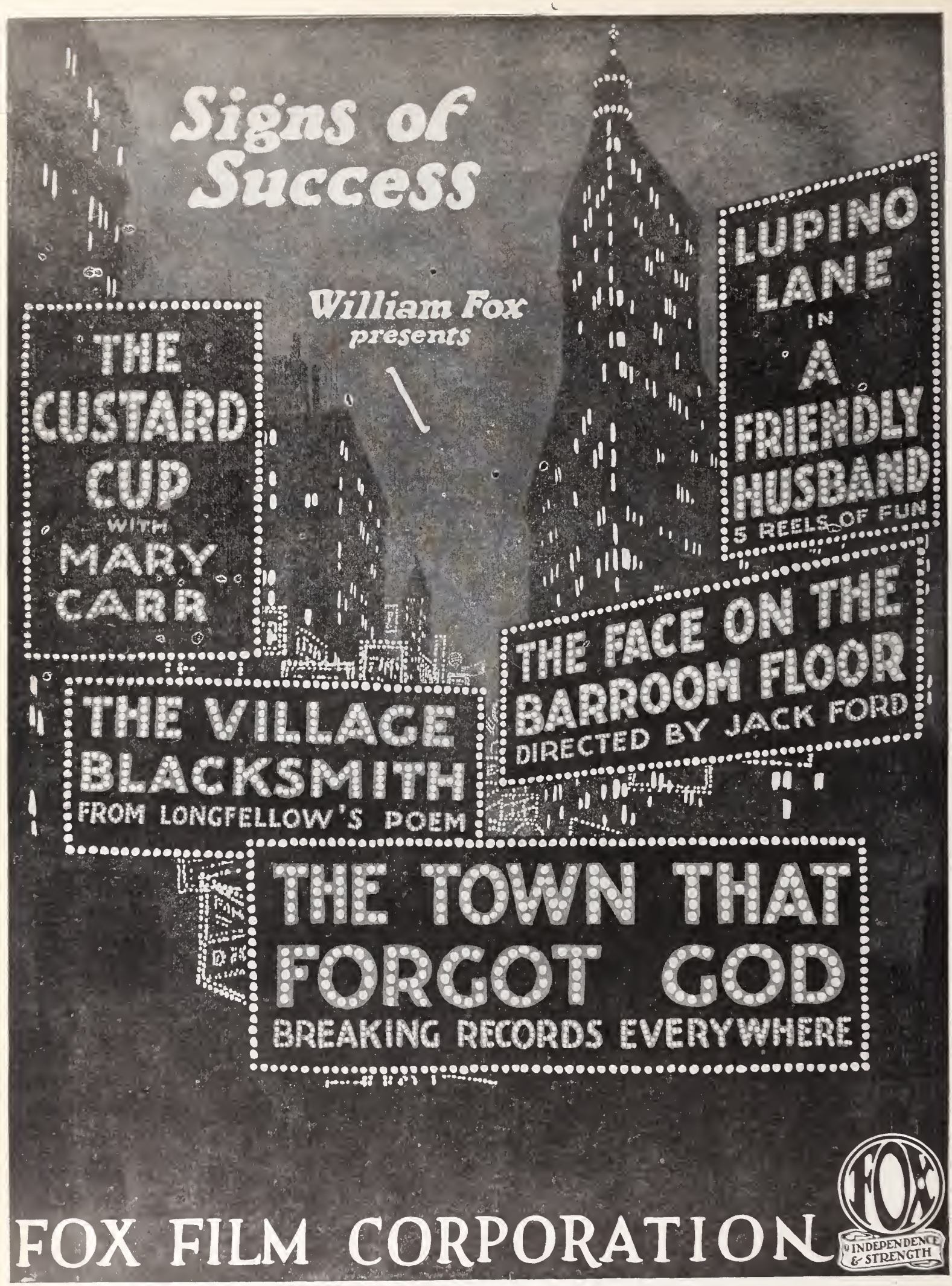
"The Man from Glengarry" is the *one* type of picture that goes well anywhere!

A great out-door production, such as "The Man from Glengarry," casts its spell of the romance of the timberlands, of its thrills and adventures, of its great rivers and lakes and wonderful natural scenery into the very hearts of all who see it.

"The Man from Glengarry" is the sort of picture that could never have been made on any "lot." It was filmed in the recesses of the Dominion's wilds, by men who know the woodsman's ways and have lived his life.

The great battle between the rival logging crews on one of the biggest log jams that ever choked the Ottawa, and the thrilling rescue over bounding timbers as the boom swings back and sets them on their mad rush through swirling waters are only two of the many reasons why "The Man from Glengarry" is sure to be a great box-office success. With such a picture, such a cast and the name of RALPH CONNOR to advertise, you have a production that will show a big profit in any theatre.

HODKINSON
PICTURES



Soon – IF WINTER COMES

A Drama that Sparkles with the Wine of Folly

WILLIAM FOX
presents

JOHN GILBERT *in*
The MADNESS OF YOUTH

STORY BY *George F. Worts* ~ SCENARIO BY *Joseph Franklin Poland*

DIRECTED BY *Jerome Storm*

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon – IF WINTER COMES

WARNING!

TO PIRATE PRODUCERS WHO WOULD TAKE ADVANTAGE OF THE TRIUMPH OF "THE FOOL"

WE BELIEVE "The Fool" to be the greatest play ever written by an American.

It is certainly the most successful.

Besides being a great play, "The Fool" is a unique play, an utter novelty, a play wholly unlike any other ever produced. This fortunate fact makes it easy to brand the present mania for presenting more plays of the same type, and, we think, will make it easy to protect our rights.

Piracy cannot be disguised by slight alterations, or by claiming that some one scene has been used before. It is idea, theme, purpose, and combination of ideas that establish theft.

William Fox paid an unheard-of price for the motion picture rights of "The Fool." With seven productions built or building, and seven companies engaged, our investment, combined with Mr. Fox's, runs close to half a million. Our joint rights are worth many times that. ***It seems unnecessary to say that we will protect those rights by every means known to law,*** and that we will throw our utmost resources into any fight to punish persons who attempt to rob us of them.

SELWYN & COMPANY

NEWSPAPER reports and rumors emanating from Los Angeles, California, indicate that plans are being made for the production of several motion pictures based upon the theme of Channing Pollock's stage triumph,

"THE FOOL"

IT is gratifying to learn that both the author and the stage producer of this exceptional play will take every possible precaution to protect the photoplay rights of this production controlled by Fox Film Corporation.

Fox Film Corporation

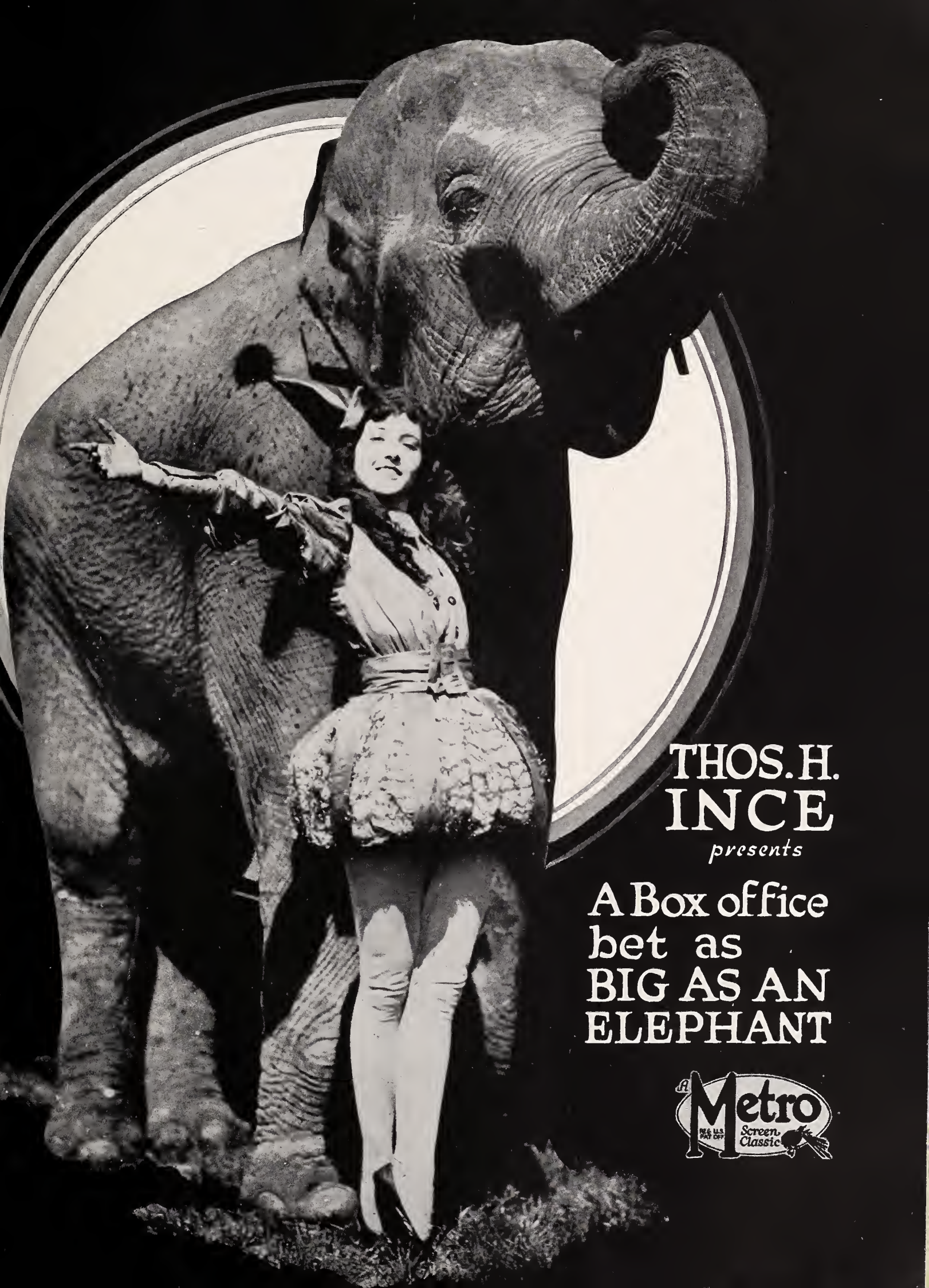
FOR ten years I worked on "The Fool."
For ten months I tried to find a producer.
Nobody believed in the play.
At last I found a management —the Selwyns—with courage enough to venture and to fight. ***William Fox has had the vision and enterprise to pay for the motion picture rights the largest sum ever paid for those rights in any play.***
And now, when success is assured, when other managers and picture producers have done the work and taken the risk, men of the type that were offered the play, are prepared to steal what they refused to buy.
Everywhere I read announcements and advertisements of colorable imitations of "The Fool."
This seems to me more than ordinary dishonesty. It seems to me, too, a sort of test whether literary property can be protected in America. In simply keeping faith with the Selwyns and William Fox, and for the future protection of the American Author and Dramatist, ***I have instructed my attorneys to cooperate to their utmost in prosecuting any and all persons who produce or present any imitation of my play,*** or any combination of its scenes and characters. There is no limit and there will be no let-up in this fight.

CHANNING POLLOCK

FOX

IS INDEPENDENCE & STRENGTH

FOX FILM CORPORATION


THOS. H.
INCE
presents
A Box office
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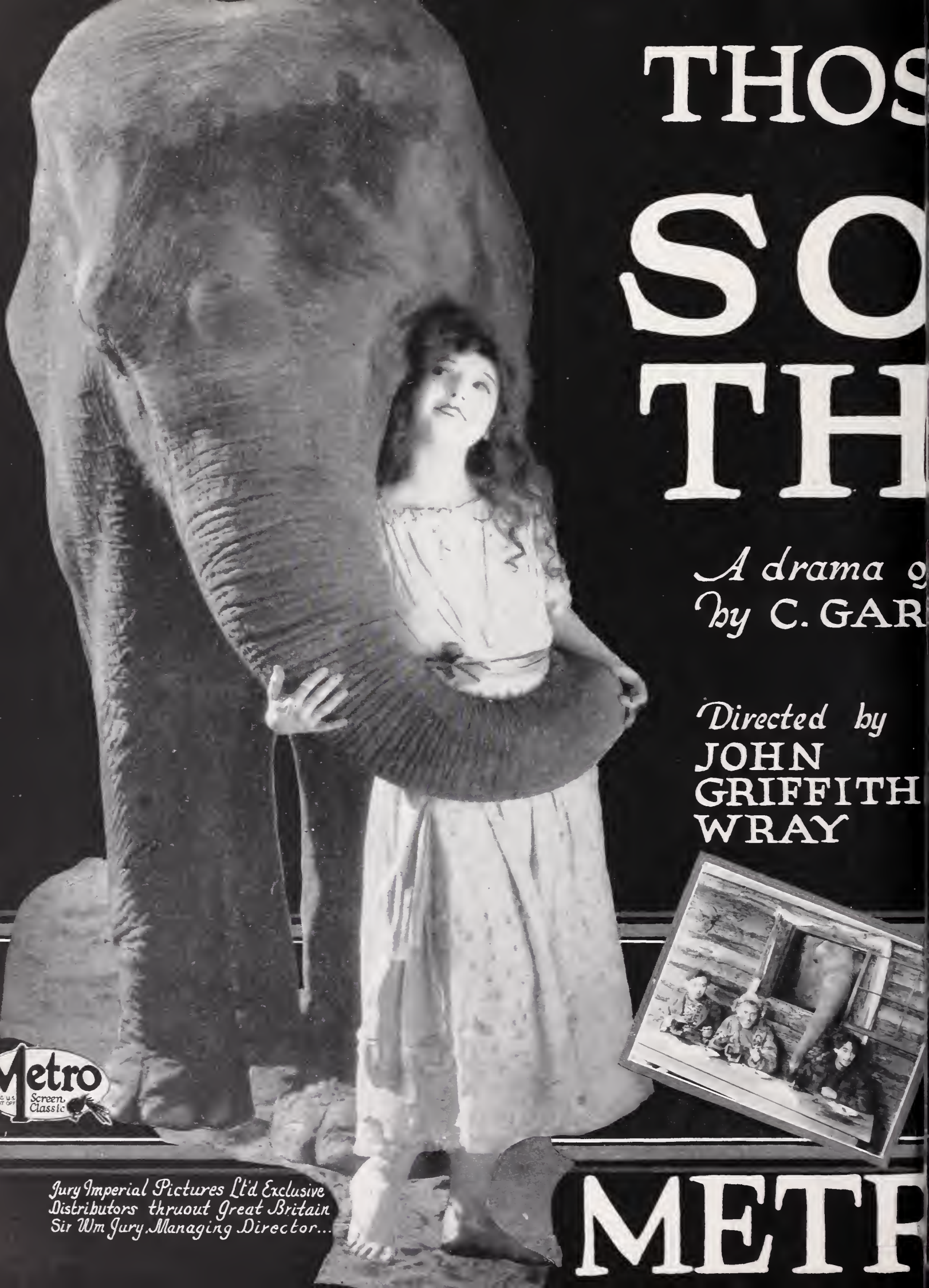
BIG AS AN
ELEPHANT
A Metro
Screen Classic


THOS
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A drama o
by C. GAR
Directed by
JOHN
GRIFFITH
WRAY
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Classic
Jury Imperial Pictures Ltd Exclusive
Distributors thruout Great Britain
Sir Wm Jury Managing Director...
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H. INCE *presents*

UL OF E BEAST

hree-ring love
ER SULLIVAN

Under the personal supervision of
THOS. H. INCE

O PICTURES
CORPORATION

THOS. H. INCE *presents*

SOUL OF THE BEAST

THE ONE DRAMATIC NOVELTY
OF THE SCREEN SEASON

with MADGE BELLAMY *whom..*
PENRHYN STANLAWS *selected as the..*
most beautiful American Girl

A Metro Screen Classic
REG. U.S. PAT. OFF.

Distributed by

METRO PICTURES CORPORATION

Jury Imperial Pictures Ltd. Exclusive Distributors
thraout Great Britain. Sir William Jury. Mng. Dir...

Christie Comedies

As good all-round entertainment as you can offer to any audience

"BABIES WELCOME"

Featuring DOROTHY DEVORE *with an entire baby show*

"There has been no equal to this comedy, for all-round appeal and general merit, in some time."—MOTION PICTURE NEWS

Other Current Christie Comedies That Entertain the Whole Family

"HAZEL FROM HOLLYWOOD" *with Dorothy Devore*
"BE YOURSELF" *with Neal Burns*
"SECOND CHILDHOOD" *with Bobby Vernon*
"A HULA HONEYMOON" *with Henry Murdock*

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

But Our Strongest Boosters are the Exhibitors Who Receive Other Papers

The paper that is preferred is the paper that is read

You CAN'T
Cover the Field
Without
Moving Picture World

What I can't find in The World I don't look for.

HURLEY B. GOULD THEATRES, INC.,
Lawrenceville, Ill.

Prefer The World by far for Editorials and Straight from the Shoulder Reports.

F. W. CANNON,
Majestic Theatre,
Greenfield, Tenn.

I don't think an exhibitor needs any other trade journal than The World.

JOHN A. JONES, MANAGER,
Opera House, Centerville, Md.

I prefer The World for Editorials and general news of importance to the industry.

C. C. GRIFFIN,
New Piedmont Theatre,
Oakland, Calif.

I think The World has them all "trimmed."

T. L. VOUGHT,
Opera House
Clear Lake, So. Dak.

I find The World to be best in every way; without The World I would be lost.

J. C. CHOTMAS,
Majestic Theatre, Marlin, Texas.

We prefer The World because you express yourself straight from the shoulder.

J. GOODFRIEND,
Liberty Theatre, Moran, Texas.

Moving Picture World by far—Can't be beat, nor can I get along without it.

A. G. COFFIN,
Opera House, Baldwin, Wisc.

Prefer The World—it's all good.

GEO. H. NEWSOME,
Star Theatre, Mount Vernon, Ill.

Prefer The World because it is a good all around paper—could get along without the others much easier than The World.

E. F. HAFFELT,
Estelline, So. Dakota.

Frankly I much prefer Moving Picture World.

WALTER J. ROTHENSIES,
Opera House, Red Lion, Pa.

Absolutely—The World is the best.

J. J. SPANDAU,
Family Theatre, Braddock, Pa.

I prefer The World to all others.

J. M. VIVIAN,
Princess Theatre, Denton, Texas.

Prefer your World to any other.

J. J. THOMPSON.
Strand Theatre, Curwensville, Pa.

World first—have used it for 8 years.

RUTH DURE,
Norwood, Ohio.

THE BANKRUPTCY ACT
FOR SALE BY TENDER

Sealed tenders will be received by the undersigned, up to twelve o'clock noon of Wednesday, April 25th, 1923, for the purchase of following assets of

ALLEN THEATRES, LIMITED

Being— **Head Office, Toronto, Ontario**

Parcel 1:

The Rex Theatre, Regina, Saskatchewan—

Comprised of those certain parcels of land situate in the City of Regina, Province of Saskatchewan, and being Lots 24 and 25 in Block 285, according to plan of records in the Land Titles Office for the Assiniboia Land District at Regina as Old No. 33; together with the Theatre thereupon commonly known as the Rex Theatre, Regina.

The amount invested in the land and theatre premises is stated to be $108,584, and the whole is subject to a mortgage of $24,000, bearing interest at the rate of 8% per annum, and maturing on the 1st day of July, 1923, which said mortgage and interest thereon from January 1st, 1923, must be assumed by the purchaser.

Parcel 2:

The Allen Theatre, Regina, Saskatchewan—

Comprised of the interest of Allen Theatres, Limited, in a lease of the theatre premises situate on Lots 38, 39 and 40 in Block 304, in the City of Regina and Province of Saskatchewan.

The rental payable under said lease is at the rate of $12,200 per annum, payable monthly in advance; the lessor to pay taxes—business taxes and licenses excepted. Said lease is said to expire on or about December 30th, 1928, subject to the privilege of renewal for a period of ten years at a rental to be fixed, as provided by the terms of said lease.

Parcel 3:

The Lyric Theatre, Cobalt, Ontario—

Comprised of the land registered in the office of Land Titles at Haileybury, Ontario, as Parcel 28 in the Register for South Section Temiskaming in the Township of Cobalt, in the District of Temiskaming, in the Province of Ontario—with theatre thereupon.

The amount invested in the theatre and land is stated at $18,000.

Parcel 4:

Mortgage Receivable on property of Allen's London Theatre, Limited—

The interest or equity of Allen Theatres, Limited, is a certain mortgage made by Allen's London Theatre, Limited, to Jule and J. J. Allen and Allen Theatres, Limited. The principal amount due upon such mortgage is $45,000 with interest at the rate of 7% per annum from January 25th, 1923, and such principal is repayable at the rate of $1,500 semi-annually, on the 8th days of May and November, 1923 and 1924, and $38,000 on the 8th day of May, 1925. Such mortgage is subject to a mortgage for $20,000, with interest at 7% per annum, the principal amount of which is repayable at the rate of $350 on each of the 25th days of May, September, October, November and December, 1923, and the balance of $18,250 on the 25th day of January, 1924. Interest is payable monthly and in addition two further amounts—which must be assumed by the purchaser—of $300 each are payable to the mortgagees on the 25th days of March and April, 1923.

Parcel 5:

Mortgage Receivable on property of Allen's St. Catharines Theatre, Limited—

The interest or equity of Allen Theatres, Limited, in a mortgage made by Allen's St. Catharines Theatre, Limited, to Jule and J. J. Allen and Allen Theatres, Limited. The principal amount due upon such mortgage is $29,250 with interest at the rate of 7% per annum. The mortgage is repayable at the rate of $3,000 per annum, on the 26th day of April in each year until fully paid, while interest is payable on the 26th days of April and October in each year. Interest upon such mortgage has been paid up to March 7th, 1923. Such mortgage is subject to a mortgage of $10,750 which bears interest at the rate of 7% per annum and is repayable at the rate of $450 on the 8th days of each and every month until October 8th, 1923, when the whole outstanding balance has to be met. Interest upon the principal of the mortgage outstanding from time to time has to be paid on the 8th day of each month.

Parcel 6:

Preferred Stock of Allens Winnipeg Theatre, Limited—

The interest of Allen Theatres, Limited, in five thousand four hundred dollars par value (54 shares) of 7% Cumulative Preferred shares of Allen's Winnipeg Theatre, Limited, and accumulated dividends.

The total Preferred Stock issue outstanding is $325,000 (3,250 shares), and accumulated dividends.

Parcel 7:

Interest in shares of Common Stock of Allen's Winnipeg Theatre, Limited—

The interest of Allen Theatres, Limited, in six hundred and twenty-two thousand three hundred dollars par value (6,223 shares) of the Common capital stock of Allen's Winnipeg Theatre, Limited.

The outstanding Common capital stock of Allen's Winnipeg Theatre, Limited, is $1,000,000 (10,000 shares) of a par value of $100 each.

Parcel 8:

Common shares of Allen's Winnipeg Theatre, Limited—

One hundred and two thousand dollars par value (1,020 shares) of the Common capital stock of Allen's Winnipeg Theatre, Limited.

Parcel 9:

Preferred stock of Allen's Calgary Theatre, Limited—

Twenty-seven thousand five hundred dollars par value (275 shares) and unpaid dividends thereupon of 8% Cumulative Preferred stock of Allen's Calgary Theatre, Limited.

The amount of 8% Cumulative Preferred stock of Allen's Calgary Theatre, Limited, issued and outstanding is $260,000 (2,600 shares) and accumulated dividends thereon.

Advertisement

Parcel 10:

Common shares of Allen's Calgary Theatre, Limited—

Four hundred thousand dollars par value (16,000 shares of $25 each) of the Common capital stock of Allen's Calgary Theatre, Limited. These shares are subject to a charge in favor of Allen's Calgary Theatre, Limited, in the amount of $49,263 and interest from March 7th, 1923, and the purchaser must purchase such shares subject to such charge and lien, and indemnify Allen Theatres, Limited, against the same.

The outstanding Common capital stock issue of Allen's Calgary Theatre, Limited, amounts to $550,000 (22,000 shares of $25 each).

Parcel 11:

Shares of Allen's Toronto Theatres, Limited—

The interest of Allen Theatres, Limited, in twenty-one thousand six hundred dollars par value (216 shares) of 8% Cumulative Preferred shares, with accumlated divdends theron, and in one hundred and eighty thousand two hundred dollars par value (1,802 shares) of the Common capital stock of Allen's Toronto Theatres, Limited.

The amount of 8% Cumulative Preferred stock outstanding is $453,800 (4,538 shares) with accumulated dividends thereon, and the amount of the Common capital stock of the Company outstanding is $393,100 (3,931 shares).

Parcel 12:

The Regent Theatre, Ottawa, Ontario—

Comprised of the interest of Allen Theatres, Limited, in a lease of the theatre premises situate on Lot No. 5 on the north side of Sparks Street, in the City of Ottawa, Province of Ontario.

The rental payable is at the rate of $13,150 per annum, payable monthly in advance, and taxes. Said lease is said to expire on or about December 31st, 1925, subject to the privilege of renewal for a further period of ten years at a rental to be fixed, as provided by the said lease.

Parcel 13:

Allen Theatre, Brandon, Manitoba—

Comprised of the interest of Allen Theatres, Limited, in a lease of the theatre premises situate on Lots 24 and 25 in Block 62, in the City of Brandon, Providence of Manitoba.

The rental payable under said lease is at the rate of $4,975 per annum, payable monthly in advance—lessee to pay business taxes. Such lease is said to expire on February 28th, 1927, subject to the privilege of renewal for a period of ten years at a rental to be fixed, as provided by the said lease.

Parcel 14:

Monarch Theatre, Edmonton, Alberta—

One hundred shares of a par value of $100 each, being the whole of the capital stock of the Theatre Amusement Company, Limited, which controls and operates the Monarch Theatre, Edmonton. Said theatre is situate upon the leasehold premises being Lot 3 in River Lot No. 6 in the City of Edmonton, in the Province of Alberta.

The rental payable under said lease is $6,000 payable monthly in advance—lessee to pay taxes. Said lease is said to expire on or about April 30th, 1924.

Parcel 15:

Classic Theatre, Stratford, Ontario—

One thousand shares of a par value of $100 each, being the whole of the capital stock of the Stratford Theatre Company, Limited, which controls and operates the Classic Theatre, Stratford. Said Theatre is situate upon the leasehold premises being the east half of Lot 44 and the westerly two and one-half feet of Lot 43, in the Canada Company's Survey of the City of Stratford in the Province of Ontario.

The rental payable under the said lease is at the rate of $2,075 per annum up to September 30th, 1923, and thereafter at the rate of $4,000 per annum; said rentals are payable monthly in advance, and lessees are required to pay taxes. Said lease is said to expire on September 30th, 1929.

Parcel 16:

Allen Theatre, Paris, Ontario—

Five hundred shares of a par value of $100 each, being the whole of the capital stock of Allen's Paris Theatre, Limited, which controls and operates the Allen Theatre, Paris. Said Theatre is situate upon the leasehold premises being part of Lot 3 on the south side of Mechanic Street, in the Town of Paris, in the Province of Ontario.

The rental payable under the said lease is at the rate of $275 per month up to February 1st, 1924, and thereafter at the rate of $300 per month for the remainder of the term of the lease, which is said to expire on or about February 1st, 1930.

Parcel 17:

Preferred shares of Allen's Kingston Theatres, Limited—

Twenty-two thousand five hundred dollars par value (225 shares) of 7% Preferred stock of Allen's Kingston Theatre, Limited.

The total Preferred stock issue outstanding is $175,000 (1,750 shares) and unpaid dividends thereupon.

Parcel 18:

Common shares of Allen's Kingston Theatre, Limited—

Two hundred and seventy-six thousand three hundred dollars par value (2,763 shares) of the Common capital stock of Allen's Kingston Theatre, Limited.

The total Common stock issue outstanding is $400,000 (4,000 shares).

Parcel 19:

Common shares of Allen's London Theatre, Limited—

Two hundred and seven thousand five hundred dollars par value (2,075 shares) of the Common capital stock of Allen's London Theatre, Limited.

The total Common stock issue outstanding is $300,000 (3,000 shares).

Parcel 20:

Common shares of Allen's Montreal Theatre, Limited—

Eight hundred and forty-eight thousand seven hundred dollars par value (8,487 shares) of the Common capital stock of Allen's Montreal Theatre, Limited.

The total Common stock issue outstanding is $1,250,000 (12,500 shares).

Parcel 21:

Shares of Allen Theatre Company, Limited (Calgary, Alta.)

One hundred and twenty-three thousand three hundred and thirty dollars par value (12,333 shares) of the capital stock of Allen Theatre Company, Limited, which controls and operates the Allen Theatre, Calgary (on leasehold property), and the Allen Theatre, Moosejaw.

The issued capital stock of Allen Theatre Company, Limited, is $225,000 par value (22,500 shares of a par value of $10.00 each).

Parcel 22:

Common shares of Allen's Edmonton Theatre, Limited—

One hundred and seventy-five thousand dollars par value (1,750 shares) of the Common capital stock issue of Allen's Edmonton Theatre, Limited. The Allen Theatre, owned by the Company, is situate on leasehold land.

The outstanding Common stock issue of Allen's Edmonton Theatre, Limited, is $250,000 (2,500 shares).

Parcel 23:

Shares of Allen's Cobourg Theatre, Limited—

One hundred thousand dollars par value (1,000 shares) being the whole of the capital stock issue of Allen's Cobourg

Theatre, Limited. The theatre premises operated by the Company are held under lease.

Parcel 24:

Shares of Allen's Windsor Theatre, Limited—

Three hundred and fifty thousand dollars par value (3,500 shares) being the whole of the capital stock issue of Allen's Windsor Theatre, Limited. The Theatre premises operated by the Company are held under lease.

Parcel 25:

Shares of Beaver Theatre Company, Limited—

Forty thousand dollars par value (400 shares) being the whole of the capital stock issue of the Beaver Theatre Company, Limited. The Theatre premises operated by this Company are held under lease.

Parcel 26:

Preferred shares of Allen's Danforth Theatre, Limited—

Five hundred dollars par value (5 shares) of 7% Cumulative Preferred stock of Allen's Danforth Theatre, Limited.

Parcel 27:

Common shares of Allen's Danforth Theatre, Limited—

One hundred and ninety-five thousand dollars par value (1,950 shares) of the Common capital stock of Allen's Danforth Theatre, Limited.

The outstanding Common stock issue is $250,000 (2,500 shares).

Parcel 28:

Common shares of Allen's Beach Theatre, Limited—

Two hundred and thirty-four thousand four hundred dollars par value (2,344 shares) of the Common capital stock of Allen's Beach Theatre, Limited.

The Common stock issue outstanding is $350,000 (3,500 shares).

Parcel 29:

Common shares of Allen's St. Clair Theatre, Limited—

One hundred and ninety thousand dollars par value (1,900 shares) of the Common capital stock of Allen's St. Clair Theatre, Limited.

The Common stock issue outstanding is $250,000 (2,500 shares).

Parcel 30:

Common shares of Allen's Parkdale Theatre, Limited—

Two hundred and forty thousand dollars par value (2,400 shares of the Common capital stock of Allen's Parkdale Theatre, Limited.

The outstanding Common stock issue of the Company is $325,000 (3,250 shares).

Parcel 31:

Common shares of Allen's College Theatre, Limited—

Two hundred and forty-two thousand five hundred dollars par value (2,425 shares) of the Common capital stock of Allen's College Theatre, Limited.

The outstanding Common capital stock issue of the Company is $325,000 (3,250 shares).

Parcel 32:

Preferred shares of the Temple Theatre Corporation, Limited, Toronto—

Three thousand five hundred dollars par value (35 shares) of 7% Cumulative Preferred stock of the Temple Theatre Corporation, Limited, Toronto, with accumulated dividends thereon.

The amount of 7% Cumulative Preferred stock of the Company outstanding is $110,000 (1,100 shares and accumulated dividends thereon).

Parcel 33:

Common shares of the Temple Theatre Corporation, Limited, Toronto—

Two hundred and fifteen thousand nine hundred dollars par value (2,159 shares) of the Common capital stock of the Temple Theatre Corporation, Limited, Toronto, which operates the Allen Theatre, situate on leasehold land at the corner of Richmond and Victoria Streets, Toronto.

The total Common capital stock issue of the Temple Theatre Corporation, Limited, is $375,000 (3,750 shares) of which $215,900 is offered as above, while $81,900 in addition is held by Allen's Toronto Theatres, Limited.

Parcel 34:

Common shares of Allen's St. Catharine's Theatre, Limited—

One hundred and eighty-one thousand three hundred dollars par value (1,813 shares) of the Capital stock of Allen's St. Catharines Theatre, Limited.

The Common capital stock issue of the Company outstanding is $250,000 (2,500 shares).

Parcel 35:

Daylight Theatre, Saskatoon, Saskatchewan—

The interest of Allen Theatres, Limited, in a certain agreement for the purchase of ten thousand dollars par value—being fifty per cent.—of the issued capital stock of the Daylight Theatre, Saskatoon, Saskatchewan.

Parcel 36:

Famous Players Film Service, Limited—

Fifty thousand dollars par value (500 shares) being all the outstanding capital stock issue of the Famous Players Film Service, Limited, upon which the sum of twenty-two thousand four hundred and seventy-five dollars remains unpaid.

The purchaser of these shares must agree to assume certain contracts made between the Famous Players Film Service, Limited, and the Goldwyn Distributing Corporation and other corporations, copies of which contracts may be seen upon application to the undersigned.

Parcel 37:

Common shares of Allen's Vancouver Theatre, Limited—

Three hundred and twenty-one thousand nine hundred dollars par value (3,219 shares) of the Common capital stock of Allen's Vancouver Theatre, Limited. The Allen Theatre owned by this Company is situate on leasehold land.

The outstanding Common capital stock issue of Allen's Vancouver Theatre, Limited, is $700,000 (7,000 shares).

Tenders will be received either—

(a) For all parcels en bloc, in which case tenderers are required to state the amounts apportioned in their tenders for each of the parcels separately, or—

(b) For Parcels No. 11 to 36 en bloc, in which case tenderers are required to state the amounts apportioned in their tenders for each of the parcels separately, or—

(c) For any parcel separately.

The conditions in (a) and (b) above mentioned must be strictly observed and complied with.

Where any parcel tendered for consists of shares, the tenderer must state the amount tendered by him for the parcel as a whole, and also the rate per share which is tendered for the shares comprising the parcel. Tenders for such parcels must be made by each tenderer subject to the conditions that the delivery to him of shares to the number of 10% more or less than the amounts mentioned in respect of any parcel or parcels tendered for will be accepted and paid for by the tenderer—should his tender be accepted—at the rate per share mentioned in his tender. Where a tenderer is unwilling to agree to this condition in respect of any specific parcel or parcels tendered for, he must so

state in his tender. In all cases the purchaser will pay transfer taxes.

If any tender for the purchase of all parcels en bloc or for the purchase en bloc of parcels Nos. 11 to 36 shall be accepted, then with such acceptance the purchaser must agree that failure or unwillingness on the part of the Vendor to deliver one-fifth in number or less of the parcels tendered for shall not relieve the tenderer from obligation to complete the purchase of the remaining parcels covered by the tender at the amounts apportioned therefor by the tenderer and stated in his tender, but the tenderer must bind himself to complete such purchase and pay the amounts apportioned in the tender for the parcels of which delivery shall be made. In respect of this condition a tenderer shall be at liberty, when making his tender, to state the specific parcel or parcels in respect of which he requires that delivery must be made if his tender is to be open to acceptance.

Contracts for the rental of films have been made by the Estate of Allen Theatres, Limited, on behalf of theatres which are owned outright or controlled under lease by Allen Theatres, Limited, and also by subsidiary companies, control of the operations of which has rested in the hands of Allen Theatres, Limited, by reason of its holdings of the capital stock of such theatres. The successful tenderers, if any, for such theatres and/or shares must agree to assume and carry out such contracts.

Information as to the assets and liabilities of subsidiary companies whose shares are offered in the above parcels, and as to the income and expenditures of such companies and of the theatres which are offered in the above parcels, will be furnished on application to the undersigned. The information so to be furnished will be that which has been made available to the Vendor. The Vendor will not be responsible for the correctness of such information but tenderers are required to satisfy themselves as to such assets and liabilities and income and expenditures.

As to parcels Nos. 1, 2, 3, 4, 5, 12 and 13, the purchaser shall search the title at his own expense. The Trustee or Vendor shall not be required to furnish any abstracts or produce any deeds, declarations or any evidence of title except those in his possession. The purchaser shall have thirty days in which to make objection or requisition in respect of the title, and in case the purchaser shall within such time make any objection or requisition which the Trustee or Vendor shall from any cause be unable or unwilling to remove or answer, the Trustee or Vendor may rescind the sale, in which case the purchaser shall be entitled only to a return of the deposit money, without interest, costs or compensation. In the case of the sale of any of the leasehold properties above mentioned the Trustee or Vendor shall not be required to obtain the consent of the Lessor to the assignment of the lease.

Terms of Sale:

As to Parcel No. 1:—Marked cheque for $5,000.00 must accompany tender; $10,000.00 to be paid within thirty days after the acceptance of the tender, and the balance in ten equal semi-annual instalments. Interest on deferred payments to be at the rate of 7% per annum. Deferred payments shall be secured by a mortgage upon the property in form satisfactory to the Trustee or Vendor.

As to Parcel No. 2:—Marked cheque for $1,000.00 must accompany tender; $4,000.00 additional to be paid within thirty days, and the balance at the rate of $2,000.00 per annum, with interest at 7%. Deferred payments shall be secured by mortgage upon the property in form satisfactory to the Trustee or Vendor.

As to Parcel No. 3:—Marked cheque for $1,000.00 must accompany tender; a further $1,500.00 to be paid within thirty days, and the balance at the rate of $2,000.00 per annum, with interest at 7%, secured by mortgage upon the property, in form satisfactory to the Trustee or Vendor.

As to the remainder of Parcels:—Marked cheque for 10% of the amount of tender must accompany each tender, and 15% additional of the amount of tender shall be paid in cash upon its acceptance. Where the purchase price of any parcel shall be $10,000. or less, the balance of such purchase price shall be paid in three, six and nine months with interest at the rate of 7% per annum, secured to the satisfaction of the Trustee. Where the purchase price shall exceed $10,000., the balance of such purchase price shall be paid in three, six, nine and twelve months, with interest at 7% per annum, secured to the satisfaction of the Trustee.

Where tenders are made for the whole of the parcels en bloc or for parcels Nos. 11 to 36 en bloc, marked cheque for 10% of the amount of tender must accompany the tender and a further 15% of the amount of tender be paid upon its acceptance, and the balance of the purchase price shall be paid in six, twelve and eighteen months, or as may be otherwise arranged, with interest at the rate of 7% per annum and such balance shall be secured to the satisfaction of the Trustee.

All taxes, insurance, water rates and similar items will be adjusted to the date of acceptance of tender, in respect of Parcels Nos. 1, 2, 3, 12 and 13.

The sale of Parcels Nos. 1, 2, 3, 4, 5, 12 and 13 shall be completed not later than forty days after the acceptance of the tender by the purchasers. In respect of all other parcels above mentioned the purchase and sale shall be completed within ten days from the date of the acceptance of tender.

In respect of Parcels Nos. 1, 2, 3, 12, 13, 14, 15, 16, 23, 24, 25 and 26 the respective purchasers must pay the costs of operating the theatre comprised in the parcel purchased and be entitled to the revenue from the date of acceptance of tender. Where the parcel sold shall consist of leasehold, the purchaser must take an assignment of the lease and indemnify Allen Theatres, Limited, and the Trustee from all liability thereunder from the date of acceptance of tender.

Particulars and information relative to the interests of Allen Theatres, Limited, in Parcels Nos. 4, 5, 6, 7, 10, 11 and 36 will be given upon application to the Trustee, but the Trustee will not be responsible for the correctness of such information.

A marked cheque, payable to the order of G. T. Clarkson, Trustee, for ten per cent of the amount of such tender, or for the amount as above otherwise specified must accompany each tender, which cheque will be returned if the tender is not accepted and forfeited if the tender is accepted and not completed by the purchaser.

The highest or any tender not necessarily accepted.

Tenders will be opened at the office of the Trustee, 15 Wellington Street West, Toronto, at two o'clock p. m. of Wednesday, April 25th, 1923, at which time all tenders will be considered. The Trustee reserves the right, however, to withhold acceptance or rejection of the tenders, or any of them, until four o'clock in the afternoon of Thursday, April 26th, 1923, in order to allow time for consideration of the tenders. Tenderers may at their option be present at such times.

Further particulars may be had upon application to the Trustee.

DATED at Toronto, this 12th day of March, 1923.

G. T. CLARKSON, Trustee,
of E. R. C. CLARKSON & SONS,
15 Wellington Street West, Toronto.

STARR, SPENCE & FRASER,
302 Bay Street, Toronto.
Solicitors for the Trustee.

Advertisement

PULLING THE BALLY HOO

That is what You, Mr. State Right Buyer and You, Mr. Exhibitor, can do with this picture, for it is a Showman's Picture for Showmen.

Replete with Heart Throbs, Human Interest, the power to Make Them Laugh and Cry, and send them out of the theatre talking, with an emotional punch in every scene—it is a Clean-up Picture right down the line.

It has everything that a picture requires to make it a great box office attraction and a great audience picture.

Our Twenty-Page Press Book, containing a wealth of suggestions on how to pull the Bally Hoo is ready for you. It tells the whole story about the picture and its wonderful exploitation possibilities. Send for it today.

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"FOR YOU MY BOY"

A SHOWMANS PICTURE FOR SHOWMEN

RUBICON PICTURES

TELEPHONE BRYANT 3907 723 SEVENTH AVE

Books It For Entire Circuit!

Sam Katz says in a wire to Mr. Ince:

"'Bell Boy 13' has just completed very successful engagement at Chicago Theatre. Reviews of the press and comments of the audience splendid. Have booked it for all theatres."

New York and Chicago Reviewers Praise It

Everyone Laughs

"Everyone laughed from start to finish. We chuckled. We hee-hawed. We snickered. We grinned. Full of pep—clever. Mr. MacLean puts it over with a BANG!"

—*Chicago Tribune.*

Funniest Picture

"One of Douglas MacLean's funniest pictures. It moves swiftly and is consistently amusing."

—*New York Tribune.*

Highly Amusing

"Highly amusing. Douglas MacLean, who this writer insists is Mr. Fairbanks' only logical successor, performs in his usual breezy and highly capable fashion."

—*New York Globe.*

Most Pleasing

"There are two motion pictures at the Strand this week. The first one is just an ordinary photoplay. The second is more interesting. It is a comedy called 'Bell Boy 13,' with Douglas MacLean furnishing the laughs. It is a relief after artificialities and crudities that permeate the other picture. It is worth while because of MacLean. This comedian has a contagious smile and a quiet manner of acting that is pleasing."

—*New York Evening Mail.*

Most Humorous

"One of the most humorous films. The situations are very funny."

—*New York Telegram.*

Thomas H. Ince

presents the same laugh king who knocked 'em dead in "The Hottentot" in

"BELL BOY 13"

starring

Douglas MacLean

Directed by WILLIAM SEITER

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

The Chinese Wall City—Grand Old Vitagraph—A Few Small Town Thoughts

"GO West," three different picture men told us during the week just past. "Look over Los Angeles. It is Los Angeles that makes or breaks the picture business—and a lot of people can't figure out this year whether it is going to be 'make' or 'break.'"

Various reasons are put forth for the suggested trip to Los Angeles.

Said one: "It's all right to bewail the fact that production costs are rising—possibly without justification and probably beyond reason.

"But if you remained in Los Angeles long enough to be caught with the fever you'd be just as emphatic as anyone there in your belief that mounting costs are inevitable. 'There's no other way to make the big pictures the market demands,' is the attitude. Mayhap, fresh from New York, you would get a different perspective."

Martin Quigley has likened Los Angeles to a colony surrounded by a Great Chinese Wall—and from within that impregnable wall comes forth the entertainment of the American masses.

Others apply to a different phase of the situation a comparison that pictures Los Angeles a seething volcano—with the lid in place but no weights atop the lid.

It's all very interesting. And very serious. And vital.

Welcome home—J. Stuart Blackton. Glad to see you; hope you'll stick around a while!

"ALBERT E. SMITH and J. Stuart Blackton, of the Vitagraph Company," sounds very much like the old days and very promising to one who remembers such showmanship as brought forth "The Battle Cry of Peace" at the psychological moment.

After five years of independent producing in the East, in California, and two years in England, J. Stuart Blackton has returned to his former post of Vice-President of the Vitagraph Company.

It is a business event of importance, but of even greater appeal from the sentimental side.

In announcing his return, Mr. Blackton aptly and very delightfully terms Vitagraph "the training school, the Alma Mater of hundreds of famous people in all walks of motion picture life."

He adds:

"Vitagraph has a great and an honorable past. I believe it has a still greater and more successful future in store for it, and I am happy and proud to be 'back home' again."

We're glad to have you, Commodore.

Now is the season for the interviews: "We are not holding our specials back till next year." But watch the announcements.

AS soon as the Easter mark has been turned we approach the threshold of the season when magnets urge the exhibitors to be sure to keep their theatres open during the Summer, and

urge each other to release their best pictures and hold nothing back for Fall.

But most of the talk is intended for "the other fellow."

However—this much has happened in the year that has passed. While smaller exhibitors are not willing to admit that they are entertaining Old Man Prosperity, there at least is no feeling akin to the dull, dread, apathy with which we approached last Summer.

And the smaller exhibitor, who is just catching up with the wealth of corking attractions released in the past six months, has every reason in the world for making definite plans to "fight it through" this Summer.

A year ago product was woefully weak, and the combination with natural conditions not of the best, produced an outlook far from cheerful.

This year the smaller house, the only one that seriously considers a Summer shutdown, can look forward to being in line for some of the best pictures that the screen has ever offered.

And, Summer or Winter, good year or dull year, the quality of the product to be offered the public is the deciding factor in any film discussion.

What a wonderful quality battle next September will bring. Los Angeles is making the bullets, and, boy, there'll be some shooting!

THEY gave a dinner the other night at the Ritz-Carlton to Benny Schulberg.

Film dinners are commonly events without reason and apparently just continuing to exist because "it's the usual thing."

But if dinners mean anything as tributes we are glad to have been able to join our own humble presence in a tribute to Benny Schulberg. He deserves it for what he has attained and he deserves it more for the regular fellowship and good friends he has been able to retain while also attaining.

That's a test that few men can survive, and particularly fewer film men.

The Benny Schulberg who has in one year achieved the miracle of a definite, secure and high position in the production world is the Benny Schulberg, as a man, who ten years ago held forth at the Famous Players studio in West Twenty-sixth Street and managed to square his shoulders to hold all the following titles and a few more:

"Scenario Editor, Advertising Manager, Publicity Manager, Casting Director, Personal Representative of Adolph Zukor, etc., etc."

Just as a matter of record: The odds are still very strong that New York will have censorship for another year.

THERE are other things an exchange manager can do besides sell film. And those things, if accomplished in the proper way, eventually mean the selling of more film and at better prices.

This thought comes to mind as we look over a form letter being sent out by C. M. Hill, Famous Players-Lasky manager for Portland, Oregon. The letter, we are told, has already brought tangible results. Here it is:

THINK

Dear Sir:—

The other day I stood across the street from a certain theatre. Here is what I saw.

A dirty dilapidated house badly in need of paint. Dirty posters that had been used several times. Next to the theatre was a big sign with the word "THINK," and I thought—the picture shown by that house must be like the posters—old worn out prints in bad condition. If the outside of the house is dirty, the inside must be dirty. There is no desire on my part to spend my money to find out if this is true, when a gallon of white paint would have made a neat, attractive and inviting front. Nice clean posters would have created a desire on my part to see the show. I lost an evening's entertainment. The exhibitor lost the price of admission. How many other admissions are lost by this neglect?

THINK

ARTHUR HANCOCK, of the Columbia Theatre, Columbia City, Indiana, writes us:

"Why don't you feel out the sentiment on the war tax elimination on twenty-five cent admissions? Something will have to be done soon or there will be no small town theatres to run the producer's film when it gets old.

"Frankly, if what the boys tell me is right (both salesmen and showmen), there is no money being made in the rural towns, that is, money that justifies a man's efforts.

"It is more serious than either the press or the exchange men realize and the elimination of the admission tax, if it could be accomplished, would help a lot."

We tried to sound out the sentiment some few months ago, Brother Hancock.

And apparently there is plenty of sentiment but blamed little desire for action.

Congressman MacGregor, of New York, introduced a bill to do away with the admission tax. There was probably little hope for the bill anyway, for the Republican leaders had decided to sidetrack all revenue discussion until next year. But, at any rate, the cause was not helped by the fact that only two exhibitors in the entire country cared sufficiently to write letters to Washington concerning the bill.

Robert E. Welsh

New Advertising and Publicity Policy of First National Is Put Into Effect

STARTING with the issue of April 7, First National will inaugurate a campaign in the Saturday Evening Post that is unique in motion picture advertising, and marks an important step in a new advertising, publicity and exploitation policy that has been adopted by the executive committee of this company.

The outstanding features of the new policy are, the curtailment of the force of traveling exploitation men, and the material increase of service to exhibitors through national advertising and publicity of the type represented in the Post campaign. To this end the advertising and publicity staffs at the home office have been augmented.

Field exploitation has not been abandoned by First National. It will be continued wherever justified by results, but a close study of conditions over a period of months led to the conviction that much of the money expended on exploitation could be spent in other ways to better advantage. It has been found that most of the large First National theatres are little benefited by exploitation men, and that a more satisfactory service can be furnished small exhibitors through other channels.

Serve All Exhibitors All the Time

An exploitation man can be in only one place at a time. First National plans to serve all its exhibitors all the time. The Saturday Evening Post advertisements to appear every other week and to be directly tied up with local theatres will play a big part in the improved service. First National will have what is virtually an illustrated news page in the greatest advertising medium in the country with readers estimated at ten million weekly.

In formulating the Post campaign one dominating necessity was given first consideration. The advertisements must sell First National pictures to the public in a way that will bring direct returns to the exhibitor's box office. All previous national

By H. O. SCHWALBE

Secretary-Treasurer, Associated First National Pictures, Inc.

advertising campaigns were thoroughly analyzed with a view to revealing their good points and their weaknesses. It appeared that the prevailing shortcoming had been a failure to tie up the pictures advertised with local showings. This defect had to be overcome.

That the remedy could not be found in single pages of display advertising became evident because of definite limitations imposed by layouts of this character. In dealing with but one picture the greatest benefit from the advertisement could be reaped only by exhibitors who happened to be playing that particular production near the date of the advertisement's appearance.

Weakness of Display Advertising

If, for example, Richard Barthelmess in "The Bright Shawl" happened to be the subject chosen for national advertising on April 7 and an exhibitor had booked the picture for the middle of May, the value of the Post page would have decreased in proportion to the time elapsed. Thus it was figured that unless a series of displays were run on each production the advertising to the exhibitor playing a month or more behind national release date must be seriously minimized.

Then there was another point to be considered in opposition to the page displays. At best they could be expected to do little more than plant the names of a star and a picture in the minds of readers. To this degree they were valuable, but First National aimed to go further in creating personal interest in its product such as is obtainable only through a more intimate style of approach.

Opposed to the drawbacks of one big smash on a single picture there appeared the advantages of a cumulative campaign, which week by week would bring the reader close to the First National stars and productions, not permitting any picture to be forgotten until the local exhibitor had played it. All the current product must be advertised to the public all the time in order to give the exhibitor 100 per cent. value.

Something Different Needed

Obviously, this end could not be attained through conventional methods. But what was the alternative? In answer to this question First National asked another. What would any company estimate as the worth of a solid page of publicity in the Post? The answer is that there is no more valuable publicity medium anywhere.

Following this conclusion it was decided to publish a fortnightly illustrated news page, brightly written in fan style, so that it would be read because of its news and human interest, as are the pages of the fan magazines.

Consider the cumulative effect. A picture is heralded in advance, kept before the public as production progresses, emphasized on national release date and carried on for as many weeks after as conditions warrant.

Richard Walton Tully's production of "Trilby," James Young's first independent production, "Wandering Daughters"; Frank Borzage's "Sands of Time," Gertrude Atherton's "Black Oxen" and Booth Tarkington's "The Adventures of Penrod," are a few of the subjects included in text and illustration on the initial page. By the time these pictures are released, the curiosity of millions will have been aroused, their interest attracted and a large patronage assured.

Post Page in One-Sheets

The work does not end with the Post, however. Each page will be reproduced as a one-sheet for display in the theatre lobby, so that patrons will definitely associate the house with the Post advertising. These one-sheets will be supplied free to exhibitors.

This unique campaign will be augmented from time to time by display advertisements on individual pictures. But the news advertising will be continuous—a feature of the Saturday Evening Post, a bulletin in the theatre lobby, a consistent business builder for every house that runs First National pictures.

Loew Goes to Europe

Trip Made in Interest of Distribution for Metro Pictures

Arthur Loew, foreign manager of Metro Pictures Corporation, sailed Tuesday on the Aquitania for an eight weeks' tour of the principal European countries, in the interests of the foreign distribution of Metro pictures. Accompanied by Mrs. Loew, he will visit England, France, Italy, Spain, Sweden and as many other countries as his time will allow.

The purpose which occasioned Mr. Loew's departure is the making of arrangements to release Metro photoplays in the principal continental countries. He will endeavor to conclude pending negotiations for the presentation of the company's releases, by arranging for their distribution through the leading European mediums.

Goldwyn Transfers Lucas

Goldwyn announces that Arthur Lucas, formerly district manager covering the Atlanta and New Orleans offices, has been transferred in a similar capacity, and will in the future supervise the Boston and the Buffalo offices. He will make his headquarters in Boston.

Exports Increasing Fast

Shipments of Raw Stock, Negative and Positive Film Run High

Exports of moving picture films are increasing steadily, according to figures which have just been compiled by the Bureau of Foreign and Domestic Commerce. During the month of January these figures show, our exports included, 4,092,590 linear feet of raw stock, valued at $101,832; 462,673 feet of negative film, valued at $48,398, and 11,271,151 feet of positive film, with a value of $460,809.

More than a third of the raw stock exported was shipped to England, imports of that country totaling 1,543,723 feet, valued at $37,194; the next best market being Japan, with imports of 810,170 feet, valued at $25,119. England was also the largest purchaser of negative film, taking 315,412 feet, valued at $29,642; Italy being second with 15,223 feet, valued at $7,740.

For the first time exports of positive film to any one country exceeded the 2,000,000-foot mark, Canada's imports during January totaling 2,125,892 feet, with a value of $97,094. Australia was a close second with 1,803,085 feet, valued at $72,895, and England was the third largest market with 1,040,183 feet, with a value of $44,608.

Sails for Australia

Morgan Will Make Survey of First National Exchanges

William J. Morgan, of Associated First National Pictures, Inc., leaves New York Saturday for Vancouver, B. C., from where he will sail for Australia on Friday, March 30, on the Niagara.

It is expected that Mr. Morgan will be gone between three and four months making a survey of the First National exchanges in the Antipodes, located in Sydney, Melbourne and Brisbane, Australia, and Auckland, New Zealand.

It is reported that business is booming in Australia, placing the First National sales in that country second only to England, with Scandinavia third.

Signs with Cosmopolitan

Bert Lytell has signed a one-year contract to appear in Cosmopolitan Productions. Lytell will make four pictures during the coming year under the Cosmopolitan banner. The first has not yet been decided upon. Goldwyn now is distributing all Cosmopolitan pictures and plans a strong campaign on them.

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ROBERT E. WELSH—EDITOR

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Fox Announces Plans for the Building of $2,000,000 Studio

A MAMMOTH new studio which will surpass in size, modernity and utility any motion picture producing plant now in existence will be erected by Fox Film Corporation in Los Angeles in the near future. This statement, made this week by the Fox company, confirms the news of the project which was published exclusively by Moving Picture World last week.

This studio will be the home of all William Fox production activities on the West Coast. W. R. Sheehan, vice-president, stated that $2,000,000 had been set aside as a building fund by the corporation and that construction will be started this summer. Several sites, each consisting of upwards of 200 acres, are under consideration.

Spanish architecture will prevail in the new building. Construction engineers and architects are now drawing up plans for the new plant, which will have the benefit of all present improvements in studio construction and will embody as well many features not existing in any studios now built, it is stated. Prominent among these will be a system by which fire hazard will be reduced to a minimum.

The establishment will include a complete laboratory, equipped with all up-to-date machinery for the development and handling of negative and for the production of positive prints in great quantity. It will include an experimental department in which research work will be conducted for the improvement of photography, printing, toning and perfection of machines used in the various processes.

Under the care of dress and style experts, there will be an elaborate costume department. A millinery department is one of the novelties planned. A complete suite of baths, dressing rooms, ladies' hair dressing parlors and an emergency hospital are included.

There will be a research department, embracing a large reference library. A spacious restaurant will be served by a sanitary kitchen. Every provision will be made which will look to the players' comfort. Dressing rooms for the important actresses will be built en suite, with spacious sitting rooms and separate rooms for maids.

The building which will house the headquarters of the actors, as well as the scenario staff, will present many innovations. Here, too, will be spacious dressing rooms furnished for every comfort. Each room will have a private bath and in addition there will be a large plunge with heated water and hot and cold shower baths. A fully equipped gymnasium, tennis court and hand ball court will be conveniently situated nearby.

Regarding the disposition of the present William Fox studios of fourteen acres on Western avenue and Sunset boulevard, it was announced that owing to the increase in the value of this property this tract of land would be turned to other purposes or sold.

Head Camera Department

Curtis and Glennon Named to Succeed Alvin Wyckoff

Edward S. Curtis and Bert Glennon have been named by Cecil B. De Mille, Paramount producer and director-general of the Famous Players-Lasky Corporation, to head his camera department, succeeding Alvin Wyckoff, recently resigned. This announcement by Mr. De Mille marks the close of competition for one of the most coveted jobs in motion picture photography, in which many of the leading cameramen of America and Europe had enlisted. The combined artistic qualities of Curtis and Glennon are expected to make the photography of Mr. De Mille's forthcoming production of "The Ten Commandments" an outstanding feature.

New Lichtman Exchange

Al Lichtman has opened a new exchange in Albany, N. Y., at 676 Broadway. This office will handle all of the Preferred Pictures released by the Al Lichtman Corporation, beginning with "Poor Men's Wives." The first four releases, "Rich Men's Wives," "Shadows," "Thorns and Orange Blossoms" and "The Hero," will remain in the hands of the Bond Photoplay Corporation.

Takes Larger Offices

J. S. Grauman has announced the removal on April 1 of the Milwaukee exchange of the Al Lichtman Corporation and Celebrated Players from their present quarters at 406 Toy Building to 713 Wells street. Their new offices will be entirely modern and will comprise thirty-five hundred square feet of space. Celebrated is taking a ten-year lease on the premises, which have been built especially for them, so confident are they, says Mr. Grauman, in the Lichtman product.

Feminine Patronage Makes or Mars Success of Any Picture

THE hand that rocks the cradle tilts the box office, according to Thomas Saxe, of Milwaukee, secretary-treasurer of the Saxe Amusement Enterprises and First National franchise holder for Wisconsin. The Milwaukee theatre owner, who is spending two weeks in New York as a member of First National's Rotating Committee, is emphatic in his statement that as far as the week in and week out attendance is concerned, feminine patronage either makes or breaks a motion picture house today and that the really successful picture owner is going to book his attractions from the point of view of the women among his fans.

Mere man never before received such a resounding slap as he does from Mr. Saxe, who says: "It is the women and young girls who are supporting the theatres today. Get them in and your success is assured. The men follow as a matter of course. Consequently, the thing for the vigilant theatre-owner to do, as we are finding it in our experience, is to look at the booking of pictures from a woman's point of view.

"We have been noting quite a few points of interest in our theatres this last year. Business is considerably better than a year ago. So are the pictures. Patrons are commencing to weary of the costume pictures that had a vogue for a while. They want love stories, with heart interest. Above everything else they want a strong society drama with formal clothes and elaborate functions.

"The big productions are the ones that are getting the business. By that I do not necessarily mean the long ones. Six reels is long enough for any picture. Drawn beyond that length it is too long for the fans to follow and it doesn't give the small town theatre the chance for a proper turnover.

"An attractive prologue and ingenious presentation may help; but there has been a tendency to exaggerate their value. After all, it is the feature that counts."

Mr. Saxe, who is rounding out his eighteenth year in the business, is optimistic over future conditions. To demonstrate this belief he mentioned casually that despite the fact that there are five first-run houses in Milwaukee now, the Saxe Amusement Enterprises would open the finest and largest one of all on January 1. This will be the Wisconsin, a 3,300-seat house in a six-story building, at the corner of Grand and Sixth streets, Milwaukee. Among other features it will house, on the top floor, what Mr. Saxe declares is going to be the largest dance hall in the Northwest.

At the same time the Saxe Amusement Enterprises are demonstrating their confidence in future business by building a new 2,000-seat neighborhood house on the site of the present Modjeska. The company operates ten houses in Milwaukee, as well as houses in Green Bay, Oshkosh, Kenosha, Marinette, Waukesha and Janesille.

Thinks Original Screen Stories to Be Best Box Office Bets

THE announcement that the Palmer Photoplay Corporation promised to bring about a sweeping and beneficial change in the character of screen stories by its entry into film production has brought upon that organization blame as well as praise. According to Roy L. Manker, president of the Palmer institution, adverse criticism of his company's policy arises in part from lack of understanding of a step intended to benefit, and in no way to harm, the entire industry.

"We are making an experiment in which we feel that we deserve the support and encouragement of the entire motion picture industry, producers and exhibitors alike," declares Mr. Manker. "We have received whole-hearted expressions of encouragement and interest from many important sources in both branches in recognition of this fact. Not many producing organizations have the opportunity, the desire, the leisure and the capital, combined, to engage in experiments which may bring the experimenter out on the right side of the ledger, or which, on the other hand, may result in failure and severe financial loss. No one is to be blamed for wishing to avoid such a risk.

"There is nothing new or hazardous in filming stories written expressly for the screen. But producers who have filmed 'originals' in the past have pinned their advertising upon a star, a famous director, or some other name of undoubted box-office value. Our experiment is a test of the value of published works for screen use. Producers, exhibitors and public are paying untold thousands of dollars each year for that little item, and we wish to determine if this money is well spent. To make such a test conclusive we are filming a series of productions in which we pin all our advertising and publicity upon the unrecognized author and the unpublished story.

"The success or failure of our venture will speak for itself; there can be no false exploitation or concealment. As for our motives, I shall be quite frank. We want to bring the 'original story' to its own. We are confident that we are right in sponsoring it after four years of careful study devoted to this single aspect of film-making, and we think that we shall make money, instead of losing it, upon the venture.

"If we are wrong we alone will lose, and either way that our experiment turns out the industry will be the gainer by a bit of positive, constructive information concerning the value of stories written directly for the screen against that of published works. Meanwhile it is necessary to call the attention of the industry and the public to our move and its significance. In doing so, opinions we express may differ from those of others; but we feel that the individual or organization that resents the expression of constructive ideas is narrow, censorious and un-American.

"We emphatically do not condemn all published works as impossible screen material, nor do we question the sincerity of the many producers who are earnestly trying to make better and better pictures. We do question the general policy now in vogue, which too often ignores intrinsic merit in story conception and which pins its faith on the advertising value of published works, accepting the opinion of a magazine editor who is choosing his material, not for its screen value, but for its literary quality—widely differing standards.

"Is it not possible that too many producers are influenced by literary charm, which cannot be translated into the pictorial action of the screen? Do they not often overestimate the advertising value of a published story, and underestimate the bad, general effect on the 'movie habit' of the public, of a reaction caused by the failure of such a picture, or by the distortion necessary to adapt some literary works to the screen? We fully recognize the value of filming really adaptable published works, but we hold that the number available is too small to supply even one-tenth of the demand.

"In centuries of association those allied arts —stage drama and literature—touched each other only occasionally. Stage drama has taken less than five per cent of its material from published literature. Screen drama, by its nature, is even less suited to draw material from literature. We believe that until the screen has a literature of its own, with stories written by trained men and women who have kept in mind the peculiar motion picture "angle" from the inception of the idea to the completion of the play, there will never be a steady, dependable, consistent output of good photoplays.

"Producers are making, and will continue to make, screen masterpieces of an appeal far above that to be attained by any particular policy or method of producing, but unless the general standard is raised and made more uniform we believe that public interest in motion pictures will wane."

Ince Makes Special Print of "Civilization" for U. S. Archives

THOMAS H. INCE, whose special productions are released through First National, has sent a telegram to Senator David I. Walsh, of Massachusetts, praising his efforts to preserve motion pictures of great historical value and offering a special print of "Civilization" for the Government archives. Mr. Ince, in his telegram, says:

"Have just learned of your interest in Governmental preservation of screen productions that will visualize for posterity the life of the present era. I think this is one of the most commendable historical activities of years, as future generations will have the benefit of the most forceful medium of expression yet known. This will provide the one record that will portray truthfully the future life of a people in a generation gone. I am having a special print of my production, "Civilization," made for you for presentation to the Government agency that is to have formal charge of this historical picture archive. Also please be assured that this suggested movement has my fullest support."

Senator Walsh is quoted as having said in Washington that the Government is criminally neglecting its duty to future generations by making no effort to preserve motion pictures of great historical value. Several patriotic societies have started a movement to have motion picture preservation archives installed by the Government in Washington, and Senator Walsh is backing this plan.

Bills Affecting Industry Defeated

The national office of the Motion Picture Theatre Owners of America have been advised by First Vice-President Joseph Mogler of St. Louis, who is also president of the Motion Picture Theatre Owners of Eastern Missouri, that the Missouri legislature adjourned on Monday, March 26, and that all bills directed against the motion picture industry were defeated.

This work was done under the special direction of Mr. Mogler, assisted by prominent officials of the Western Missouri Motion Picture Theatre Owners and the active co-operation of all the theatre owners in the state.

In view of the many attacks being made on the motion picture industry in legislative bodies, this clean slate achievement of the Missouri Theatre Owners is one of which they should be justly proud.

Paden Convicted

Projectionists' President Found Guilty of Council Bluffs' Odor Bomb Episode

As Moving Picture World is going to press the news is received that Mayo W. Paden has been found guilty at a jury trial of a charge of conspiracy growing out of the throwing of foul-smelling chemicals on August 29, 1922, in the Liberty Theatre, Council Bluffs, Iowa. Paden is president of the Omaha union of projectionists. A. R. Krake and John F. Smith, of Omaha, also were indicted and will stand trial soon. Paden's counsel says he will appeal to the Supreme Court.

The throwing of the odor bombs followed the failure, on August 13, of exhibitors and projectionists to agree on a new wage contract for the ensuing year. The projectionists picketed the theatres until stopped by a court injunction about a month later. On August 29, Paden, Krake and Smith were arrested near the Liberty Theatre by a policeman who testified he took a full jar of a chemical mixture from them. An empty jar was found near the theatre.

Allen Advises Brevity

Says Industry Would Thrive Better on More Direct Publicity

Don Allen, motion picture editor of the Evening World, New York, spoke before the Associated Motion Picture Advertisers at the weekly luncheon on Thursday.

Mr. Allen gave his idea that a good many of the boys write too much in order to please their bosses, knowing well that much of their output will never get into print. Mr. Allen said that the newspapers and the motion picture industry will get along a great deal better when the publicity men write honest-to-goodness stories and quit trying to catch the eye of their bosses.

Martin G. Quigley, editor of the Exhibitors Herald, was among the guests at the luncheon and spoke briefly of some of the things he had observed out in California.

J. L. Loughborough was the "barker" of the day.

Schulberg Offers $10,000 a Word for Picture Titles

SHORTLY after his arrival in New York last week, B. P. Schulberg, president of Preferred Pictures, after a conference with J. G. Bachmann, treasurer, announced that he was in the market for titles. The details of his statement should prove of interest not only to the general public but the trade as well.

He has set a price of $10,000 a word for appropriate titles, an offer which is believed to be the highest ever made for any known imaginative effort. If a two-word title is purchased, $20,000 will be paid. For a three-word title the rate per word will be given a cut to bring the total to $25,000. Schulberg explains that he is seeking alluring titles which when set forth in electric lights will create a desire for further information. He adds that this is not in any sense a contest but a bona fide market he is creating for the specific commodity.

The nation-wide search for titles grew out of a quest for word groupings that might prove as magnetic as "Rich Men's Wives," a title that has been declared to have a "one hundred per cent box office pulling power." Schulberg believes that the person who devised that title created a $25,000 piece of property. Attached to any picture it would add not less than that sum to its drawing power.

Preferred Pictures now owns the rights to a dozen or more plays, books and stories which in many cases require a change to better picture titles. It is for these stories that Schulberg hopes to find appropriate screen names as a result of this offer. As many as ten or twelve titles—possibly more—may be purchased. No fear is expressed that too many good titles will be submitted. The number of good picture titles not already used for books, plays or songs is pathetically few, Schulberg says, and whereas it seems easy to concoct a few words that will attract attention and arouse interest in the object they describe, writers seem to find it the most difficult of their literary tasks.

The title having become one of the greatest factors in the success of a picture, Schulberg believes its value cannot be overestimated.

Fox to Open Houses in 4 Big Cities; 5 Foreign Offices Added

WORD has just been received from Mr. Winfield R. Sheehan, who now is in Los Angeles, California, that the first William Fox Theatre in California will be opened about May 1. The new theatre is located in Oakland, and from all reports is one of the finest motion picture palaces on the Pacific Coast. The structure will have a seating capacity of approximately 3,000 persons, according to the announcement.

Plans are being made for special ceremonies in conjunction with the opening of the theatre, and it is announced a notable audience of prominent motion picture artists is expected for the premier performance in the new theatre.

The opening of the new Oakland Theatre follows close on the heels of the announcement that the William Fox Philadelphia Theatre will be opened to the public next Fall. The Philadelphia structure is now under construction and will have a seating capacity of approximately 3,700. This picture palace will be housed in an eighteen-story office building.

Plans are also under way for the construction of William Fox theatres in Chicago and Boston, sites for which already have been selected. The completion of these new theatres will bring the total of the Fox circuit of houses up to fifty theatres, it is announced.

Coincident with the announcement of the construction of the new theatres Mr. Sheehan also announces that William Fox is opening distribution offices this month in Cuba, Mexico, Holland, Czecho-Slovakia and Japan. With the opening of these branches, Fox films will be distributed directly to distributors in every country throughout the civilized world.

The construction of the new offices brings a total of Fox distributing branches to 117.

F. P.-L. Assigns Exploiteers

Paramount's Exploitation Staff Now Numbers 34 Men

Paramount exploiteers have been assigned to all of the five Southern exchanges of Famous Players-Lasky Corporation, including the Southern Enterprises office at Oklahoma City.

Harry C. Swift, one of the veterans of Claud Saunders' staff, has been transferred from Cincinnati to New Orleans; Alex W. Hicks has been sent to Charlotte; Jack Hays, for two years manager of one of the "Lightnin'" companies, to Dallas, and George W. Gambrill to Oklahoma City. Oscar A. Kantner has been conducting the exploitation activities of the Atlanta office for several months.

The vacancy in Cincinnati caused by the transfer of Swift to New Orleans has been filled by Ralph (Buster) Thayer, formerly manager of the Century Theatre, Baltimore, and the Cataract Theatre, Niagara Falls.

The Paramount exploitation staff now numbers 34 men, the largest since its establishment nearly four years ago.

Magnates Coming East

Schenck, Gore and Lesser to Visit New York

Joseph M. Schenck, Sol Lesser and Michael Gore, three of the five officials of West Coast Theatres, Inc., will shortly depart from Los Angeles for New York City.

The trio are planning a month's stay in New York in the interests of the West Coast Theatres, Inc. It is their desire to make a careful survey of the theatrical and picture interests they control in the East.

Establish Firmer Relationship

It is the purpose of Messrs. Schenck, Lesser and Gore to improve these interests and establish a firmer relationship between the eastern and western centers of their film and theatre holdings.

When the West Coast organization purchased the Turner & Dahnken string of theatres in California they also came into full possession of the Associated First National franchise and the Educational Pictures Corporation franchise for the entire state of New York. A complete survey of these two important properties will be one of the missions of the journey.

Managers Hold Meeting

Goldwyn District Heads Attend Sales Conference in New York

The district managers of the Goldwyn Distributing Corporation were called into New York last week for a sales conference with James R. Grainger and other company officials.

Those in attendance included: George Hickey, Chicago; William Truog, Kansas City; J. A. Koerpel, Cleveland; Arthur Lucas, Boston; J. A. Chantler, Toronto; Sam Eckman, Jr., New York, and Felix Mendelssohn, Philadelphia.

While the district managers were here the first print of Rupert Hughes' new picture, made from his novel of life in the Hollywood motion picture colony, "Souls for Sale," was received at headquarters, and the film was run off for their benefit.

'One of the biggest productions we have seen; has magnificent possibilities. It more than lives up to studio promises," was their verdict on it.

Our Films Liked Abroad

Wild West Pictures Very Popular in Asia Minor

Reports received at the Department of Commerce from various parts of the world indicate that American moving pictures are making a very favorable reputation. Advices received from the American consul at Constantinople state that all through Turkey, the Greek Islands, Palestine and Syria the American pictures are certain of an appreciative audience, and in these localities the superiority of the American film is accepted without question. Pictures of the Wild West type are extremely popular in Asia Minor.

Eighty Per Cent American Films

Although British and French interests control practically all the motion picture trade in Peking and Tientsin, 80 per cent of the films shown in those two cities are American, according to reports to the department. Patrons of the moving picture theatres in those two cities are made up of the better class of Chinese, as well as the foreign population.

The American consul at Karachi, India, has reported that a contract has been concluded between Madans, Ltd., motion picture distributors in India, and a well-known American motion picture corporation for the exhibition of American moving pictures in Karachi.

Showmen Apply for Charter

As Bronx Unit of Greater N. Y. Division of M. P. T. O. A.

At a well attended meeting of the Bronx Motion Picture Theatre Owners' Association held at the Star Theatre in the Bronx on Thursday evening, March 22, a motion was made and unanimously adopted that the Association apply for a charter to the Motion Picture Theatre Owners of America as the Bronx unit of the Greater New York Division of the national organization.

The application for a charter has been filed with the office of President Sydney S. Cohen, and every theatre owner present signed an individual application for membership in the Motion Picture Theatre Owners of America.

The meeting was of a most interesting character and a large number of matters affecting the general welfare of the theatre owners in that section of Greater New York were discussed. Among the subjects brought before the meeting were those concerning the new contract for the delivery of film by local carriers with the purpose in view of securing adequate protection for the members, which matter was referred to the film delivery committee and the counsel of the association, Charles B. McLoughlin.

A report of the committee who attended the censorship hearing at Albany as well as other legislation affecting theatre owners was made.

National President Sydney S. Cohen, who is an honorary member of the Bronx Motion Picture Theatre Owners Association, attended the meeting and gave a very interesting talk on various matters of interest to the members.

Close Deal With Tourneur

Director to Make 4 or 6 Pictures for First National

It is announced that First National has exercised its option on future Maurice Tourneur productions, thereby assuring four or six pictures from this director next season. Negotiations were concluded a few days ago with M. C. Levee, who controls the Tourneur product made at the United studios in Los Angeles.

This news closely follows the completion of "The Isle of Lost Ships," secured by First National through a deal with Mr. Levee, which included an option on subsequent Tourneur pictures. It is probable that the director's great success with "The Isle of Lost Ships," which First National officials regard as a strong box office feature, as well as an artistic triumph, hastened the closing of the contract for more pictures.

As stated last week, First National is assured of at least sixty productions next season, including these made by its own individual units and the pictures supplied by affiliated organizations. The new contract with Thomas H. Ince was signed recently and more big producers are discussing distribution arrangements with First National.

Exhibitors Won't Lose

National President Sydney S. Cohen of the Motion Picture Theatre Owners of America recently attended a meeting of the creditors of the L. J. Selznick Enterprises and the Select Pictures Corporation in the interest of theatre owners who have money by way of deposits, advance payments and notes with these companies, and received a promise from Chairman Doolittle, of the reorganization committee, that the deposit money and advance payments belonging to theatre owners will be safeguarded and that they will suffer no financial loss through the present difficulties of the Selznick company.

Kansas Exhibitors to Hold Convention April 16 and 17

ANNOUNCEMENT has been made that the fifth annual convention of the Motion Picture Theatre Owners of Kansas will be held Monday and Tuesday, April 16 and 17, at the Broadview Hotel in Wichita, Kans. The meeting is of interest to every exhibitor in the state and the officials of the organization are looking for a large attendance.

From every indication it will be the biggest and most successful convention that the organization has ever held during the five years of its history. Plans have not been fully developed nor the program arranged, but there are many things to be acted upon.

So far the program calls for the annual election of officers, an adoption of a constitution, a revision of the by-laws, the election of delegates to the national convention, the music tax situation and film rentals. If possible, Sydney S. Cohen will attend the meeting.

The social program calls for a big movie ball, to be open to everyone in Wichita, and a banquet for the exhibitors and their friends. As last time, this banquet will be free. Speakers have not yet been decided upon, but it is known that these speakers will be peppy and familiar with the problems of the small-town exhibitor.

United Artist Official Reports Business Brisk in Australasia

THAT conditions in the exhibitor end of the motion picture industry in Australasia today are very similar to those existing in the United States in that the big feature photoplay largely has taken the place of the ordinary "program" picture, is the report brought to New York by Maurice Silverstone, special representative in Australasia for United Artists.

Mr. Silverstone is in New York for a series of business conferences with Hiram Abrams, president, and other executives of United Artists' home office. In addition to the above statement, Mr. Silverstone says there has been a very splendid improvement in the picture industry in general and as regards United Artists releases in particular.

Australasian territory can no longer be used as a dumping ground, says Mr. Silverstone, for any old kind of a picture that doesn't take well with the public in the United States. United Artists features, he declares, have been wonderfully successful. This demand for genuine feature productions by no means comes from the occasional city or town, but is general on the part of the public everywhere.

"Naturally this public demand has been felt by and had its effect on the exhibitors everywhere in Australasia," says Mr. Silverstone, "and the net result is that new theatres have been built, other theatres remodeled and the extensive preparations were made to meet the wishes of the public in the matter of bigger and better pictures.

"As an illustration of the wonderful growth of the industry and the appreciation of and demand for better features nothing could be more forceful than the fact that Mary Pickford's old 'Tess of the Storm Country' opened eight years ago at the Crystal Palace, Sydney, Australia, at an admission price of sixpence (twelve cents). Miss Pickford's personal and brand new production of 'Tess of the Storm Country,' recently released, opened not long ago at the same theatre—which has been remodeled into the most up-to-date house—at four shillings ($1.00), and is certain to run there for a minimum season of two months.

"In Australia and New Zealand exhibitors have been quick to realize the absolute necessity of presenting big pictures in a really big way, and of giving such productions their first showings in the so-called legitimate theatres. The fame of 'Douglas Fairbanks in Robin Hood' has spread throughout both these countries.

"The New Zealanders are so determined to prove to the world that they know how adequately to exhibit such a production as this that the first run exhibitor in Wellington, New Zealand, has taken over the Grand Opera House in that city and will present 'Robin Hood' there with a magnificent prologue and an orchestra of twenty pieces, which will be rehearsed so that the musical accompaniment will be absolutely perfect."

Pete Smith Opens Offices

To Handle Publicity and Exploitation for Producers and Stars

Pete Smith, who returned to Los Angeles recently has opened offices to handle publicity and exploitation for independent producers and stars.

Arrangements have been closed with M. C. Levee, president of the United Studios, whereby Mr. Smith will make his offices at this studio and handle the publicity of United, Maurice Tourneur Productions and other independent producers.

Mr. Smith, who for the past three years has directed the publicity of Marshall Neilan Productions, continues with Mr. Neilan in handling that producer's publicity and will also look to the publicity of Miss Blanche Sweet.

Assisting Mr. Smith in his new enterprise will be C. S. Dunning, who has had wide publicity experience throughout the country, as well as other writers.

Hodkinson Gives Party

A theatre party was recently given to its employes by the W. W. Hodkinson Corporation at the performance of "Liza," a musical comedy, at the Bayes Theatre. The entire organization, numbering some seventy-five department heads and employes, participated in the affair, which was one of the frequent "get-together" functions of the Hodkinson organization. It is reported to have been a huge success, and a good time was had by all.

J. Stuart Blackton Returns to Vitagraph as Vice-President

AN important announcement by Vitagraph is that J. Stuart Blackton, who recently returned from London, has been re-elected to his old office of vice-president of the company. Albert E. Smith, president, made the announcement just before he left for the Hollywood studios recently.

Mr. Smith will organize two new and important producing units on his visit to Hollywood, and it is likely that Commodore Blackton will head one of these units, making his famous Blackton Productions for Vitagraph exclusively.

Commodore Blackton resumes his chair as vice-president after an absence of two years. The meeting at which he was re-elected served to bring the three names that have been associated with Vitagraph for more than a quarter of a century together again, Albert E. Smith, J. Stuart Blackton and John B. Rock.

After the election of Commodore Blackton to his old office Mr. Smith and Mr. Rock both expressed themselves as delighted with the return of their old partner to activity in Vitagraph interests and predicted that it would mean a quickening of the organization's work from the production to the distribution field.

The Commodore went to England two years ago to produce there. He made the first all-color special ever exhibited, under the name of "The Glorious Adventure," in which Lady Diana Manners appeared as the star. More recently came "The Gypsy Cavalier."

He made a close study of the foreign market, a market with a wider and richer field than has been generally credited since the war. His associations in England will mean an alliance for Vitagraph of international scope and world-wide distribution.

Mr. Smith's announcement stated that Commodore Blackton would follow him to the Coast within the next two or three weeks, when final arrangements for the production of Blackton productions under the Vitagraph banner would be completed.

Flaherty Honored

Robert J. Flaherty, F.R.G.S., producer of Pathe's "Nanook of the North," who leaves April 12 for the Samoan Islands to film for the Famous Players-Lasky Corporation a South Sea picture similar in treatment to his Eskimo production, will be the guest of honor at a testimonial dinner to be given at the Waldorf April 10 by the publishers and editors of Asia Magazine.

Parker on Vacation

Max Parker, for the past seven years art director for the Paramount West Coast studios, sailed last Saturday for Honolulu, this being his first vacation in that period.

Arthur Kooken, five years with the same organization, will take charge of the department during his absence.

Mr. Parker is accompanied by Mrs. Parker and expects to return the last of April. A portion of his time will be spent in research work in Hawaii.

Lust Adopts Son

Sidney B. Lust, head of the Super Films Attractions, Inc., of Washington, D. C., has selected his successor in the person of Bernard Lust, an attractive youngster, now nearly two years of age. Mr. Lust is very fond of youngsters, and, having none of his own, recently decided to try and give a good home to one not so fortunate. He has accordingly adopted this little fellow, and "Pop and the Kid" are getting along fine. The boy has already made friends with many of the exchange managers and with the exhibitors, possibly in anticipation of some day "getting into the game" and selling film.

OFFICIALS OF VITAGRAPH, INC.
Albert E. Smith, President, and J. Stuart Blackton, Vice-President.

Issues Warning on "The Fool"

"The Fool," Channing Pollock's successful stage play which William Fox is to produce in screen form, has inspired so many imitations of its theme, according to the author and the producers of the original play, that they have issued a warning against any attempt to infringe upon their legal rights in the matter. The play is having a large sale in printed form.

Swamp Censor Board

Practically every film which the Washington, D. C., exchanges expect to place through Virginia in the near future was shipped to Richmond in an effort to secure review before the increased rate went into effect on March 26. On that date the rate was increased from $1 to $2 per thousand feet. Reports from Richmond to Washington stated that the Virginia Board of Motion Picture Censorship was fairly flooded with films to be censored before the increased fee became effective. All films received before the new rate went into effect were reviewed at the old rate, although the great volume of pictures shipped to Richmond made it impossible for the board to review them all before the law became effective.

Attendance Falls

Theatrical attendance throughout the country fell off materially during February, according to reports received by the Bureau of Internal Revenue, the tax collections from admissions for that month being approximately $900,000 below those of the month of January.

Collections during the month of February totaled $5,877,392, according to the bureau's figures, an increase of $10,135 over the corresponding month of 1922, but $888,816 less than was collected during the month of January, 1923.

In addition to the tax on admissions there was collected from the special tax on theatres, museums, circuses, etc., $19,835, as compared with $37,035 for the month of January. Total collections from all sources during the month were $106,873,307.

Closes Foreign Deal

Announcement is made by First National that contracts have been closed with the H. A. P. Film Company, Hoefgade 9, The Hague, Holland, for the distribution of "The Eternal Flame," starring Norma Talmadge, and "East Is West," starring Constance Talmadge. In foreign countries, as in America, these two pictures are proving to be among the most popular productions in which the Talmadges have appeared.

Buys "Flaming Youth"

"Flaming Youth," by Warner Fabian, one of the most discussed novels of the day, has been purchased by First National and in all probability will be filmed in time for release early next season. The story was published in book form by Boni & Liveright and is running serially in the Metropolitan Magazine.

Changes in Fox Coast Officials

A number of changes in the executive staff of the William Fox West Coast Studioas has just been announced by the New York offices of Fox Film Corporation. Charles A. Bird has resigned as business manager and casting director of the Los Angeles Studios.

Ben Jackson, well known in the motion picture industry, has succeeded Mr. Bird as business manager, and Arthur Ford has just assumed the duties of casting director. Mr. Ford, it is announced, is the father-in-law of Tom Mix and has had long experience in the selection of artists for numerous important productions.

Mr. Jackson has been connected with Fox Film Corporation in executive positions for a number of years.

Plans Not Altered

Shipman Reserves Rights for Canadian-Made Pictures

In response to numcrous inquiries received concerning his policy of distribution. Ernest Shipman announced this week that his deal with the W. W. Hodkinson Corporation in no way alters his original plan to reserve for himself the foreign and Canadian rights on his Canadian-made productions.

Shipman will negotiate independently for the foreign sales; while in Canada he is distributing through his own exchanges.

New M. P. T. O. Unit

The Greater New York Division of the motion Picture Theatre Owners of America was perfected within the past few days with a large membership of independent theatre owners in Greater New York City.

Some of the organization committee active in the work of forming the Greater New York Division are Morris Needles, David Weinstock, John Manheimer, A. H. Eisenstadt, Louis Geller, Sam Bock, Philip Rosenson and John Wittman.

Goldwyn Adds Five Exchanges; List of Branch Offices Total 27

GOLDWYN DISTRIBUTING CORPORATION has added five new branch exchanges to its list so that now it has offices in twenty-seven cities instead of twenty-two as in past years.

In connection with this expansion there has been a good deal of changing in the management personnel, a number of men having been transferred to other branches, several head salesmen having been promoted to management of other exchanges and in several cases new blood having been brought into the service.

Harry W. Starrett is now resident manager of the Atlanta office to which he was promoted from the Cleveland exchange. Managers of the five newly created exchanges are: W. W. Willman, Indianapolis; Samuel Shurman, Milwaukee; Walter Etris, Portland, Ore.; A. Interrante, New Haven, Conn.; and Charles Walder, Albany, N. Y.

The roster of the twenty-seven Goldwyn exchanges and managers at present is as follows:

Atlanta, Ga., 111 Walton street, H. W. Starrett; Boston, Mass., 42 Piedmont street, C. W. Perry; Buffalo, N. Y., 509 Pearl street, Thos. Brady; Chicago, Ill., 800 So. Wabash avenue, Ben B. Reingold; Cincinnati, Ohio, 301 Broadway Film Building, E. S. Stewart; Cleveland, Ohio, 701 Film Building, 21st street and Payne avenue, N. Barach; Dallas, Texas, 1922 Main street, L. B. Remy; Denver, Colo., 1755 Welton street, Ben Fish; Detroit, Mich., Film Exchange Building, H. S. Lorch; Kansas City, Mo., Snower Building, 18th and Baltimore streets, J. H. Hill; Los Angeles, Calif., 912 So. Olive street, A. B. Lamb; Minneapolis, Minn., 16 No. 4th street, M. Gottlieb; New York, N. Y., 729 Seventh avenue, S. Eckman, Jr.; Philadelphia, Pa., 1335 Vine street, E. Moss; Pittsburgh, Pa., 1201 Liberty avenue, L. Sturm; San Francisco, Cal., 71 Leavenworth street, G. C. Parsons; St. Loius, Mo., 3312 Lindell Boulevard, Jack Weil; Seattle, Wash., 2018 Third avenue, W. E. Banford; Washington, D. C., 924 New Jersey avenue, N. W., Walter Price; New Orleans, La., 1125 Girod street, P. M. Desbon; Omaha, Nebr., 1508 Davenport street, H. L. Hollander; Salt Lake City, Utah, 135 E. 2nd South street, Chas. Knickerbocker; Indianapolis, Ind., 438-440 No. Illinois street, W. W. Willman; Milwaukee, Wisc., 506 Toy Building, 172 Second street, Samuel Shurman; Portland, Oregon, 14 No. 9th street, Walter Etris; New Haven, Conn., 134 Meadow street, A. Interrante; Albany, N. Y., 679 Broadway, Chas. Walder.

The six supervisors and the exchanges embraced in their territory are:

S. Eckman, Jr., New York, New Haven, Albany; J. A. Koerpel, Cleveland, Cincinnati, Detroit, Indianapolis; Arthur Lucas, Boston, Buffalo; Geo. A. Hickey, Chicago, Minneapolis, Milwaukee; W. E. Truog, Kansas City, St. Louis, Omaha; Felix Mendelssohn, Philadelphia, Pittsburgh, Washington.

J. A. Chantler is in charge of distribution in Canada, with offices at 21 Dundas street, East Toronto, Ont.

O'Reilly Elected

Unanimous Choice for President of T. O. C. C.—Other Selections

The Theatre Owners Chamber of Commerce of New York City this week unanimously elected Charles L O'Reilly its presidet. Charles Steiner won the position of first vice-president by a substantial majority, and Joseph Jame and Max Miller were elected second vice-presidents. S. A. Moross was relected secretary, Hyman Rachmil became treasurer and Al Friedlander was chosen sergeant-at-arms.

The elected executive committee is composed of William Landau and Leo Brecher, representing New York City; Rudy Saunders and William Brandt, Brooklyn; Bernard Edelhertz, the Bronx; Hy Gainsboro, Queens; Charles Moses, Richmond; Leon Rosenblatt, Joseph Stern and Louis Rosenthal, representing Northern New Jersey.

The finance committee is composed of Saul Raives, Harry Brandt and E. H. Behrend.

Deserves Sole Credit

Because of the many highly complimentary comments being made on the photography of the very unusual prehistoric forest scenes in Cecil B. DeMille's latest Paramount picture, "Adam's Rib," the Famous Players-Lasky Corporation desires to correct an error in photographic credit which has arisen through inadvertence. In certain quarters Alvin Wyckoff and Guy Wilky were given joint credit for the photography, whereas the credit belonged to Alvin Wyckoff alone.

Pegler to Manage Houses

Jack Pegler, the well known motion picture exploitation man and more recently representative at the Boston exchange of Associated First National Pictures, has left for Springfield, Mass., where he will manage the Capitol and Bijou theatres. Abe Goodside is the owner.

HUSTLERS AT VARIOUS EXCHANGES OF GOLDWYN CORPORATION

Top row, left to right: Ben Fish, Denver; Edgar Moss, Philadelphia; Arthur Lucas, supervisor, Boston, Buffalo; M. E. Banford, Seattle; W. E. Truog, supervisor, Kansas City, St. Louis, Omaha; L. B. Remy, Dallas; C. W. Perry, Boston; J. A. Koerpel, supervisor, Cleveland, Cincinnati, Detroit, Indianapolis. Bottom row: Samuel Eckman, Jr., supervisor, New York; Nat Barach, Cleveland; Felix Mendelsohn, supervisor, Philadelphia, Pittsburgh, Washington; M. Desbon, New Orleans; G. Parsons, San Francisco; Ben B. Reingold, Chicago; Thomas Brady, Buffalo; Austin Interrante, New Haven; Charles Knickerbocker, Salt Lake City.

Distinctive Picture Output to Be Released by Goldwyn

FOLLOWING the distributing arrangement made between Cosmopolitan Productions and Goldwyn Pictures comes the announcement that the Goldwyn Distributing Corporation will also handle the entire future motion picture output of Distinctive Pictures Corporation. An agreement to that effect was reached yesterday between Arthur S. Friend, president of Distinctive Pictures, and F. J. Godsol, president of Goldwyn.

The acquisition of the product of Distinctive Pictures by the Goldwyn Distributing Company is regarded by those in the motion picture industry as one of the most important deals of the year. The producing program of Distinctive is far-reaching and the story and picture properties which they now own represent some of the most important material on the market.

Twelve big special features are scheduled by Distinctive for 1923. The company now has one picture ready for release, "Backbone," a romantic story with a Northern Maine and a French setting, written by Clarence Budington Kelland. It was directed by Edward Sloman.

Three other pictures are now nearing completion. The first is "The Ragged Edge," directed by Harmon Weight. Another Clarence Budington Kelland picture, "Steadfast Heart," is in preparation at the Distinctive Studios in New York. Sheridan Hall is directing. The third story now in the preparatory stages is called "Two Can Play," by Gerald Mygatt, which Harmon Weight will direct.

Distinctive Pictures owns the picture rights to some very important stories and plays which will have strong exhibitor and fan appeal, it is said. One of these is "Salome of the Tenements," by Anzia Yezierska, author of "Hungry Hearts," which Goldwyn produced.

"The Green Goddess," a melodrama by William Archer, which ran for a year on Broadway and has been on tour for two seasons, is on Distinctive's program. Sir Gilbert Parker's Egyptian novel, "The Weavers," is another important story which Distinctive will produce. Another Distinctive feature will be "The Adopted Father," by Edgar Franklin.

This producing organization also controls the picture rights to I. A. R. Wylie's novel, "The Inheritors," and to Clarence Budington Kelland's "Hearts and Fists."

First National District Heads Discuss Next Season's Plans

DISTRICT managers of First National held a five-day convention at the Hotel Astor, starting Monday, March 26, and concluding Friday. The primary purpose of the meeting was to lay the ground work of plans for next season, to consider the fall product and to discuss ways and means of improving First National's service to exhibitors in all its details. A new advertising and publicity policy about to be adopted was explained.

At the close of the meetings the district managers were all set for the biggest year First National has ever known.

Floyd M. Brockell, distribution manager, who presided at the meeting, gave a detailed analysis of First National's sales policy and spoke of the conclusions reached as a result of the three months' tour of the country from which he recently returned. Mr. Brokell was most enthusiastic about the prospects for the new season in almost every section of the country.

In an address delivered on Wednesday, H. O. Schwalbe, secretary and treasurer, spoke of the great pictures promised for the coming season. He considered the production plans of the company as formulated and stressed the need for real service to exhibitors.

Hawley Turner, representing the Saturday Evening Post, explained the exact purpose of First National's full-page advertising that starts in the Post April 7 and continues every other week thereafter. He showed how it is the most effective tie-up ever gained through national advertising, affording direct benefit to the exhibitor by actually selling to the public the picture he is playing.

Among others who addressed the meeting were S. O. Spring, of First National's legal department; D. Farralla, of the financial department; Sol Shernow, of the print department, and Stanley Hatch and Jay Gove, of the distribution department.

The district managers who attended were H. A. Bandy, Central District, Cleveland, O.; Roy C. Seery, Mid-Western District, Chicago, Ill.; W. E. Callaway, Southern District, New Orleans, La.; Louis Bache, Canadian District, Toronto; Joseph Skirboll, Western District, Los Angeles. Mr. Skirboll has been managing the Pittsburgh exchange, but will go direct from the convention to Los Angeles.

FIRST NATIONAL DISTRICT MANAGERS IN MEETING AT THE HOTEL ASTOR

Left to right, standing: H. A. Bandy, Central District, Cleveland, Ohio; Jos. Skirboll, Western District, Los Angeles, Calif.; R. C. Seery, Mid-Western District, Chicago, Ill.; W. E. Callaway, Southern District, New Orleans, La.; Louis Bache, Canadian District, Toronto.

Left to right, seated: Jay A. Gove, Distribution Department of First National; Floyd M. Brockell, Distribution Manager of First National; S. W. Hatch, Distribution Department of First National; R. H. Clark, Manager of New York Exchange of First National.

Charles Jones Not to Leave Fox

From the headquarters of the Fox Film Corporation at New York comes the statement that there is no foundation to the rumor that Charles Jones, their Western star, is to sever connections with that company.

Jones, it is stated, is doing bigger and better work under the Fox banner now than ever before. He has just completed playing the leading role in a coming Fox special—"The Eleventh Hour," another Lincoln J. Carter stage thriller made into a photoplay. He is at present putting the finishing licks to an Alaskan story, "Snowdrift," from the novel of James B. Hendryx.

Goes to Cuba

Kenneth Hodkinson, general manager of United Artists Corporation, has left on a swing around the circle which will include many of the United Artists exchanges. Mr. Hodkinson's first stop on this tour of general inspection will take him to Cuba. From there he goes to Mexico City, and then returns to the United States. Among home country exchanges he will visit are those at Atlanta, Washington, Dallas, Denver, Kansas City, St. Louis, Omaha, Minneapolis, Chicago, Detroit, Cleveland and Pittsburgh. He will be absent for several weeks.

Leaves for the Coast

Ernest Van Pelt, who has been associated with Larry Weingarten in the production and distribution of Sacred Films, left this week for the studio offices in Los Angeles. The untimely death of Dr. Harwood Huntington, president of Sacred Films, Inc., has necessitated a change in operating plans and a new president will be elected upon Van Pelt's arrival on the Coast.

Sunday Movies Favored

The question of Sunday motion picture shows was threshed out in some of the city and village elections held last week in New York State, the ordinance favorable to Sunday shows winning out. At Beacon, with the entire Democratic ticket elected, a proposal for Sunday shows was carried by a large majority. At Ballston Spa, where Sunday movies was the real issue, nearly 2,000 votes were cast in the re-election of the present officials who passed the Sunday movie ordinance. At Sidney, on the other hand, exhibitors lost by 661 to 235.

Release Specials Only

Fox Corporation Announces Plan to Eliminate "Program" Pictures

FOX FILM CORPORATION announces that no program releases are scheduled for the coming season. Plans are being scheduled for the producing of nothing but special photoplays of high merit, suitable for exhibition in the highest class theatres. According to word received from Winfield R. Sheehan, vice-president and general manager of the corporation who is now in Los Angeles, the Fox company is just beginning a period of great activity, the production of many of the biggest Broadway hits having already been started.

For these productions a number of important directors and players are being added to the staff working in the Fox Studios in New York and Los Angeles. Among the latest favorites to be added to the list of new leading women at the Fox Los Angeles studios are Jean Arthur, Ruth Dwyer and Peggy Shaw. Miss Shaw, who formerly was a Ziegfeld Follies' beauty, has been seen in leading roles in a number of Fox productions produced in the East, including "Who Are My Parents?" "The Custard Cup," "My Friend the Devil" and other productions of the past season.

Arrangements have just been completed, according to word from the Fox offices, with three of New York's widely-known play producers whereby all picture rights to their Broadway successes become the property of the Fox organization.

Production work already has been started in the New York studios on "The Warrens of Virginia," the David Belasco success, which is being made under the direction of Harry Millarde, who staged "Over the Hill" and "If Winter Comes." Another Belasco play, "The Governor's Lady," will go into production in the near future. "Hoodman Blind," from the pens of Wilson Barrett and Henry Arthur Jones, is another stage triumph which will furnish material for a forthcoming Fox screen production.

Included in the Fox announcement is the fact that J. Gordon Edwards, who staged "Queen of Sheba" and other notable Fox successes, is now in Panama working on a big dramatic melodrama of American naval and official life which, also, will be released during the coming season.

Tom Mix, the popular star of Fox productions, will start work in the near future on two special productions adapted from Zane Grey's novel.

Brandt Finds Exhibitors to Blame for Present Rentals

Mr. Robert E. Welsh, Editor,
Moving Picture World,
New York:

YOUR editorial in the March 31st issue of Moving Picture World interested me enormously. It crystallized so perfectly the expression of a phase of the film industry that presents a very definite problem at the present time. Production costs are mounting, generally. The question is now for us all to sit down and decide to do something about it—and to find out what that thing to do is.

I have long had in mind an opinion that would, it has seemed to me, relieve the situation enormously. The general bulk of exhibitors have been, as you say, paying heavily—are the ones who really bear the brunt of this mounting production cost. This remedy that I propose would come back to the exhibitors—would need their heartiest and determined co-operation to put over. It is to show their willingness to play in their theatres pictures which have not big stars—for it is the salaries of the stars that form the greatest production cost and so tend to boost the film rental costs.

The fault of present prices is largely with the exhibitor himself—he insists on the star picture—the production with a big "name" or several "big names" which he can feature in his lights and billing. This fault is not entirely his, for, like an endless chain, he has been made to think by the public that he can't get an audience in his house if he doesn't feature some star—and the public is only swallowing the results of the propaganda the producers themselves have spread in their publicity campaigns.

The remedy does, however, lie with the exhibitor. He is the one who can help to develop new stars by showing his willingness to play pictures in which no well known stars appear, and help to bring about an adjustment in salary by showing that the big "names" can be replaced easily.

Everybody has been saying for generations, "The play's the thing"—and then we go out and subordinate it to the players in it. My own company is no different than the rest—we too have followed the path of least resistance, and since exhibitors and the public demand "names," we have given them in our productions not one star each, but three or four. In our "Only a Shopgirl" we number Estelle Taylor, Mae Busch, Wallace Beery, James Morrison. In "Temptation"—Bryant Washburn, Eva Novak, Vernon Steele, June Elvidge. In "Her Accidental Husband"—Miriam Cooper, Forrest Stanley, Mitchell Lewis.

But I maintain nevertheless that the play IS the thing—and that if the exhibitor would show more willingness to play the pictures without "names," and make it up in showmanship, in a finely balanced program, in exploitation, he could prove that it is. And he could prove, too, that there are just as good stars in the film sea as there are in electric lights.

Many of the season's successes have proved this. Take "Down to the Sea in Ships." There are no stars in that—and yet it is packing them in at every performance. "Mighty Lak a Rose" is another example—this and the work of Dorothy Mackaill in it were among the surprises of the season. Who ever heard of any of the players in "The Birth of a Nation" when Griffith made it? Yet it made screen history. Was Lon Chaney a "star" before the public appraised him such? Yet he is now and always was one of the finest actors the screen ever had—and he is justly starred today.

If a picture is a good picture, the public will want to see it. If an actor or actress does good work, the public will acclaim it. It is up to the exhibitor to make the most of that; to relieve this "star" congestion by giving the embryonic stars—and there are many of them who haven't yet been recognized, but who would be if they got the chance—an opportunity to come to the front. Only in that way will we get a proper sense of values and put things on a sensible basis again.

JOE BRANDT,
President, C. B. C. Film Sales Corp.

Increases Sales Staff

Associated Exhibitors continues to make additions to its staff of salesmen throughout the country. W. B. Frank, general sales manager, announces this week the appointment of W. T. Richards to the force working out of the New Orleans branch office, U. H. Robinson to Des Moines, Bert Mendelson to Philadelphia, and Randolph Elliott to Kansas City. A. Cunningham is the new branch sales manager at Salt Lake City, succeeding the late Lawrence J. Baratte.

Missouri Convention to Be Held April 4

THE semi-annual convention of the Motion Picture Theatre Owners of Missouri will be held at the Baltimore Hotel in Kansas City, Wednesday, April 4. The business session will be called to order at 10 o'clock and the convention will end the same evening with a banquet at the hotel.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, will be in Kansas City that afternoon and night, en route to Omaha from Little Rock, Ark. Mr. Cohen will be accompanied by M. J. O'Toole, chairman of the public service department of the national organization; William A. True, president of the Connecticut exhibitors, and W. D. Burford, of the Illinois exhibitors. Mr. True and Mr. Burford are members of the board of directors of the national organization.

The executive committee of the Missouri organization will present plans relative to the employment of a permanent business manager to look after the affairs of the association. Delegates to the national convention will be elected. Other business will be routine.

Burston Killed in Accident; W. E. Lusk Dies; Both Popular

THE motion picture industry in general was shocked this week with telegraphic reports bringing news of the death of two well-known film men, Louis Burston, producer, and Walter E. Lusk, manager of the First National exchange in Washington.

Louis Burston, one of the most popular and best known independent producers in the country, was instantly killed in a collision near Hollywood, Cal., on Sunday evening, March 25, when an automobile in which he was a passenger was shattered to pieces by a fast express. Mr. Burston, together with a number of friends, had spent the day in a nearby town looking over some property. Early in the evening the party started back to the film colony to attend a party given in honor of the producer.

Reports received from the Coast from press, friends and relatives, however, differ. Some have it that Mr. Burston died instantly, while others report his death from injuries shortly after the occurrence of the collision. All agreed, however, in that the machine was just about to cross the railway tracks when an unexpected express swirled from a turn nearby and before the driver had an opportunity to act, according to reports, the engine had plowed through the car. Several persons in the car were seriously injured, but in so far as could be ascertained Mr. Burston was the only one who was killed.

Mr. Burston was to have left Los Angeles on Tuesday of this week with a print of his latest picture, "Desire," which he was to show early next week to Marcus Loew and other officers of Metro, through whose exchanges Burston released his pictures. Mr. Burston late last summer signed a contract with Metro whereby that firm was to have distribution rights to four pictures he was to make this year. The first release was "Forget Me Not," which ran at the Criterion Theatre in New York for quite some time. "Desire" is to be the second release. There are two other pictures to be made and plans for which Mr. Burston had intended discussing with Metro officials next week.

Walter E. Lusk died at his home in Washington, D. C., on Tuesday afternoon, March 27, following an illness of several weeks. Mr. Lusk in the time he had been in Washington won many friends and was generally characterized as one of the most popular exchange managers in the country. He took over the managerial reins of the Washington exchange several months ago, succeeding Louis Bache. He was 35 years old and before going to Washington was in charge of the First National exchange in Cleveland.

Both Messrs. Burston and Lusk had been actively connected with the picture business for years in various capacities. While Mr. Lusk's efforts had been devoted to distribution, Mr. Burston produced.

The Rialto, Washington, D. C., Signs for Goldwyn First Runs

By TOM MOORE

President Moore's Theatres Corporation, Washington, D. C.

DURING the last year, and especially the last six months, the exhibitors of this colony have read with interest the many valuable editorials in Moving Picture World forecasting the coming of better general conditions appertaining to the motion picture industry, most important being the rapid strides made by producers in their efforts to give the market greater quality in motion picture productions. We have made note of each and every company which was making unusual strides in the above direction. Our company believes your estimate of conditions to be conservative, and especially do we feel happy for the opportunity of exhibitors to obtain high class product on a profitable basis for all concerned.

It so happens that during the past three months I have made many trips to New York and had many conferences, which resulted in my signing for product that I think will mark the dawn of a new era in the prosperity for both our Rialto Theatre and the concerns with whom we are to deal. Agreements have already been concluded with three concerns. The seal of the Goldwyn company has been placed on contracts covering a long term, which gives to our Rialto first, exclusive presentation of that company's product, which includes everything except "Ben Hur."

The Goldwyn company, with its spirit to reach out in the market for leadership, is the first I have found to sign a contract that guarantees equity for producer, exhibitor and distributor, and by the terms of such contract puts the product up to the public. Our terms of dividing the profits lets the public be the judge as to how long a picture shall run before being taken off, for the receipts for the first three days if they reach a given figure automatically continues the picture for another week, otherwise the picture is taken off after one week's run.

I want to pay high tribute and respect to the Goldwyn concern for introducing this new plan in the industry, and especially Messrs. Godsol, Grainger, Flynn, Hess, Shauer and other executives.

Sales Bonuses

Probably the largest cash bonus offer ever made to the men of a national distributing organization is that of American Releasing Corporation to its managers, salesmen and bookers for a twelve weeks' period that started Monday, March 19. The bonuses are payable based both on sales and collections in the twelve-week period and aggregate $34,000, payable in gold coin.

Laments Condition of Film

Projectionist Gives His Viewpoint on Poor Prints

44 South Main Street,
Nazareth, Pa., March 6, 1923.

Mr. Robert E. Welsh,
Moving Picture World,
New York, N. Y.

Dear Sir:

In the March 10 issue of Moving Picture World you printed a letter from Mr. A. L. Middleton, De Queen, Arkansas, an exhibitor. His lament was Poor Prints. I am going to give you the viewpoint of a projectionist on Poor Prints.

I have run my share of poor prints in my time. Every time I have had an incipient film fire at the aperture plate it was due to a poor print with POOR PATCHES. There is a fire and panic risk in every poor print received from an exchange. The fire and panic risk with poor prints is my chief objection as a projectionist to poor prints.

The manner in which exchanges send out film which is their property is a fright. The film is wound on battered, broken and twisted reels in any old way. As high as a foot to two feet of film has been cracked at the sprocket holes from poor rewinding at the exchanges. It has been rewound in such a manner that one turn of the film extends out from the other turns on the reel and the heavy weight of the reels on top break the sprocket holes during shipping.

Another angle on poor prints. I have spoken to several agents from some of the largest producers in this country about poor prints. They asked me why I did not inspect the film before I project it through our machines. Why should I? When our manager rents a film he expects a good print in perfect condition to project on the screen. The renting of film is the same proposition as the man who rents a motor truck to move with. He doesn't expect a truck to come with three wheels and hitting on three cylinders out of four. He expects that it can do the job, but that does not seem to be the exchanges' viewpoint that the film will do what is expected of it. Why, I have run features in such poor condition that we should have paid our audience to look at it, instead of expecting them to pay to see it. These were no $7.50 features, but $15 to $20 features a night.

Every time I have done some slight damage to film while projecting it was due to poor inspecting of splices in the exchange, in nine out of ten times. When I receive a good print I try to do everything in my power to send it back in as good condition as I received it from the exchange. But when I receive an old, decrepit piece of junk to show our audience—well, you know what happens to that show. Then Mr. Agent from So and So Company comes around and you tell him such and such a show did not go across in your house, he wants to know the reason why. You know and so do I.

Here is the last shot. Our town has a population of forty-five hundred. Nine miles away is the city of Easton, Pa., with a population of thirty-five thousand. A good many people from our town go over to Easton to see pictures. When the same show comes to Nazareth six or eight months afterward some of these people come and see this show again. After the show I am told that parts were cut out and accusing eyes are cast upon me, as if I was the one that did the trick. I know what the trouble is; I have received another mutilated print. They may call the small town exhibitor the BACKBONE of the industry, but it seems to me he is getting it in the NECK.

Yours truly,
CARLISLE A. ANGLEMIRE,
Projectionist "Y" Theatre.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Philadelphia Exhibitors and Exchangemen Try Arbitration

The most comprehensive plan ever evolved here for the development of mutuality between exhibitors and exchange houses, and incidentally a campaign in which the public is interested, is being developed by the Arbitration Board of the Philadelphia Film Board of Trade, which is functioning with such fairness that out of thirty-seven disputes between exhibitors and exchangemen, an amicable settlement without resort to litigation was reached. In only one instance did an exhibitor fail to accept the board's ruling, and the other exhibitors put their hands in their pockets and paid the fine which had been imposed upon this one concern.

Of the cases passed on by the Arbitration Board it so happens that they divide equally between those in which judgment was against the exhibitor and those in which a verdict was reached against the exchange house. While prosecuting its function of arbitration the board has decided on a further step of helpfulness both to the industry at large and to itself by an educational campaign to be conducted by personal and direct-by-mail appeal, the purpose of which is to avoid the occurrence of just such cases as it has been called on to arbitrate. Helpful suggestions will be given with specificness and particularity to the sales representatives of the exchanges and to the exhibitors advising them on the proper kind of contract to make, the avoidance on the one hand of over-sales in number, or overcharge in prices of films and on the other hand in over-commitments and finally of advice based on experience of the particular line of film best suited to a given neighborhood and a specified time.

The Arbitration Board is made up of Chairman Oscar Neufeld of the DeLuxe Company, who is also president of the Film Board of Trade; George P. Aarons, secretary and counsel of the M. P. T. O. of A., working in co-operation with two committees, one for the exhibitors, made up of Lew Pizor of the Colonial Theatre, Phoenixville, Charles M. Rappaport of the Ideal Theatre, Philadelphia, Harry Stephenson of Fay's Theatre, West Philadelphia; George Kline, Kline Poster Company and Columbus Stanpfer of the Frankford Theatre, and for the exchange men John Thornton of W. W. Hodkinson Corporation; Charles S. Goodman of the Electric Theatre Supply Company; John B. Bethell of the Vitagraph Company; Ben Amsterdam of the Masterpiece Company and Robert Lynch of Metro.

While the battle of the ballots over the Derrick anti-daylight law is in progress at the State Capitol at Harrisburg, with the issue undetermined and both sides claiming victory, the picture industry of Philadelphia both individually and collectively, and both in Philadelphia and in Harrisburg, vigorously is prosecuting its campaign of education and of enlightenment on the hypothesis that just to the extent that the public is informed on every phase of the question, will it react against tinkering wtih the time-piece.

The Stanley Company of America, the dominant figure among the exhibitors, unofficially but frankly admits its opposition to the daylight saving schedule but claims that it is not conducting any propaganda on the subject. However, the M. P. T. O. A. openly opposes interference with regulation time and is directing a campaign at the State Capitol. During the week speakers appeared at many of the show places in the Quaker City and the capitol, and unquestionably they held close attention of their audience as they advanced reasons why no artificial time standard should be adopted. At the conclusion of the addresses, slides announced that the box office would be the deposit place of the ballots of the audience whereon they might register their attitude on the proposition.

Disinterested opinion inclines to the view that the Decker bill prohibiting adoption of daylight saving schedule will pass the Legislature but with "cities of the first class," Philadelphia being the only one, exempted from its provision.

A Get-together

Full development of co-operation and determination to advance the industry to the high place its importance warrants; is evidenced by the decision reached during the week by the Philadelphia Film Board of Trade to hold in May, and at the most prominent hotel in Philadelphia and for the first time in local annals, a joint reception and ball of both the exhibitors and the exchange houses. Hitherto there has been fellowship in each organization and each held its own social functions. This year history will be made by the combination.

W. C. HUNT

President of Hunt's Theatres, Inc., Philadelphia, on the Boardwalk at Wildwood, N. J., with the Lee children of film fame.

Chief of interest among exhibitors during the week was the triple attraction of the Stanley Theatre. Supplementing the main production of Mae Murray in "Jazzmania" was a Spring fashion show with living models presented by the Gimbel department store and a unique film production produced at Betzwood, showing how the bridge across the Delaware from Philadelphia to Camden, now in course of erection, will look when completed in 1926.

In conjunction with National Vaudeville Association Week, to be observed during Easter Week, the management of Sabelosky & McGuirk, the Stanley Company of America, Fred G. Nixon-Nirdlinger, M. W. Taylor, George W. Metzel and Harry Stephenson of Fay's Theatre will give special performances for the benefit fund of the N. V. A.

Jules Mastbaum of the Stanley Company of America, who has been visiting California studios, is expected back in this city on Saturday afternoon of this week. His office was in receipt during the week of a photograph of Mr. and Mrs. Mastbaum, Walter Hiers and other film stars preparing a new feature.

The Irving Theatre at Carbondale, Pa., has opened as an additional link in the chain of the Comerford Amusement Circuit, with main offices in Scranton and of which N. E. Comerford is head. L. A. Farrell will be in charge of this latest addition to the Carbondale string of three, which the Comerford interests maintain in conjunction with the sixty theatres scattered throughout Eastern Pennsylvania.

Lansdale, Pa., has added a new movie house, the latest adjunct being the Lansdale Theatre, an attractive building with an interior of an artistic color scheme of French gray and old rose and with every modern device. It has a capacity of 750 and is owned by a partnership of which Borroughs Boorse is one of the members. He will manage the house. The opening feature was "Grandma's Boy."

Jacob Gilman, well known as an amusement director at Souderton, Pa., where he is owner of the Broad Theatre, has acquired the Jenkin Theatre of that town which was owned by the Jenkin Brothers. It will be remodeled.

Quick action probably prevented a serious fire when a film burst into flames in the Regis Theatre, 1526 Cumberland street. The fire was confined to the exhibition booth after the matinee performance and was quickly extinguished when the operator threw the blazing film from the projection booth and emptied an extinguisher on it.

Jake Smith, of Smith's Theatre, Barnesboro, Pa., and Sam Sprance, of the Russell Theatre in the same town, were visitors among Pittsburgh's film exchanges recently.

Jere Spandau, well-known manager of the Family Theatre at Braddock, is back again on the job after a severe attack of the grip.

Sincere sympathy is extended to T. J. Vincent, of the Dreamland Theatre, McDonald, Pa., in the loss of his father, whose death occurred recently from pneumonia, while the former was ill with the influenza.

Expect Many Exhibitors at Illinois State Convention

The state convention of the Illinois Motion Picture Theatre Owners will be held April 18 and 19 at the Hotel Sherman. The committee, composed of Ludwig Siegel, John Silha and A. Dernbach, is working hard to put over one of the best meetings ever held by the association. New officers will be elected and delegates chosen for the national convention. A dinner will be tendered the delegates by the Chicago Film Board of Trade and other entertainment is being arranged for the visitors.

Among the important matters to be brought up at the meeting will be the music tax, wage scales, censorship matters, and the uniform contract and issues affecting the national organization. Preparations are being made to take care of a large crowd and the boys here will be disappointed if the out of town managers do not come on by the hundreds.

C. W. and G. L. Rapp, architects here, have completed the plans for the new $2,000,000 theatre to be erected at Sixth and Grand streets in Milwaukee by the Wisconsin Company of which John I. Beggs is president.

A loan of $525,000 has been placed on the Planters Hotel and theatre building at 9 to 19 North Clark street, that will house the Adelphi Theatre to be operated under the management of Al Woods next season.

L. J. Stogsdill, Harry C. Kunkleman and L. P. and R. D. Stogsdill have formed the Cosmopolitan Film Corporation, with a capital of $10,000 and headquarters at Springfield.

The Vista Theatre at Cottage Grove and Forty-seventh street will be taken over by the Ascher chain of theatres and will be operated under the personal management of Max Ascher. Leo Bloom will have charge of the music and high class feature programs will be the policy of the house. This will make fifteen houses under the Ascher banner.

The Lubliner and Trinz chain of theatres in Chicago numbers sixteen houses, with the Senate as the premier house on the West Side and the Pantheon on the North Side.

Union Park at Dubuque will have a new movie and vaudeville theatre from plans by J. F. Keitha.

W. E. Ladwig, president of the Waukesha Amusement Company, is planning to build a new movie theatre in that city which will be the latest thing in theatre construction.

Louis Jones, for many years well known to the movie business in this territory, has resigned his connection with the management of the Randolph Theatre, which is now under the Universal banner. Jones will announce his new connection in the near future.

A. J. Moeller of the Motion Picture Theatre Owners of America has opened headquarters at the Sherman Hotel, from where he will direct the activities for the motion picture exposition to be held at the Coliseum from May 19 to May 26.

The friends of John Radford, manager of the Thayer Theatre, will be sorry to hear of the accidental death of his brother, who was killed while at work.

Manager Wallenstein of the new Tivoli Theatre at Michigan City is always on the lookout for novel ideas to boost business for his house, so when he played "The Flirt" he engaged four beauties from Chicago to help put over the picture. They did it with a bang that broke the house records.

John J. Jones, eldest son of Aaron J. Jones, booking executive of Jones, Linick and Schaefer, will be married this week to Miss Agatha Connett and the honeymoon will be spent along Broadway and Atlantic City. Johnny's friends in the trade wish him many happy years of wedded life.

One of the live houses on the South Side is the West Englewood Theatre, under the personal management of Harry Ascher, with Chris Fiel as assistant manager and Benny Cohn as presentation and vaudeville manager.

The Barbee Theatre this week is showing Charley Ray in his latest film, "The Girl I Loved," and doing a good business.

The Windsor Theatre on North Clark street has a Syncopation Week on that is packing the patrons in. Jack Nelson and his players are the leaders on the bill. A number of vaudeville acts were added for good measure.

Nora Bayes has been held over for the second week at the New McVickers Theatre and the feature this week is Theodore Roberts in "Grumpy," who is popular with the patrons of this house.

The Chicago Theatre is featuring Jackie Coogan this week in his new picture, "Daddy," and the S. R. O. sign is seen quite often.

The next big theatre for the Wilson avenue district is projected for the triangle plot of land at Montrose, Broadway and Sheridan Road, where two of the busiest streets in the city cross. August F. John, a large real estate operator from Milwaukee, is making his initial bow in Chicago realty circles and doing it in a big way, for he has taken over a ninety-nine year lease on the land which will equal almost $3,000,000 before it is finished. Plans call for either a twelve or sixteen-story combined hotel and theatre building with an investment of $1,500,000. Mr. John, by the way, is building, from plans by C. W. and George Rapp, a fine theatre in Milwaukee at the northeast corner of Grand avenue and Sixth street that will be one of the largest in the country.

According to the latest plans of James Plodna of the Harper Theatre and Leo Salkin of the Jackson Park Theatre, who have leased the Kenwood Theatre for five years from May 1, they are going to put in a ten-piece orchestra with organ and enlarge the movie program with more big features than ever before. Both of the boys are live wires and they will give the movie patrons in that territory some mighty good programs that will bring them back often. The house has been under Ascher management for some time past.

One of the big bills of the year was pulled off this week at the Riveria Theatre in the Wilson avenue district under the name of Syncopation Week. Capacity business was the rule.

The Capital Theatre at Pekin under the direction of Lee Eyrse has made a hit with Friday night amateur shows.

It is reported that a new Hoyburn Theatre will be built on the site of the present theatre at Evanston, Ill., the home of Northwestern University. Plans under consideration call for a 2,500-seat house to be financed by the business people of the city, and when completed Evanston will have a movie house that will compare with anything in Chicago, they claim.

Fire destroyed the Montgomery Theatre at Cynthiana and the loss will be in excess of $10,000. Fire was caused by the film igniting, it is reported.

Charles Levy has bought the Adelphi block, which includes the Adelphi Theatre, located at Clark and Estes street, from B. H. Perbohner for $19,000, subject to $122,500. The block also includes stores and a bowling alley.

The Hammond Theatre Company has been formed by Oliver C. Hammond, John C. Hammond and Frank B. Hammond to operate picture theatres and other places of amusement, with offices at 314 South State street.

The National Theatres Corporation has changed its stock and increased the amount from $250,000 to $1,000,000. The company has another large theatre projected for this year.

(Continued on next page)

McVickers Gaining Renown

The stage presentations at McVickers Theatre are causing much comment throughout the country. Sid Grauman of Los Angeles seems to be equally enthusiastic as Dr. Hugo Riesenfeld of New York. Being our newest cinema theatre, McVickers is the stopping off place for all the great theatre magnates who are passing through Chicago continually eastward and westward. And the renown of McVickers' stage presentations is well deserved.

One of the most beautiful stage events ever given in a cinema theatre was "A Nobleman's Garden" last month at McVickers. Last week "The Enchanted Web" ran it a close second. Aaron J. Jones, himself, sits in at the meeting of the production heads and passes his opinion. The stage settings and color effects are conceived by Charles A. Niggemeyer, the dance steps arranged by Boris Petroff, the music settings by H. Leopold Spitalny and then the stories and title of the presentations are given it by Ralph T. Kettering.

It is a marvelous thing to contemplate the huge mental and physical labor necessary to create, rehearse and build these immense stage presentations each and every week, but the Jones, Linick & Schaefer production department seems never to be fatigued. Harold B. Franklin, who directs the theatres owned by Paramount throughout the country, is especially enthusiastic and plans to duplicate many of the McVickers presentations in the theatres under his direction.

Additional Chicago

(Continued from preceding page)

Elmer A. Johnson, H. E. Rehfield and George F. Hurley have formed the Victoria Amusement Company, with a capital of $10,000 and offices at 3147 North Sheffield avenue.

The Rialto Theatre is using a news reel and "Fun from the Press" to top off its vaudeville program instead of a feature movie, and the house is pulling good business right along with its combination policy.

The candidates still bother the movie managers to show their slides, so some of the boys want to taboo all political slides, as the showing causes more or less partisanship feeling.

J. E. Bennett and his wife, movie managers at Atlanta, Ill., were visitors along movie row last week.

The Grand Theatre at Blue Island was seriously damaged by fire last week when a bad blaze caused damage in excess of $100,000 and drove a mother and three children, who were living in the fire area, into the street. It is hoped that the house will be rebuilt as soon as possible.

Gus Trulich has taken over the management of the Orchard Theatre on West North avenue and is putting on some live programs.

Another large theatre is projected for the Clark street district, a ten-story office and theatre building combination to cost $2,000,000, it is said, and be located on a site near Clark and Madison. Lee Morrison is the moving spirit in the new project and the work is expected to begin soon.

The theatre interests are fighting hard to put over Sunday movies in Oak Park, the largest village in the country. The natives say they have 50,000 population but no Sunday movies, and they hope to change this at the April election. Some of the blue law folks who don't want Sunday shows in the village manage to run down to the city on Sunday and take in the sacred concerts at theatres, and of course they have to get their money's worth and stay for the movie show which always follows the sacred concert.

Julian C. Ryer, H. A. Fleckles and Lawrence B. Dowd have formed a company to do a theatrical business with a capital of $125,000 and offices at 410 South Michigan avenue.

Some of the neighborhood theatres used unique methods in putting over the showing of "The Third Alarm." Harry Miller of the Windsor Theatre used fire equipment and packed them in, while Al Lyons of the Peoples Theatre on the South Side tied up street car traffic for several minutes with his ballyhoo.

The managers of the movie theatres at Litchfield have a real fight on their hands to keep from closing on Sundays, as the ministers have presented a petition to the city council to close them up tight.

Word was received here a few days ago of the robbery of the Regent Theatre at Detroit and the thieves escaped with $5,000 of the Sunday receipts. This brings to light the theft of the safe from the Pantheon Theatre on Sheridan Road and to date no arrests have been made for this daring robbery.

Blair McElroy of Fitzpatrick and McElroy is on the West Coast for a short visit with his wife, who has been ill for two years.

Service Extraordinary

Service to the nth degree is the rule at the Crandall houses, Washington, D. C., where nothing is too much trouble if it pleases the patron. The type of service which it is the aim of the Crandall organization to give was exemplified recently at the Avenue Grand, where a popular serial film is being shown.

Manager Harry Lohmeyer was approached by a patron who asked if it was possible for him to see the episode of the serial which had been shown the preceding week. He explained that he was an ardent follower of the serial, but had been called out of the city the preceding week and had missed that episode, the twelfth, and was very anxious not to lose the continuity of the story.

Mr. Lohmeyer asked if he could not be at the theatre at a certain time the following Saturday, to which the patron agreed. When he reached the theatre, he was put into an automobile and the chauffeur was instructed to take him to the Apollo Theatre, where the episode was being shown, and as soon as he had viewed the film to bring him back to the Avenue Grand. Upon his return at the Avenue Grand he was taken into the theatre and was shown not only the thirteenth but the fourteenth, which was due to play that day.

While this treatment of the patron placed the theatre under a considerable expense and not a little difficulty, it is believed by officials of the Crandall organization that it will pay dividends, since they are soon to start the showing of another serial and every friend will help.

Stevens of the Universal reports that Warren Wendell, owner of the Gaiety Theatre at Middletown, is going to close his old house and will open a new theatre in the town that will be one of the niftiest movie houses of its size in the state.

Cecil Davidson is the leader of a nine-piece orchestra now playing at the West Englewood, and Charley House is the organist. Between them they put on some fine presentations.

Passengers on the long overland trips to California on the Olympian, the crack fast train of the Milwaukee Road, will soon have movies to while away their time. Universal provided equipment and films for a try-out recently that went over big with the passengers, and plans are in the making for a permanent movie program for the passengers on their far western journeys.

Benny Cohn, formerly assistant manager of the Roosevelt Theatre when it was under the Ascher management, is now booking vaudeville for the Ascher circuit and is using five acts each week for the West Englewood Theatre.

The Avenue Theatre at 3108 Indiana avenue is now under the management of W. Bedell, who has fixed up the house and made it thoroughly modern. He is showing up-to-the-minute programs with good music to help put them over. Bedell has a cosy neighborhood house that is a credit to his part of the city.

Washington, D. C.

With one exception, all members of the Board of Directors of the Crandall Theatre Company, Washington, D. C., have been re-elected, the only new member of the board being Frank L. Wagner, elected to fill the vacancy caused by the resignation of Barry Bulkley.

The directorate now consists of Harry M. Crandall, Captain C. C. Calhoun, A. E. Beitzel, Peter A. Drury, Joseph P. Morgan, William Henry White, Nelson B. Bell, Augustus Gumpert, Fritz D. Hoffmann, Howe Totten and Frank L. Wagner. All of the present officers of the company also were re-elected, Mr. Crandall remaining as president, while Captain C. C. Calhoun will serve as vice-president and A. E. Beitzel as secretary and treasurer.

Straight from the Shoulder Reports are dependable booking tips. Use them—send them.

Indiana

As a drawing card the picture theatre is still several laps ahead of the church, even on Sunday nights, according to figures compiled recently by the Boy Scouts at Linton, Ind. The figures were compiled after details of the Scouts had checked attendance at the movie theatres and the churches for several weeks.

The average number attending church services on Sunday nights was found by the Boy Scouts to be 882, while those at the picture theatres numbered 953. These churches claim a resident membership of about 2,000.

The Central Amusement Company, which operates the Lyric Theatre in Indianapolis, has leased for eighty-eight years the property which adjoins the Lyric on the south, and on the expiration of the present lease on the new property will add it to the Lyric. The newly acquired property has a twenty-foot frontage in Illinois street, between the Lyric and Crystal theatres. Charles M. Olson, president of the company, said the new property will be made into the main entrance to both the main floor and balcony of the Lyric and will increase the seating capacity. The changing of the entrance also will make it possible to handle audiences with more ease and will lessen the fire risk, Mr. Olsen said.

Fire, believed to have been started from an overheated furnace, damaged the interior of the Honeymoon Theatre, 1121 West Division street, South Bend, Sunday night, causing a loss of about $5,000. The theatre had just been closed for the night when the fire was discovered. Practically all of the picture equipment was destroyed.

The Columbia Theatre on Michigan avenue, Indiana Harbor, has been bought by Alex Manta, formerly cashier of the Princess Theatre at Whiting, and Michael Kozacik, formerly cashier of the United States National Bank at Indiana Harbor. Manta and Kozacik bought the theatre from George Wallcis for $15,000. The new owners plan to extensively remodel and redecorate it during the summer months.

The Michigan City Theatre Corporation, which built the new Tivoli Theatre in Michigan City, was made defendant in a suit for $5,000 damages, filed in the Circuit Court at Laporte Friday by William Edward Levey. Mr. Levey asserted that he was engaged as fiscal agent for the corporation and was to sell its common stock. He said he sold $50,000 worth of stock and alleges that officers of the corporation broke their contract with him.

Kuzon Buys Buffalo Theatre; Dinner to George E. Williams

The Linden Theatre, on Jefferson street, near High, has been sold to William Kuzon, a newcomer in the picture business. The Linden has been managed by George E. Williams, president of the Western New York unit of the M. P. T. O. of N. Y., Inc. Mr. Williams and the entire operating staff will remain at the Linden for the time being. The house was purchased from Nelson T. Barrett for $38,000. The sale includes the entire property. Last Friday evening Mr. Williams received a telegram at 8 o'clock asking him to appear at Jefferson Hall for an important meeting. He hurried over to the rendezvous and to his great surprise found that his business associates along Jefferson street, in the vicinity of the Linden, had arranged a good old-fashioned German banquet with all the trimmings. When George recovered consciousness he learned it was all in the form of a farewell session in his honor.

Despite weeks of appeal which may be summed up in "Put Sidney on the Map," Sidney, N. Y., voters last week decided overwhelmingly that the map is all right and gave the Sunday movie movement in the town its quietus by a vote of 661 to 235.

Helen Miller, screen star, of Hollywood, is named as co-respondent in the divorce action brought by Mrs. Edna K. Hall against her husband, Carroll N. Hall, of Jamestown, in special term of Supreme Court, Buffalo. "The gay lights of Lacrosta Court, in Hollywood, got him," says the wife. "She wants my money," says the husband. The hearing is expected to continue for several weeks. The husband incidentally names Dr. Horace Findlay, of China, in his counter-charges.

One of the finest and largest theatre organs in the Southern Tier has been installed in the Lyric Theatre, Endicott, and was heard for the first time Sunday.

Fred M. Shafer, manager of the Lafayette Square Theatre, has returned from a trip to New York City, where he signed up a number of big attractions for the spring and summer season at the big Buffalo house.

Fords draw the line nowhere down in Salamanca. One ran wild one evening last week and dashed right into the lobby of the Andrews Theatre. Probably thought Otto Schroeppel was running a garage instead of a theatre. Much damage was done by the Henry-built contraption.

Frank Aprile is planning to reopen the Rex Theatre, in Geneseo, N. Y., the middle of April, after completely reconstructing and redecorating the house. Al Becker has installed two Simplex projection machines and one spotlight.

Who Knows?

If someone knows a perfectly good recipe as to how picture theatre owners in Schenectady, N. Y., a manufacturing town in every sense of the word, can brace up the last of the week, it will be acceptable. Business starts off fine on Sunday and Monday, and then proceeds to dwindle. Everything under the sun has been tried, such as amateur nights on Wednesday or Thursday, contests, etc., but with little success.

There have been a couple more robberies in picture theatres in the Queen City of the Lakes. The Seneca, formerly the Red Jacket, had its strong box rifled, and the Elk, on Elk street, was entered, but only a small sum was obtained.

J. S. Bachman will open the Castile Theatre, in Olcott Beach, N. Y., April 1. On the same date the Arcadia Theatre, in Newfane, N. Y., will close. The closing is caused by the proximity of the town to Olcott Beach, a popular summer resort on Lake Ontario. Summer resort! Sounds good, doesn't it?

Harris Lumberg is doing so much business at the Lumberg Theatre, in Niagara Falls, N. Y., where he is showing Paramount pictures exclusively, that he has cornered enough money to install two new Simplex projection machines of the latest types. Al Becker, of Buffalo, got the order. Oh, yes, and six new music stands! Al has also installed two Sunlight arc lamps on the Simplex machines in the Shea Court Street Theatre, Buffalo. Looks like Mr. Becker is assured of at least one new Easter suit.

Harry E. Jenner has been appointed manager of the Fisher Theatre, in Seneca Falls, N. Y., which has been leased by Ross A. McVoy. Mr. Jenner was associated with Mr. McVoy in the erection of the Glen Theatre, in Watkins Glen, and later was engaged in the exchange end of the business in Buffalo. Mr. Jenner succeeds Clifford G. Groat, resigned.

The first arrest in what the police declare is the beginning of a campaign to eliminate disturbances in the picture theatres in Johnson City, N. Y., was made last week, when a lad was arrested for creating a disturbance in the Endwell Theatre. Justice Whitman F. Ingerson said that the village ordinance under which the lad is held provides only a small fine, but that the state measure provides a severe sentence. Hereafter persons arrested on similar charges will be charged with violation of this state law, according to his honor.

James Cardina has started work on his new theatre in the Kensington section of Buffalo. Mr. Cardina also operates the Glen Theatre, in Williamsville, N. Y.

The first week at the Criterion under the Mark-Strand management was fairly successful. Ben Holmes, the manager, however, expects that after the Easter holidays are over business will pick up noticeably. The opening picture, "Knighthood," had been shown in several other theatres previous to the Criterion presentation. This kept many folks away during opening week.

Walter Dion was in charge of projection at the two shows given in the 106th and 174th armories by Thornton W. Burgess, author of the Bedtime Stories in the Buffalo Evening News and newspapers throughout the country. The shows were given under the auspices of the News. Mr. Dion had to erect booths in both armories and install standard projection machines on account of the extreme length of throw.

"Robin Hood" is coming to Buffalo at last. The Fairbanks production opens at Shea's Hippodrome Sunday, April 1, and Manager Vincent McFaul expects to have them sitting on the rafters, on the balcony rail on top the organ console, in the orchestra chairs and other available space.

Arthur Ashley, screen and stage star, who recently appeared at the Lafayette Square as a deputy sheriff awaited him in the wings to accompany him back to his private suite in the jail, is still "in." Arthur is of the opinion that jail life isn't bad at all. Some difficulty over alimony is causing his incarceration.

A. G. McCallum, for nine years manager of the old Golden Palace, in Buffalo, has been appointed manager of Fay's Theatre, in Rochester. He succeeds John J. O'Neill, who has been appointed house manager at the Eastman.

Rochester

Arch C. McCallum, who long has been treasurer and assistant manager of Fay's Theatre, has been appointed manager of the house, succeeding John J. O'Neill, who recently resigned to become house manager at the Eastman. Mr. McCallum began his theatrical career in 1901 as treasurer of the old Cook's Opera House, now the Family Theatre, of which W. B. McCallum, his brother, was the manager. After five years of service here, he took over the management of the old Bijou Dream, one of the first picture houses in Rochester. From this house he went to Buffalo as manager of the Golden Palace, which he managed for nine years. At the end of this period he returned to Rochester to accept the position of assistant manager of the Victoria Theatre, of which his brother-in-law, John J. Farren, was manager. In the meantime, W. B. McCallum had been called to the management of the theatres elsewhere.

When the old Shubert Theatre here, now Fay's, was made into a picture and vaudeville house and renamed the Avon, W. B. McCallum disposed of theatrical holdings he had in Providence and came here to manage the Avon. Arch rejoined his brother as treasurer and assistant manager, and has remained in this house in the double capacity ever since, following his transfer to the proprietorship of Mr. Fay and during the management of Fred M. Sarr and Mr. O'Neill.

Victor A. Warren, manager of the Strand Theatre in Messina, N. Y., is touring overseas and writes from Algeria that they are now showing Nazimova in "Camille" there. It's a hard life for some of these millionaire exhibitors.

The first public appearance of the new Rochester Philharmonic Orchestra, composed of the present personnel of the Eastman Theatre orchestra and about twenty-five picked musicians, took place on Wednesday evening of this week in the Eastman Theatre. Arthur Alexander conducted. The affair was a huge success.

A. W. Root, former manager of the Palace Theatre in Olean, N. Y., has returned from Kalamazoo, Mich., and now is in Rochester seeking a connection in the theatre business.

Bobby Barrett, who has been night clerk at the Hotel Seneca, in which capacity he has helped many tired film men to their rooms at all hours following midnight, has decided to quit the hotel game and try a whirl at the theatre business. Bobby has been appointed assistant manager at Fay's Theatre.

Because of the proximity of the entrance to an escalator in the Gordon Theatre in Clinton avenue north, now closed, and the resultant short interval in which to adjust her vision to the darkened condition of the theatre, Jennie M. Wells of West Albany stumbled and fell in getting on the escalator on October 31, 1921, receiving injuries for which she seeks $25,000 damages, according to a complaint filed against the Regorson Corporation, owners of the theatre.

Pola Negri

Paramount Star in

"BELLA DONNA"

Her First American Picture

Scenes from the Grace Haskins Production
"JUST LIKE A WOMAN"
with Marguerite de la Motte
a Hodkinson Picture

Scenes from
"LOST AND FOUND"
an R. A. Walsh
production
with House Peters
and Pauline Stark
a Goldwyn Picture

"TEMPTATION"
starring Bryant Washburn and Eva Novak
a C. B. C. Production

Tom Mix in "THREE JUMPS AHEAD" a William Fox Picture

"MASTERS OF MEN"
a Vitagraph
Special Production

"QUICKSANDS"
a Howard Hawks Production starring Helene Chadwick
and Richard Dix
Distributed by American Releasing Corporation

Louis B. Mayer
presents
Fred Niblo's Production
"THE FAMOUS
MRS. FAIR"
a Metro Picture

Hal Roach *presents*

Our Gang Comedies

Two parts each

This is "Farina."

With "Sammy," "Mickey," and the rest of the "gang" she has made a dozen laughs grow where none ever grew before.

With every "Our Gang" comedy released, laughter becomes more and more a habit.

Have a little fun. Pick out the glummest and sourest individual in your community. Get that person in to see one of these comedies.

Then watch that face!

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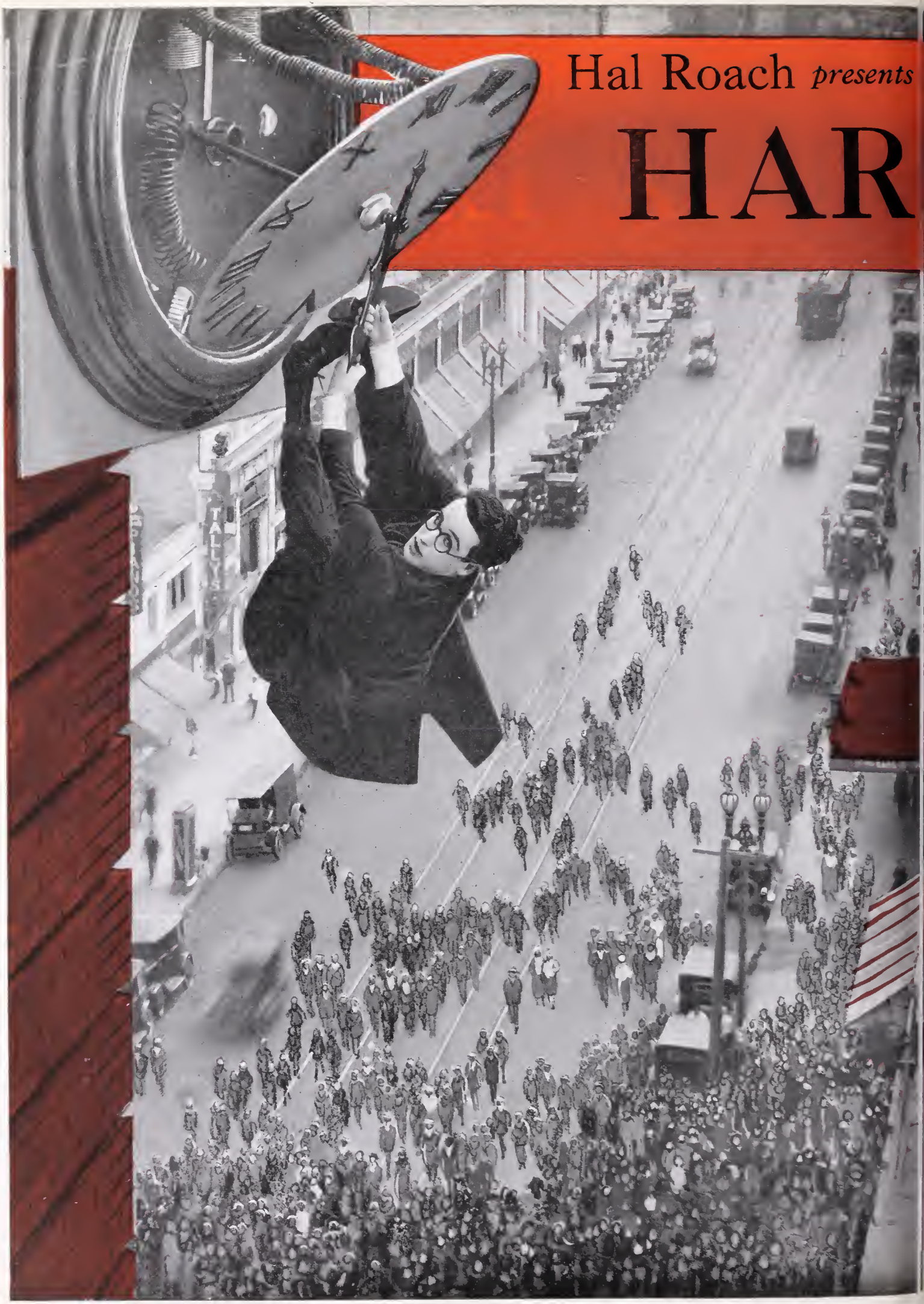
Pathécomedy

TRADE MARK


Hal Roach presents
HAR

OLD LLOYD

in

Safety Last

The first seven reel comedy

More and bigger thrills than in any circus you ever saw.

More startling than the most exciting drama.

More laughs than were ever heard in any theatre anywhere, at *any* production.

See it and you'll still be laughing a year from now.

Pathécomedy

TRADE MARK

Hal Roach *presents*

"Snub" Pollard Comedies

Two parts each

During the past three or four years Pollard has played in more houses than any other comedian.

Just think that over. Then ask the nearest Pathe exchange for a screening.

"The Old Sea Dog;" "We call this a good comedy. Our patrons said so."—Clyde Allen, Casino, Antwerp, N. Y. (*Exhibitors Herald*)

"The Newly Rich;" "A real comedy. Two reels of good honest funny business. As good as a lot of so-called 'special' comedies and don't cost a third as much."—E. L. Wharton, Orpheum, Glasgow, Mont. (*Exhibitors Herald*).

Pathécomedy

TRADE MARK

Schenectady's Car Service Costs Exhibitors Thousands

Street car service in Schenectady, N. Y., is costing the picture theatres thousands of dollars a year. The service is practically demoralized. Following the introduction of one-man cars in this city months ago, and a threatened strike among the employes of the company, which failed to materialize, at least openly, but which many believe has become a silent strike, the service has gradually become worse and worse. Every owner of a motion picture theatre in the city is complaining over a service which has caused a serious letting down of business.

Edwin O. Weinberg, manager of the State, which was opened by the Mark Strand Company only a few weeks ago, and which represents an expenditure of over $500,000, declared a day or so ago that one person, in giving his reason for not attending more picture shows, declared that with the present street car service something more than an hour was consumed in getting home. The same story is heard at the Strand, the Crescent, the Barcli, the Albany and others.

There is a cat at the Strand in Schenectady, which pays absolutely no attention to the pictures as they are flashed upon the screen, but which takes vast enjoyment when the organ begins to play. Whether or not the cat imagines that it is the purring of some giant feline mate, is beyond Manager Shirley's conception. At any rate, it's good luck, to have a cat wander in and make his home in a picture theatre, and certainly luck has come to Mr. Shipley during the last six months. The cat is generally found squatting contentedly in the rear of the house.

The Strand, in Newburgh, owned and operated by W. W. Berinstein, of Albany, N. Y., opened a week ago with "Manslaughter." The house was only acquired a short time ago. It is being managed by Harry Berinstein, formerly of the Palace, in Troy.

The State in Schenectady featured the past week a picture produced by the General Electric Company and entitled "The Wizardry of Wireless." The picture was run in connection with the feature, "Racing Hearts." In a city where practically one-third of the population is employed in the General Electric Works, the picture drew heavily.

After decreasing admission prices some weeks ago, in an effort to stimulate business, the new State as well as the Barcli have just seen fit to increase prices. At the State, the matinees are now drawing 15, 20 and 30 cents, while night prices rule from 25 in the balcony to 35 in the orchestra and 50 cents in the loges. At the Barcli, a 22-cent admission price was found by J. J. Walker, owner of the house, to be too low for first-runs, and the price has now been raised to 25 cents, including the tax.

Chaplin in "The Pilgrim" has been selected by William Shirley of the Strand for Easter Sunday and the six days that follow.

W. W. Berinstein will start work on his new house in Little Falls on April 15. It will seat 1,400 and cost about $150,000.

The orchestra at the State in Schenectady, which is weekly featured with marked success, will give a most elaborate musical program on Easter Sunday. Pola Negri in "Bella Donna" will be used at the State for one-half of Easter week, with "The Christian" taking care of the other four days.

"The Hottentot," according to Paul Alberts, of the Albany in Schenectady, made more money for him than any picture shown during the winter. "Burning Sands" went across well last week and Mr. Alberts anticipates big business with "The Third Alarm" in a tieup with the Schenectady fire department.

There was a style show given at the State in Schenectady last week with one of the local department stores furnishing the models. Its was the first time anything like this has been attempted in Schenectady, and the house cashed in with little or no trouble and expense. Along with the show, "Dr. Jack," the Coue picture and a news reel were shown.

The State made a good move in Schenectady recently when it abandoned its outside box office. Proctor's, next door, is still maintaining its outside box office but has a more sheltered position. There is a fight on between the State and Proctor's for patronage, even though the latter combines vaudeville. As against "Racing Hearts" at the State last week, Proctor's gave Betty Compson in "The White Flower" and Lois Wilson in "Broad Daylight."

"The chain theatres are able to get their pictures," said J. J. Walker, owner and manager of the Barcli in Schenectady, N. Y., in discussing business conditions. "Schenectady is over-rated by film companies and they are charging too much for pictures that will draw well. I think, however, that I have found at least a temporary solution in booking 'Fighting Blood' and 'The Leatherpushers' and alternating them weekly."

Ben Stern, formerly treasurer of the Empire in Albany, has been named as house treasurer of the State in Schenectady, succeeding Herman Vineberg, who has been transferred to the Troy, in Troy, N. Y.

There has been some little picking up of business in Schenectady during the last two or three weeks. It is not what it should be, however. With the advent of summer, not much relief is looked for before Fall.

There will be a change of organists at the Barcli in Schenectady within the next two or three weeks.

Paul Alberts of the Albany in Schenectady did considerable in the way of exploitation work prior to a week's run of "The Face on the Bar Room Floor." Through the newspapers, Mr. Alberts succeeded in working up plenty of discussion as to whether or not the author of the poem favored Prohibition. Saturday's paper carried a twenty-inch story describing how the author came to write the poem.

Albany

Exhibitors in the Albany section of New York State are rejoicing. Lent is over and one of the most severe winters in years is a thing of the past. Bookings for May, June and July are heavy. There is every indication that the summer resorts in the Catskills and in Northern New York will be of the record-breaking sort. In smaller places, where the business has been off this Winter, because of impassable highways that kept farmers at home, business is already picking up in wonderful shape. Apparently, the blue days are things of the past.

Lew Fisher, who runs a number of houses along the eastern boundary line, is now dickering for a theatre at Fair Haven, Vt., owned by a Mr. Boland.

Jimmie Chest, of Canajoharie, is esconced in the theatre which he recently took over in Middleburg.

E. L. Griffine of Kinderhook was a visitor at the First National exchange during the past week. Armstrong & Miller, who run Gardner Hall in Troy, were also in town booking.

William Shirley of the Strand in Schenectady, who makes more trips to New York than any exhibitor in this part of the state, was again in the metropolis the past week.

The Woodlawn in Schenectady is closed for the time being.

The Majestic, to be known as the Astor, of Troy, will open on March 31. The new Rose will also open on the same date with "Orphans of the Storm."

WE'LL SAY THIS GIGANTIC LADY IS NO TRIFLE

She may be a Trifling Woman, but she is not a trifle. A look at the hand painted display, with a cutout, used at the Queen Theatre, Galveston, Texas, for the Metro production.

Passion Week Offerings in Boston Reached All Classes

The Passion Week offerings at the Boston theatres have been sufficiently varied to appeal to all classes. Besides those already enumerated, "Grumpy" and "Mr. Billings Spends His Dime" have been shown at the State Theatre; Loew's Orpheum Theatre has shown Brandon Tynam in a picturing of "Success," the play in which he scored four years ago; at the Modern Theatre and the Beacon Theatre the programs comprised "While Paris Sleeps," "The ex-Kaiser in Exile" and Nazimova in a picturing of Oscar Wilde's "Salome," somewhat censored for Boston's particular public; "The Drug Traffic" and "Nobody's Money" have divided honors at the Scollay Square Olympia; "The Streets of New York" and "The Broadway Madonna" have scored well at the Washington Theatre; "The Passion Play" was at Tremont Temple; "Robin Hood" was the attraction at Gordon's Washington Street Olympia Theatre; "Brothers Under the Skin" and "Enter Madame" opened the week at the Lancaster Theatre, with "World's Applause" and "All the Brothers Were Valiant" as the closing features; "Fury" and "The Christian" were at the Codman Square Theatre; "The Little Church Around the Corner" and "The Footlight Ranger" were at the Bowdoin Square Theatre, while at the many other smaller houses throughout the greater Boston district, pleasing programs of pictures were presented.

"The Christian" has been showing to big crowds during the week at both the Fenway Theatre and at Gordon's Strand Theatre at Upham's Corner. And speaking of the Fenway Theatre, it is interesting to note that for weeks past it has been crowded to the doors at almost every performance. Located but about 100 yards from Marcus Loew's new State Theatre, it has been getting the overflow from that theatre, as well as its own constituency, and as a result both houses have been enjoying a rare era of prosperity.

The first Boston showing of "The Message of Emile Coue" has been dividing honors during the week with "Mighty Lak a Rose" at Gordon's Capitol Theatre. These two leaders, with Lige Conley in "Casey Jones, Jr." as the comedy feature, have proved a big magnet for the new playhouse in the Allston district of Boston.

A number of stars of the silver screen are expected as guests at the concert and movie ball which Local 186 of the Theatrical Stage Employes and Motion Picture Operators Union is planning to hold in the Springfield Auditorium on the evening of April 18. Novel lighting effects will be a feature of the affair and some startling innovations are being arranged.

The city of Medford, one of Boston's suburbs, is planning to defend the suit brought by the Mastercraft Photoplay Corporation to retain its lease on the land in that city for some time past occupied by the corporation as a studio site. This was determined last week following a three-hours' conference attended by Mayor Coolidge, the members of the Water and Sewer Commission, Chairman Edward S. Randall of the Board of Assessors, City Solicitor Guy E. Healey and City Engineer Fred R. Charnock. The Mastercraft Photoplay Corporation claims that the lease for the site, which lies on Wright's Pond boarders, was made in 1917 by the then mayor and board of eldermen of the city for a period of twenty years. The lease provided, the corporation says, for an annual rental of $1,500, with the right to purchase at the end of five year intervals during the term of the lease.

Eugene Simpson, superintendent of janitors for the past fourteen years at Gordon's Olympia Theatre at Lynn, and well known as a breeder of canaries, dropped dead last Monday in the office of the manager of the theatre. He had complained of an attack of indigestion and had been sitting for about five minutes in the office of Manager Finn, when he collapsed. The medical examiner declared death due to heart failure. Simpson left a widow and a mother and two sisters living in Boston.

The Rev. Dr. Daniel Evans, one of the well known professors at the Harvard Theological School, endorsed a good movie show as a method of finding amusement and relaxation, in an address in Grandin Hall, Franklin Square House, one evening last week.

A lighted cigarette stub, dropped into some rubbish beneath the stage, is believed to have been responsible for a fire in the Strand Theatre at Valley Falls, Cumberland, R. I., last week. The sprinkler system had begun to operate before the discovery of the fire was made and, when the firemen reached the scene, they extinguished the blaze with the aid of chemicals before much damage had been occasioned.

Boston is much interested to hear the first reports of the new public censorship plan at Springfield, which is expected soon at a meeting of the committee appointed by the Federated Women's Clubs. For several weeks the women have been visiting the theatres and noting the various changes of programs. Each woman has made an individual report on the films she has seen and these will be turned in to the general committee, of which Mrs. Guy M. Peterson is chairman. The committee of clubwomen will continue to attend shows until April 1, when the annual report on the experiment will be written for presentation on May 3 at the annual meeting of the Springfield Federation of Women's Clubs.

Beginning last Monday the Park Theatre, Boston, reverted to its former policy of continuous performances at popular prices. As the opening showing under the new management the Park has been offering "Down to the Sea in Ships," and this production, which packed them in last Fall at the Selwyn Theatre at high prices, has been doing a land-office business.

United States Senator David I. Walsh of Massachusetts believes that the truest history will be written in the future by the motion picture screen and he is aroused over the fact that no effort is being made by the government to preserve motion picture films of recent events in American history. At the earliest possible moment, the Senator says, he will sponsor legislation which will provide for the collection of historical motion pictures and their preservation in the government archives.

"It is almost unbelievable," said Senator Walsh, "that the preservation of such films as depict the Congressional declaration of war against Germany, the war addresses of President Wilson, the burial of the Unknown Soldier, the session of the armaments' conference, to mention only a few great events, should be left to haphazard storage of commercial companies."

D. A. Silvester, Jr., director of the orchestra in the Plaza Theatre, Worcester, is coming in for a lot of praise these days for his efforts and those of his able associates in providing excellent musical programs for patrons of the Plaza.

The Tuesday Afternoon Club of Brockton had charge of the Sunday night show, March 25, in the Strand Theatre. "The Kingdom Within" was the feature.

C. E. Robbins, manager of the Strand in Worcester, presented a revival week program during Holy Week. The pictures were as follows: Sunday, "Kismet"; Monday, "Manslaughter"; Tuesday, "When Knighthood Was in Flower"; Wednesday, "The Sheik"; Thursday, "The Prisoner of Zenda"; Friday, "The Four Horsemen of the Apocalypse"; Saturday, "Tess of the Storm Country."

Thomas J. Meehan, manager of Poli's Elm Street Theatre, Worcester, gave an address on "Advertising and the Showman" to members of the Advertising Club of that city March 21.

One of the most talented little girls in Everett is Verna A. West, daughter of Mr. and Mrs. V. L. West. Little Miss West is to become a screen actress, although she is not quite 8 years old. She has gained much prominence as a dramatic reader and fancy dancer of exceptional talent. On March 25 she appeared in the Capitol Theatre, Boston, at the morning entertainment for children. She will go to New York next month, where she will make her debut in films.

Charles Weatherbee, who has lived for 73 years without seeing a motion picture, was introduced to the "coming" style of entertainment by Manager Hayden of the Rialto Theatre, Brockton, at a showing of "The Third Alarm" during the week of March 26. Mr. Weatherbee is a veteran fireman. A story concerning him brought a two-column display headline in a Brockton newspaper.

The Wright Associates, of Worcester, of which Former Mayor George M. Wright is president, will build a theatre in Main street. Title was taken March 20 to a large plot of property on which will be erected a theatre with a seating capacity of between 2,500 and 3,000.

Five professional models appeared in a fashion show as an added feature at the Capitol Theatre in Pittsfield on March 19, 20 and 21.

Under the auspices of a Catholic society of Pittsfield, a film, "The Blasphemer," was presented in the Capitol Theatre, Sunday, March 25. The picture was obtained from the Catholic Art Association of Boston.

Projectionists in Worcester again will join hands with the stage employes for the annual ball, April 6. Jack Hauser is chairman of the committee in charge of arrangements. Invitations have been sent to Thomas Meighan, Bebe Daniels, Dorothy Dalton, Antonio Moreno and Agnes Ayres.

Several picture stars have been invited to the concert and ball in Springfield Auditorium on April 18 under the direction of the projectionist and stage employes' unions. John F. Catelee is general chairman of the arrangements committees. Others are: Entertainment, E. B. Webber; programs, J. Louis Lambert; treasurer, Frank E. Fennessy; reception, Frank Walsh and Evan Elia.

The Spa Theatre, Pittsfield, closed March 21. Poor business was given as the cause. The Spa was the only upstairs theatre in the city. It is said that it may be reopened soon under new management.

Connecticut Clergy Against Extending Hours of Theatres

Proposed legislation in Connecticut is discussed frankly in a bulletin compiled by the State Federation of Churches. Regarding Sunday legislation the federation has taken the following stand on theatres: "Disapproving any amendment of the present law extending the hours within which motion pictures may be shown commercially on Sunday."

Officials of a picture concern in Hartford, Conn., plan to erect a film theatre in Indian Orchard, a suburb of Springfield. According to present specifications the house will have a seating capacity of 1,000. An organ will be installed. Several sites for the building are being considered.

The House Judiciary Committee returned a favorable report on the bill which would exempt owners of picture theatres within the state from liability where children under 14 years of age are admitted under misrepresentation.

The Opera House Block and building in Atlantic street, Stamford, were damaged by fire March 19, when a blaze broke out in the theatre. The loss is estimated at $25,000.

Ten boys comprising the winning team in a Y. M. C. A. contest were the guests of Manager Parsons of Parsons' Theatre in Hartford.

The Strand, Hartford, played a return engagement of "The Christian" during Holy Week.

Nathan Harrison became owner of the Elite Theatre, Bridgeport, March 25. He acquired the modern picture house from Alex Lorinez.

The Palace Theatre in Windsor Locks has been leased to Henry Browning. He will open the theatre April 1, when alterations are expected to be completed.

The Connecticut House has rejected a bill providing for licensing Sunday concert performances by the State Board of Education."

The Opera House and adjoining building in Winsted, owned by the Winsted Opera House Corporation, have been purchased by John E. Panora, of Norwich. The deal is said to have involved $100,000. The new owner will remodel the theatre into an up-to-date motion picture house.

Marion runs across a "red hot politician" in Waterbury in the person of Peter W. Murphy, manager of Poli's Strand Theatre and an employe of Mr. Poli for fifteen years.

"We expect," says Marion, "to some day see banners flying, red torches burning, a big parade and everybody cheering for the new mayor, Pete, for that's his ambition.

Murphy is one of the leading workers in the Board of Charities, an Elk and a maker of lasting friendships.

For twenty-six years Harry E. Parsons has been connected with Poli, the New England theatre magnate. He has managed every Poli house in Waterbury, Conn., and now is general manager of them. Waterbury is his home town and "the greatest spot on earth." Harry well remembers when he used to play "Steiner's Imperial Moving Pictures" and when Ada Jones sang illustrated songs. He is a big Elk. This dope comes from our own H. S. Marion, who has been visiting Waterbury, and Marion adds: "Harry knows nearly all there is to know about the show business, and nobody ever goes wrong when they follow Harry's advice."

I. J. Hoffman is owner of the Capitol Theatre, Ansonia, Conn., and also practises law in New Haven. The building of the Capitol two years ago cost him about $200,000. It has a wonderful stage that could be used by the biggest road attractions. At present it gives high class vaudeville and the very best in pictures. Especially fine are the electrical effects and the orchestra and organ delight many music lovers.

"This house is hard to beat," Marion writes. "Morris F. Lane is manager and responsible for some of the best lobby displays I've ever seen. Mr. Hoffman also owns another Ansonia picture theatre, the Tremont, which is run by H. Cohen, who is Mr. Lane's assistant. Hoffman also owns the Princess in Hartford."

Henry Needles, manager of Hartford's Princess, has spent practically his entire life in the show business and, according to Marion, is one of the smartest in it. Give him a little lumber, a few pieces of cloth, some paint and a paint brush, says Marion, and "he can build the prettiest set any audience would want to see. Needles has been all over the country as theatre manager. He has just bought a $4,000 machine that, in the olden days, meant we forgot how many beers. The Princess seats 700 and plays to 5,000 daily. That's going some."

Portland Me. Theatre Is Involved in Equity Suit

Preliminary hearing of an equity suit brought by Paul C. Lunt and others against Elias M. Loew of Lynn, involving the lease of the Casco Theatre at Portland, Me., was begun before Justice Scott Wilson at Portland last week. Initial testimony covered an agreement entered into between Paul G. Lunt and Elias M. Loew on August 17, 1922, whereby the former leased the theatre to the latter for a period of three years, possession to be taken on November 20, 1922. Between August 17 and November 1 Lunt and Loew discussed the matter of the organization of the Casco Amusement Company by Loew, and the carrying on of the business under that corporation name. The lease was drawn from Lunt, et als., to the Casco Amusement Company, and signed by all parties on November 1. On November 20 the corporation took possession of the premises and is now in possession.

On February 17 last a notice was served on the Casco Amusement Company to vacate the premises on the 19th of March. Possession of the premises was taken on March 19, and a restraining order was issued, through the bill in equity, upon petition of the Casco Amusement Company, asking for a temporary injunction and the specific performance of the original agreement and the delivery of the lease to the corporation. Lunt claims that the theatre property has deteriorated materially since Loew assumed possession, and that proper care of the property is not taken. He also charges that Loew abrogated the original agreement on August 17, by substituting the corporation for himself in entering into the new agreement.

Tax Modified

(By Wire to Moving Picture World)

Hartford, Conn., Mar. 28.

Decision to recommend the continuance of the state tax on tickets of admission, with some modifications, was reached late Tuesday by the Legislative Committee on Finance. Bills introduced by Minority Leader Fenton and Representative Schatz, of Hartford for repeal of the admission tax in its entirety will be unfavorably reported. Exemption from the tax of theatres and other places of amusement to which the tax is 10 cents or less, will be provided for in a state tax department bill, which will be favorably reported by the committee. Motion pictures in small towns of the state chiefly will benefit by this new bill.

William P. Gray, president of Maine-New Hampshire Theatre Company, was host to executives of the Maine D. A. A. chapters when a conference of members took place in Waterville March 20 and 21. Many of the women attend the Haines Theatre evening performance on the 20th, being invited by Mr. Gray.

The Johnson Opera House in Gardiner, which was badly damaged by fire some time ago, has been reopened.

New Hampshire

Demetrious Latchis has been granted a permit to erect a picture theatre in Keene, N. H., with a seating capacity of 1,000. It will be located in Main street. Mr. Latchis is of Brattleboro, Vt.

The Magnet Theatre block in Claremont will be enlarged. The seating capacity of the auditorium, now 700, will be increased to 1,200.

Motion pictures singularly are exempt from any legislation during the present session of the Vermont Legislature.

Baltimore

One of the cleverest result-getting tie-ups recently arranged in Baltimore between a picture theatre and a manufacturing concern was done during the week of March 19 by Thomas D. Doriero, general manager of the combined Whitehurst Interests in Baltimore. Mr. Soriero arranged with the Hendler Creamery, manufacturers of ice cream in Baltimore, to have "Mad Love" sundaes served at each of their 1,800 dealers in Baltimore and vicinity when "Mad Love" was the attraction during that week at the Century Theatre. Then a story was written and published in the Century News and Program giving the facts and explaining that the sundaes would be made according to Pola Negri's own favorite recipe.

Nixon's Victoria Theatre, 415 East Baltimore street, under the management of A. M. Seligman, is gradually changing its name to Nixon's Theatre by asking the co-operation of the newspapers. Each week the Victoria part of the name in the editorial layouts and ad copy is made a little smaller until it will finally be eliminated entirely.

C. Blinn, who has been in the theatre and picture business for twenty years, has been appointed manager of the Peabody Theatre, 11 East North avenue, succeeding R. Orrell. Mr. Blinn has just returned to Baltimore, his home town, from California.

Western Pennsylvania Votes Protest Against State Tax

At the regular monthly luncheon of the Motion Picture Theatre Owners of Western Pennsylvania, held at the General Forbes Hotel, Pittsburgh, Friday, March 16, the members present voiced their protests against the bill presented in the State Legislature, which would tax theatre owners one per cent. on their gross receipts. President Jerome Casper urged the men present to write to their representatives in Legislature, protesting against the passage of the bill. President Casper said, in part:

"Men, I am pleading with you to get busy and either interview personally or write to your representatives to kill this bill. We are suffering enough hardships now, and the passage of this bill will be another thorn in our sides. I have spent several days in Harrisburg, and found that there are other bills pending that should concern each one of us. We can't sit back and 'let George do it.' Every last one of us has to work hard, and let our representatives know that we are very much against these handicaps they are foisting upon us."

Harry Hayward, convention manager, reported progress and that plans for the third annual convention of the organization to be held at the General Forbes Hotel on April 16, 17 and 18 were being formulated in a smooth manner. Announcement was made that the convention banquet will be held on the evening of April 17. Ticket prices as follows: Gentlemen, $5; ladies and children, $3.

The meeting was one of the shortest held in some time, adjourning at 2:10 p. m.

Owner Rabinovitz of the Rex Theatre, Weitron, W. Va., has opened a department store in the same town.

The Park Theatre, Johnstown, Pa., has installed a $15,000 organ. W. J. Bittner is manager.

Charlie Baird of the Pastime Theatre, Portage, says the mines in his town are only working part time and consequently he has plenty of empty seats.

James Passias has taken over the Star Theatre at New Castle, and before re-opening the house will make extensive improvements.

Mrs. N. C. Wagner, wife of "Nick" Wagner, manager of Rowland & Clark's Perry Theatre at Erie, and mother of Robert Wagner, of the publicity staff of the Rowland & Clark's theatres, passed away at her home in Erie several days ago after a lingering illness.

Mr. Rankin, owner of the theatre which bears his name at Bridgeville, is one of the first vacationists of the year. He has just returned from a trip to Cambridge Springs. During his absence his son looked after the interests of the theatre.

John Bock has opened his new Arcade Theatre at Vandergrift. The house cost $67,000 to build and seats 600 persons. Bowling alleys, pool and billiard tables have been installed in the basement of the new building.

O. A. Mardoff, owner of the Strand Theatre, New Kensington, died in his home Saturday a week ago, a victim of pneumonia. He was ill but five days. Deceased was very popular in the local film section and his demise is regretted by a host of friends.

Work is progressing rapidly on the new Selzer Film Building at 1014-16 Forbes street, which upon completion will be the most modern film exchange building in the territory.

Michigan Censor Bill Dying; Theatre Robberies in Detroit

It is not likely that the Condon censorship bill will get very far at this session of the Michigan Legislature. At the recent hearing held at Lansing, before the committee on state affairs in the Senate, addresses against the bill were made by C. C. Pettijohn and Alfred J. Murphy, the latter legal advisor for the Michigan Exhibitors Association. There is little sentiment for the bill. It has not been reported out and in all likelihood will "die" in committee. The strong argument put up by Messrs. Pettijohn and Murphy was that exhibitors themselves are censoring film, so is the state association and that there is a state law penalizing those who show pictures that are not clean.

John H. Kunsky, of the Kunsky chain of theatres, is in Los Angeles and all the important points along the Pacific Coast. He writes the World correspondent that he is having a most enjoyable time and will be back some time in April.

Detroit has had a series of Sunday and early Monday morning robberies the past month. A few weeks ago the Colonial Theatre was robbed; the next Sunday it was the Virginia Park Theatre and on Sunday, March 18, the Regent was robbed of $4,229. Yeggmen entered the theatre by a skylight, bound and gagged the night watchman and blew the safe, making their escape. As a result, quite a number of the smaller theatres have taken out burglary insurance and extra efforts are being made to watch the box-office and the receipts.

Paul Schlossman, of the Regent Theatre, Muskegon, contemplates installing a musical tab show when the picture season ends June 1.

J. W. Goodspeed, of the Isis and Idle Hour Theatres, Grand Rapids, is back from a trip to Texas and the South.

The New Regent Theatre, Grand Rapids, will open about the middle of August with a straight picture policy along the lines of the other big first-run houses throughout the country. The theatre seats about 1,800. W. A. Wurzburg, general manager, will shortly announce the house manager, who will do all of the booking.

The Orpheum Theatre, Grand Rapids, which was almost completely destroyed by fire on December 30, reopened March 24 with its former policy of musical comedy attractions and feature pictures.

Harold Frank, manager of the Majestic-Colonial Amusement Company, operating theatres in Jackson and Hillsdale, announces the appointment of Mrs. Larry Hayes as manager of the Dawn Theatre, Hillsdale. This house was formerly managed by Larry Hayes, who died recently as a result of burns suffered in a hotel fire.

W. S. Butterfield, proprietor of the Butterfield circuit of theatres in Michigan, was married on March 15 in Chicago to Miss Irene Dudley, whose home is in Terre Haute, Ind., and who formerly played in stock at several of the Butterfield theatres.

The Capitol Theatre, Jackson, celebrated its first anniversary the week of March 18. W. S. McLaren, general manager and owner, says the first year was a most successful one and he is planning on elaborate presentations for the second year. Mr. McLaren is president of the Michigan Exhibitors' Association.

Phil Braubin, who operates the Pasadena Theatre, Detroit, has acquired the Merrick, giving him two houses.

Sam Nathanson, formerly connected with several Detroit theatres, has reopened the Favorite Theatre on Gratiot avenue and will show pictures.

St. Louis

Harry Greenman, manager of the William Fox Liberty Theatre, St. Louis, celebrated his twenty-fifth birthday on March 13. Born in the Volena district, Russia, on March 13, 1898, Greenman came to America with his parents in 1908 and was educated in the public schools of Buffalo, N. Y. In 1918 he became manager of the Victoria Theatre, Buffalo, N. Y., after having held miscellaneous theatre jobs in Buffalo. The same year he managed the Pershing Theatre in St. Louis and later took charge of a Fox theatre in Denver, Colo. He returned to St. Louis in 1921 and took over the management of the Liberty. He has many friends in this city.

John W. Radford, of the Opera House, Thayer, Ill., recently lost his brother, who was electrocuted accidentally while at work.

The Grand Theatre, Alton, Ill., is again under the management of John Janakopolos, who built the house. Prior to March 10 the house was conducted by Jim Reilly, who also owns the Princess Theatre.

Jim Drake, who contemplates opening the Temple Theatre in Alton, Ill., as a picture house, has been blocked by the city officials who contend the house does not comply with all the city ordinances. Drake plans to make changes that will obliterate the objections.

Cleveland

Loew's Ohio Theatres, Inc., have tendered the use of the State Theatre on Sunday mornings to the Euclid Avenue Baptist Church and services are being held there every Sunday morning.

Cleveland neighborhood theatres are adding to their programs more and more as the season goes on. Last fall they introduced amateur nights for children and professional tryout nights for adults. This resulted in giving them at least three good nights a week, including Sunday.

Now they are putting on vaudeville a couple of nights a week, and several houses are working the "country store" idea. This is the first time in years the country store plan has been introduced.

It is not a common thing for fifteen or twenty neighborhood theatres to have amateur nights on a single night. And the public certainly enjoys them, just as much as the amateurs who are always looking for a chance to "shine" before the public.

Findlay, Ohio, Fight Bitter; Richards Defies Authorities

A special from Findlay, Ohio, which city occupies a prominent position in the Sunday movie fight zone, indicates that all theatre managers have reaffirmed their decision to at once open their theatres on the Sabbath, despite the fact that they are under indictment in the Common Pleas Court for alleged violation of the law in having operated on Sundays. Programs for the Sunday offerings have been announced.

This marks the first attempt at Sunday operation of the movie houses since January, when the various managers were taken into the Mayor's Court by the Civic Welfare League and bound over to the grand jury, with the indictments resulting. Arraignments under these indictments have not taken place, although they were returned February 28.

A disposition has been evidenced to await the action of the Ohio Supreme Court, which will decide April 6 whether or not to review the ruling of the Common Pleas Court and Third District Appellate Courts in holding Sunday showings to be illegal.

The movie houses in Findlay have been closed on Sunday's since January under order of Mayor Rodabaugh, who issued a decree to this effect after he had bound the managers over to the grand jury. Rodabaugh, however, has recently made it known that he would in the future require all signers of affidavits against the movie managers to also sign warrants for the arrest of all others alleged to be violating the Sunday closing laws, regardless of the line of business in which they may be engaged.

Despite the determination of all managers to operate Sunday, only Walter K. Richards opened his two houses. He was immediately arrested, jailed and released on bond late Sunday night. He issued orders from the cell that both his theatres should positively be kept open. The projectionists were also arrested when the houses reopened and were replaced by other operators. In all, six projectionists were arrested, but the houses operated until the regular Sunday night closing time.

Mayor Rodabaugh showed a clear case of cold feet by failing to arrest other Sunday violators, as he had promised to do.

M. F. Tobias, former manager of the Cincinnati branch of the American Releasing Company, was recently arrested in Cleveland, Ohio, on a charge of embezzlement. The arrest of Tobias followed a search conducted by Chief Emmet Kirgan, of the Cincinnati detective force, together with operatives of the Pinkerton Detective Agency, after an official of the American Releasing Company swore to the warrant charging the ex-manager with embezzling funds in excess of $1,500, the results of padding his expense account and making false entries. Tobias has been returned to Cincinnati for trial.

"Down to the Sea in Ships," which had a week's run at the Grand Opera House between dates of regular run road shows, did a phenomenal business. The Cincinnati screening marked the initial showing of the film in Ohio, and Manager Unger, of the Grand, reports that the takings greatly exceeded his highest estimate. Unger arranged with the principals of the various high schools whereby students were enabled to see the film at special rates, certain sections of the theatre being set aside for the students. This is considered a decided compliment, since the schools have heretofore not been inclined to hook up with pictures of any kind shown in the local houses.

The Liberty Theatre Company, at Newport, Ky., just across the river from Cincinnati, has been granted a building permit for the erection of a new picture theatre at Pike street and Madison avenue. The estimated cost of the new house is placed at $150,000, with an additional $100,000 for the interior furnishings.

Managers McMahon and Jackson, of the Lyric Theatre, have announced a new schedule of prices for their house. Hereafter the admission will be 30 cents top, with a 20-cent price for the balcony. The booking of big pictures will continue as heretofore, and the policy of the house will be otherwise unchanged. The Lyric recently resumed pictures after the Dunbar Opera Company moved out following an unsuccessful season of musical comedy repertoire.

"Robin Hood," which was originally booked for a week's showing, held over from week to week at the Strand Theatre, the total run covering four weeks. Manager Libson claims that this breaks the record for continuous showing in a house the size of the Strand. The picture showed to capacity houses during the entire engagement. Manager Libson tied up with the Times-Star, a leading daily, whereby bona-fide pupils of the public, private and parochial schools were admitted for 25 cents, as against the regular admission price of 60 cents, the only requirement being that the pupil obtain a special form of order from the Times-Star and present it at the Strand box office. The time of admittance at this special price was limited to 6 p. m. during the third week of the run, whereas during the final week the special rate-tickets were good at any time. The Times-Star gave the plan unlimited space in their daily editions.

Arthur L. Riesenberger, manager of Coney Island, a summer amusement resort located twenty miles down the Ohio River, has resigned the management after sixteen years' consecutive service. There is a rumor that Riesenberger may break into the picture game.

Manager Schwalm played the Peerless Hawaiians in addition to his regular picture program at the Rialto, Hamilton, Ohio, recently. The dusky natives from the Pacific proved an excellent drawing card. During the same period Directing Manager Meyer, of the Palace, featured "Coletta" in person, who interpreted some of the dances of the current Mae Murray picture, "Broadway Rose."

The Rev. Richard R. Fillbrandt, of the Washington Avenue Evangelical Church, took for the text of one of his recent Sunday sermons the attitude and relation of the church toward the movies and other forms of amusements. According to his theory many good people have been kept out of the church and unnatural laws have been enacted because of the church's antagonistic attitude toward amusements in general.

Canadian Theatres Playing More English-Made Pictures

More English-made productions are being introduced in Canada following the success of British pictures which were offered early in 1923. During the week of March 19, big crowds attended the Allen Theatre, Toronto, to see "Squibs Wins the Calcutta Sweep" and the feature was given an extended run of another week.

During the week of March 26, Manager Miller of Pantages Theatre, the largest playhouse in Canada, offered the Toronto public "A Sister to Assist 'Er," an English feature which, it was announced, was being released simultaneously in England and in Canada.

With these two pictures as current attractions, two of the six large downtown theatres of Toronto were presenting English features during the week of March 26. This was the first time on record that two English pictures were enjoying first run engagements together in Toronto.

Arrangements have been made for the rebuilding of the Majestic Theatre of Stratford, Ontario, during the early spring. The present structure is to be incorporated in the new theatre which will seat 1,350. The house will have a frontage of 70 feet while new ground at the rear will be utilized, giving the theatre an added depth of 90 feet. A 32-foot stage will be one of the new features but the house will be used primarily for pictures.

A brand new picture theatre seating 800 people and costing $60,000 has been opened at Brampton, Ontario. The Brampton Theatre, which was constructed by T. H. Moorehead, is a community enterprise and was formally opened by Mayor H. W. Dawson. B. Kingstone Hall of Toronto was largely responsible for the establishment of the new theatre, it is understood.

M. H. MacDonald, former manager of the Bijou Theatre, Nanaimo, B. C., has secured a lease on the Nanaimo Opera House and has reopened it as a picture theatre.

The Russell Theatre, the one legitimate theatre of Ottawa, the Canadian capital, will have a "season" of special picture attractions starting after Easter. A series of both American and English productions have been booked for presentation at the Russell Theatre under the direction of John T. Moxley, lessee, who was formerly manager of Allen's Regent Theatre, Ottawa. These include "The Game of Life," "A Royal Divorce," "A Little Child Shall Lead Them" and "The Christian."

Capt. F. W. Goodale, manager of Loew's Theatre, Ottawa, was the chief speaker at the dinner of the Lions Club of Ottawa which was held in the Chateau Laurier, Tuesday evening, March 20, the subject of his address being "Aeronautics."

Eddie Charlton, formerly with the Princess Theatre, Montreal, and a veteran Canadian theatre manager, has resigned as manager of the Russell Theatre, Ottawa, after having charge of that theatre for five months or more.

Jack Kennedy, manager of Allen's Regent Theatre, Ottawa, Ontario, arranged special service for patrons and others during the recent world's series professional hockey matches between Ottawa and Vancouver, B. C., teams when he had a direct wire bulletin service to the Regent on the scores. Not only were these flashed on the screen at intervals or otherwise announced, but the results were given over the telephone to all who called up the theatre. Many took advantage of the telephone service while the theatre itself was crowed on match nights to see the show and get the returns.

Carolina Exhibitors Await Next Move of Music Trust

"We have filed our answers and are awaiting the next move by the music trust," declared Henry B. Varner, Lexington, N. C., when questioned as to the present status of the fifty-odd suits against North Carolina exhibitors for infringing the music copyright laws.

Mr. Varner declares that the best legal talent in the state is handling the defense for the Carolina theatre owners and they are confident of ultimate victory. Six attorneys, among the strongest in North Carolina, prepared the answers in each of the individual complaints and all is in readiness for trial of the matters. However, it is declared by Mr. Varner that it may be several months until the suits are reached by the federal courts of Greensboro and Raleigh, in which districts all of the suits are docketed.

The young son of Ralph H. DeBruler, manager of Craver's Broadway, Charlotte, will have active charge of Craver's new Broadway, just opened in Columbia, S. C. Young DeBruler, it is declared, is just like his father—a keen showman, although tender in years, and is expected to develop into another phenom in the show world.

The many home town friends in Wilmington, N. C., of Marx S. Nathan, for several years identified with the various distributing agencies sponsored by Fred B. Warren, and for some time New York exchange manager for Associated Producers, were very much interested in recent newspaper accounts of his rich oil strike in Arkansas about two weeks ago. In association with his brother a virgin field was opened up and the first well came in a gusher that was a sensation. Marx was in Wilmington recently en route for the Western city.

John F. Carroll, formerly manager of the Imperial, Asheville, has left that post to become identified with the Victory and Bonita theatres, Tampa, Fla., in a managerial capacity.

James M. Sulke, of New York City, formerly owner and proprietor of the Grand and Victoria theatres, Wilmington, N. C., before these houses were taken over by the Howard-Wells interests, is spending some time in Wilmington on business.

Percy W. Wells, of the Howard-Wells Amusement Company, Wilmington, N. C., is back from a business trip in connection with one of the large corporations outside the motion picture business with which he is identified.

Phelps Sasseen, of the Lyric, Easley, S. C., has left the theatre in charge of Mrs. Sasseen and accepted a position on the road with Al Lichtman.

Joe Adams, of the Fairfax, Miami, Fla., is vacationing in Asheville, N. C.

Milwaukee "Movie" Battle to Be Fought Out at Polls

The Shorewood movie battle will be fought out at the polls on April 3. The Gold Coast village adjoining Milwaukee decided upon this course of action to determine whether a commercial motion picture house shall invade its boundaries when, at a recent caucus, two slates of candidates, one for and the other against the movie project, were chosen to make the race for the village board. Upon the completion of the board depends, to a great extent, the future of movies in the village, since it is a foregone conclusion that one of its first steps upon reorganization will be to take a definite stand on the row.

For some time previous to the caucus the threat had been made that only those members opposed to a theatre in the village would be nominated. As a result, when the meeting opened, those in favor of allowing the Kel Nau Amusement Company to proceed with the plans for a show house lost no time in making their nominations.

Meanwhile the proposed movie invasion has stirred up a virtual hornets' nest in the village. The matter is being discussed in the churches, school, in the homes, on the street corners and, according to the village paper, has resulted even in splitting families.

With four injunctions pending in the courts as a result of the fight, it is considered doubtful that the bench will be able to clear up the situation without long delay, and for that reason many hope that the election will settle the matter.

One of the injunctions, obtained by a taxpayer favorable to the commercial theatre, charges that undesirable pictures are now being shown in the school under the plan sponsored by the theatre opponents. He cites a case where his child attended a show at the schoolhouse which was heralded as an educational program and at which so many murders were depicted that the child could not sleep at night.

Petitions and counter petitions are being circulated and private polls are being taken by the few stores in the village. The Shorewood Pharmacy, which conducted such a poll, announced that eight out of every ten persons voting favored a picture house.

Efforts to obtain a modification of the ban which prohibits children under 12 years of age from attending theatres in Milwaukee during the scarlet fever epidemic have failed and as a result every day will be "blue Sunday" for the kiddies for at least another ten days or two weeks.

Headed by Walter F. Baumann, executive secretary of the Motion Picture Theatre Owners of Wisconsin, a group of exhibitors conferred with the health commissioner in an effort to open the houses again to the children. Dr. Ruhland expressed his gratitude for the co-operation movie men have given him despite the great loss to them, but pleaded for an extension of the ban. The exhibitors, after being told how great their help had been in reducing the number of scarlet fever cases, agreed to continue to bar children.

Meanwhile those theatres which have been catering to the youngsters are suffering considerably. This situation applies particularly to the outskirt houses, many of which have been in the habit of staging special kiddie matinees. One of the houses hardest hit is the New Milwaukee, managed by George Fischer. Mr. Fischer has been entertaining between 750 and 1,000 children every Saturday with special programs featuring Punch and Judy shows, community singing and pictures adapted to the youngsters.

Taking leading parts in the recent observation of Style Week in Milwaukee were the Tivoli and Regent theatres, located on the northwest side of the city. Both houses staged elaborate programs featuring living models. At the Tivoli, W. Schoen, manager, was assisted in arranging the program by E. J. Weisfeldt, manager of Saxe's Strand, who has had unusual success with style shows in his downtown house in the past. The orchestra was increased for the week and eight living models took part in the program. The Regent Theatre, managed by Fred Seegert, featured eighteen living models in a gorgeous display of the latest in spring gowns.

Walter F. Baumann, executive director of the Motion Picture Theatre Owners of Wisconsin, has been confined to his home for a week as a result of an attack of la grippe.

Minneapolis

Al Steffes, president of the Minnesota division, Motion Picture Theatre Owners of America, is making plans for the state convention which will be held the latter part of April. Tentative date for the opening of the convention is April 24. Mr. Steffes said this week that the convention plans have not been completed and the program will not be announced for at least a week.

Joseph M. Bransky, chief of Northwest narcotic agents, is inclined to frown on present releases of "dope" pictures. He declined to support the exploitation of one here recently because the picture was declared by him to be a poor moral preachment against the use of drugs. He criticized the producers for the lack of realism in the picture. Mr. Bransky, however, said he is willing to back a picture with real moral appeal, and one which pictures the dope traffic as it really is.

Exhibitors and exchangemen hope that the Spring is here, following the severe blizzard of last week which practically paralyzed traffic and made it impossible for the exchanges to get prints to the exhibitors on scheduled time. Many theatres in North Dakota and Minnesota were showless last Sunday because of the storm. Normal service was resumed within two days after the storm.

Two Minnesota theatre changes were announced this week. W. A. Bourdage, of Duluth, has taken the management of the Palm Theatre at Two Harbors, Minn., while G. G. McGinnis, who formerly operated the Fotoplay Theatre, Watertown, S. D., has purchased the Cozy Theatre at Belle Plaine, Minn.

Several new summer resort theatres will be established at Northern Minnesota points this summer, according to reports reaching local exchangemen. Exhibitors who gave the summer resort theatres a try-out last summer found them to be a profitable business venture.

One of the special trains which will be made up to carry theatre-owners and theatre-managers to the American Historical Revenue and Motion Picture Exposition at Los Angeles will leave Minneapolis. The de luxe train will leave here either June 29 or 30 and will carry the Northwest delegation to the exposition, which opens July 2.

Purchase of the Princess Theatre at Lake Preston, N. D., by Jack Nodine was announced this week. The theatre was bought from G. A. Lloyd and P. S. Larson. Another Northwest theatre deal was the purchase of the Grand Theatre at Knoxville, Ia., by Byron S. Waltson. Mr. Watson dealt with Mrs. A. Morrison, who formerly owned and managed the theatre.

San Francisco Theatre Deals Surprise Industry in General

Three important deals involving several million dollars in the aggregate and affecting two of the leading theatre circuits in Northern California, and the transfer of a leading theatre property in San Francisco, have been consummated during the week. One of these had been pending for some time, but the others came in the nature of a surprise to the amusement trade in general.

West Coast Theatres, Inc., has exercised its option on the Tuner & Dahnken Circuit and the holdings of this concern in Associated First National, and now owns 90 per cent. of the stock in this amusement enterprise. The consideration in this deal is $1,675,000. The formal transfer took place following the sanction of Judge E. P. Shortall to the deal. Mrs. Hattie Turner appeared in court as guardian for her five children, who will be paid as follows:

Miss Ruth Turner, $97,396.84; Miss Margaret Turner, Miss Florian Turner, James Turner, Jr., and Miss Virginia Turner, $88,266.03 each. Francis Dahnken, a son of Mrs. Fred Dahnken, will get $207,198.35 and Miss Margaret Dahnken, her sister-in-law, will get $150,021.48. The remainder goes to Mrs. Hattie Turner and Mr. and Mrs. Fred Dahnken.

The leading figures in the purchasing company are Adolph Ramish, M. Gore, A. L. Gore, Sol Lesser and Joseph Schenck.

The second deal of the week involved the purchase by Louis R. Greenfield of the interests in the Kahn & Greenfield Circuit held by Mrs. S. Kahn, widow of the late half owner of the circuit. This deal calls for the payment of more than $1,000,000, with $250,000 paid as the first installment. The holdings involved include the New Fillmore, New Mission, Realart and Progress theatres, of San Francisco; the New Santa Cruz Theatre, Santa Cruz, Cal., and the Princess Theatre, of Honolulu, T. H. West Coast Theatres, Inc., were bidders for a foothold in this circuit, but were outbid.

This transfer marks another step in the upward climb of Louis R. Greenfield, who came here eighteen years ago as a penniless immigrant and who is now worth at least a million dollars as the result of opening a nickelodeon as his first business venture. He is only 34 years of age and is the youngest large theatre circuit owner in the country. Joseph E. Levin, managing director of the circuit, will retire and devote his attention to real estate projects. William J. Citron, for the past three years in charge of the New Mission Theatre, will be associated with Mr. Greenfield in the management of the circuit, while the publicity work will be carried on by M. S. Vidaver.

The third transaction of note for the week is the purchase by Wobber Brothers, who have long been identified with local picture interests, of the Pantages Theatre property on Market street, above Fifth. The property consists of a lot 90 by 165 feet, improved with a theatre and a seven-story office building. The price paid for the property is approximately $1,000,000.

The Herbert L. Rothchild Entertainment, which conducts four large picture houses at San Francisco, has created an "Idea Department," which has been placed in charge of Miss Anne McCabe, who has been doing special publicity work for the chain of theatres. Her task will be the introduction of new ideas, particularly those looking toward the increasing of feminine patronage, and to novel presentations.

The departure of Eugene H. Roth for Universal City has brought about a shifting of the personnel in the Rothchild houses, with the addition of several new faces. Hal Reid, long with the Turner & Dahnken Circuit, has joined the publicity staff and is working with Charles and Sol Pincus; Leon Levy is now assistant to Managing Director Jack Partington; Louis McDermott has been made house manager of the California; Milton F. Samis has been placed in charge of the Imperial while Eugene Nisbet is in charge of the Granada. The Imperial Theatre has been closed for a thorough overhauling and will be opened in about a month with an extended run of "Bella Donna."

Clay Powers, of the Strand Theatre, Dunsmuir, Cal., who was a recent visitor at San Francisco, left town in real style, driving away in a fine Buick sport model car.

The Century Theatre, San Francisco, which has been given over to a musical show the past seven weeks, has returned to a season of pictures and for a limited time will offer a different picture each day, presenting such classics as "The Four Horsemen," "Little Lord Fauntleroy" and "Way Down East."

Recent visitors on San Francisco's Film Row have included Harry Seipel of the Theatre Visalia, Visalia, Cal.; Frank Parker, of Modesto and Stockton, Cal., William Southern, of Bellingham, Wash.; J. H. Crowley, of Sparks, Nev.; Frank Burgi, of the Rialto Theatre, Willows, Cal.; W. S. Webster, of Woodland Cal.; Leslie Hables, of the Real Joy Theatre, Kings City, Cal.; Frank Atkins, Jr., of Marysville, Cal.; T. Matsuo, of the Bijou Theatre, Visalia, Cal.; Ed Stark, of the Opal Theatre, Hollister, Cal., and G. K. King, of the Orpheum Theatre, Red Bluff.

The T. & D. Jr. Circuit has taken over the Iris Theatre at Pacific Grove, Cal., and now controls all the houses there. This circuit now has twenty-two houses in its chain, with negotiations under way for the purchase of several others.

Frank Atkins, of Marysville, is contemplating the erection of a picture house at Berkeley, Cal., in the vicinity of the university campus.

Eugene Perry, who has had charge of several large picture houses in the Greater San Francisco field during the past four years, including the T. & D., the State and the Franklin theatres at Oakland, has left for New York to become division manager for the Famous Players-Lasky chain of theatres. Before coming to San Francisco he was with the Stanley chain of theatres, with headquarters at Philadelphia.

Two men have been arrested on the charge of having blown the safe of the State Theatre, Oakland, recently and made away with $2,245. They are being held under bail of $5,000 each.

Los Angeles

West Coast Theatres, Inc., opened its new Mission Theatre at Riverside, Calif., with "The Voice from the Minaret." J. C. Hansen is musical director and Lee Tighe is manager. Jack Retlaw, assistant general manager of West Coast Theatres, Inc., will supervise the house. Its seating capacity is 1,200.

Ackerman & Harris have purchased the controlling interest in Grauman's Million Dollar Theatre, which has been booking on the open market ever since the opening of the Metropolitan.

Wild Georgia

Georgia exhibitors should be interested in a forthcoming picture which a publicity story describes as follows:

"Two outstanding features of the tale are its unusual locale on the wild coast of Georgia—a setting seldom, if ever, employed on the screen. . . ."

"Oh, wild, wild Georgia," says our Southern editor.

West Coast Theatres, Inc., has bought out the controlling interest of Grauman's Egyptian Hollywood Theatre. "The Covered Wagon" will succeed "Robin Hood" at the latter theatre. Manager E. C. Bostick, opened the week at Loew's State with "The World's a Stage."

Manager Jack Root, at the Mission, put over the world's premiere of Charles Ray in "The Girl I Loved."

Fred Miller put "Jazzmania" into his Main Street Theatre after it had done two big weeks at the California, and it is still hitting on all six.

The Southeast

Consolidation of interests and operation under a working agreement has been effected by four Tennessee theatres so as to cut down unnecessary overhead and make for more capable concentrated management. These theatres and owners are as follows: H. L. Ruhlander, Princess, Lawrenceville; R. T. Hill, Strand, Tullahoma; R. D. Page, Rivoli, Winchester, and Cowan Oldham, Oldham's Theatre, McMinville. Mr. Hill is president of the new organization and will handle all bookings from a central location for the four towns after June 1, it is stated.

Lady exhibitors are no more the curiosity they once were. Georgia has a dozen or more well known theatre owners among the feminine sex. The latest is Mrs. R. B. Smith, who has purchased the Palaca, Rockmart, Ga., from A. W. Farrar and is reported to be making a "killing."

DeSales Harrison, retiring director of the million dollar Howard Theatre, Atlanta, was tendered a banquet by the employes of the theatre and given a beautiful loving cup as an appreciation at the close of his eighteen months' management of the big Atlanta house. Enrico Leide, director of the Howard orchestra, was toastmaster. Mr. Harrison remains with the Famous Players organization, in the district office, and Howard Kingsmore succeeds him as manager of the Howard.

The Shadowland, Dalton, Ga., is at present being operated only two days a week by Manning & Wink.

Mrs. A. F. Carswell, of the Colonial, Commerce, Ga., and Miss Clara Wagner, of the Rainbow, Opelika, two popular women exhibitors, were on Atlanta's Film Row during the week.

James Irvin, of the Grand, Cartersville, Ga., has closed that theatre and returned to his former home.

D. P. Dixon, Strand, Winer, Ga., and Emory Rylander, Americus, Ga., were in Atlanta during the past week.

Sunday movies are being introduced in Lindale, Ga., in the Auditorium, a community theatre operated by the Massachusetts Cotton Mill Company.

Northwest Business Better

Walter S. Wessling, Western dictrict manager of Pathe, is in Seattle this week. He reports indications of improvement all along the line since his last visit here, and also states that exhibitors are finding less cause for complaint than formerly. Business in Spokane over the last week end was practically capacity in all houses. In the instance of the Rex Theatre, a 600-seat house, 2,900 paid admissions were recorded on Sunday alone.

This is a good sign for Eastern Washington, as Spokane has not been considered very brisk during the past few months. Montana is excellent, and even the Denver territory is picking up. Portland always pursues a steady course as a good, conservative town, while Seattle, which is either "up or down," is at the present time strongly on the up grade, with present indications of a splendid season ahead.

Crack Train Leaves Seattle with Movies for Passengers

The Olympian, the C. M. & St. P. transcontinental train out of Seattle, Monday, March 19, was the first transcontinental train equipped for the showing of motion pictures to passengers. Plans for the installation of a picture theatre on board the Olympian were developed by A. P. Chapman, assistant general passenger agent for the road, with offices in Seattle. He was assisted by the Universal Film Exchange, the Columbia Theatre and the B. F. Shearer Equipment Company, which installed a Simplex projector and furnished the operator for the maiden trip.

Inauguration of the new service was set for Monday so that eastbound passengers from the Orient who arrived Sunday on the S. S. "President Jackson" might have the novelty of the innovation. With each passenger ticket sold was attached a ticket, a free pass to the Movietorium, with the additional information of a printed program giving the daily change of pictures. The program consists of a news reel, comedy and complete high class feature. The initial showing was "Driven," now playing to crowds at the Columbia Theatre here. A complete new program was put aboard at Spokane, one at Butte and another at Minneapolis.

"Robin Hood" grossed approximately $45,000 in a three weeks' showing at the Liberty Theatre. It will probably be brought back for a second showing in the near future.

The Princess Theatre has gone back to second runs, which will be of a high class. Ten cents is the admission.

Studios of the American Lifeograph Company in Portland, motion picture producers, were destroyed in a spectacular fire Monday night. Loss to buildings, stored equipment and films is estimated at about $30,000. The fire started in the developing room.

The Isis Theatre, Blackfoot, Idaho, was completely destroyed by fire recently. L. Manders was owner. A new house will be erected and Mr. Manders will be manager.

Walter W. Barney, who has been operating the American Theatre, Arlington, Wash., has sold out to Flint & Hocum, who will take possession April 1. Barney, who has been studying radio for four years and dabbling in it on the side, will now turn his entire attention to the manufacture of radio.

A theatre party for 130 "shut-ins" was given at the Liberty Theatre last week through Dr. F. R. Loope, with Manager Leroy V. Johnson as host. Everyone who co-operated to make the affair a success felt amply repaid.

Visitors on Film Row during the past week included Fred Walton of Bellingham, Walter Craft of Auburn, N. Y., W. E. Bowen of Olympia, Robert L. Anderson of Forks, Wash., and Fred Mercy of Yakima.

Otto J. Petrick is manager of the Liberty, Kelso, Wash., a new house.

C. Merx has bought the Vay Theatre, a Portland suburban house, from Lester C. Smith.

A special Newsboys Matinee was tendered the Post-Intelligencer staff at the Blue Mouse Theatre, in co-operation with Nordy Leonard of the Loyal Order of Moose, this week. The Moose lodge has a candidate in the Singers' Popularity Contest, which is in its final week at the Blue Mouse, whom they are supporting with great loyalty.

The Sheik and the Shekels

Rodolph Valentino made his first public appearance in Kansas City the night of March 20 in a dance with his wife. He arrived in a private car and was inaccessible to interviewers throughout his stay here. His public appearance was in Convention Hall, the largest hall in the city, and the majority of the tickets were purchased by women. Holders of reserved seat tickets were permitted on the dance floor before and after Rodolph's dance.

According to the daily papers his appearance here was not much of a success from the public's viewpoint. But from the financial side—well, Valentino left town in his private car. He appeared before the crowd of spectators for fully ten minutes, five minutes of this time being taken up in an attempt to impress the public with a speech. The other five minutes he and Winifred Hudnut danced. Then Rodolph vanished and the crowd went on with its dancing, very much disappointed.

Women of the city are undecided whether Valentino still holds first place in their minds as the ideal man or not. They were all quite shocked to learn that the sheik had a bald spot fully as large as saucer at the back of his head, and that his wonderful front hair was hardly thick enough to cover the bare spot from the eyes of his admirers.

Kansas City

This week brings the announcement that another theatre is to be built near Forty-seventh street and Troost avenue, Kansas City. The theatre will be in a $400,000 development of a site 250x133 feet. The Watson-Roth Building and Investment Company recently obtained a 99-year lease on the site, reviving and enlarging a theatre building project which the original lessee had failed to carry through. Officers of the Watson-Roth company said arrangements for financing the development were completed and work would start in April.

The building is to be of Spanish renaissance design and will be fireproof. The front will be chrome terra cotta with red tile roof. Jack H. Roth, president and general manager of the new theatre operating company, is the present manager of the Isis Theatre, one of Kansas City's largest suburban houses.

S. Nusbaum, manager of the Mozart Theatre, 3318 East Twelfth street, Kansas City, closed his theatre about 11 o'clock the night of March 18 and started home with the cash receipts, $25. Two young men drew up to the curb in a sedan and robbed him of the money, then continued on their way.

One hundred entertainers of the city have signed up as prospective performers for the series of the "Discovery Concerts" the Newman Theatre of this city plans for April. The majority of these are pianists and vocalists. Milton Feld, manager, who will direct the concerts, has asked high school principals to assist in obtaining dramatic talent to present a short play at each concert.

The former Century Theatre of Kansas City will be reopened by the Shuberts as the Missouri Theatre, according to J. J. Shubert, who spent a day last week inspecting the remodeled structure at Twelfth and Central streets. Mr. Shubert left for St. Louis without divulging the future policy or the opening date.

S. E. Wilhoit of the Princess Theatre, Springfield, Mo., was elected president of the Springfield Western Association baseball club at a meeting of the club the first of last week.

F. G. Weary of the Farris Theatre at Richmond, Mo., was a visitor at some of the film exchanges recently.

"Safety Last" will show in Kansas City territory at the Miller Theatre in Wichita, Kas., the week of April 8. The Miller has never run a picture longer than three days heretofore, and it is considered as something out of the ordinary for it to book a picture for a solid week.

A. R. Zimmer of the Liberty Theatre at Marysville, Kas., has taken up a new line of displaying posters. He has established a system of shadow-boxes. These boxes are made of regular lumberyard stock and a little electrical material. The arrangement of posters makes a very effective display and attracts more attention than the usual method of display.

Gus Kubach, who has the Lyric Theatre at Abilene, Kas., is planning a trip to the West Coast. He wants to see how moving pictures are made and expects to leave about the first of May.

Mark T. Wilson of the Peoples Theatre, Chanute, Kas., is the first exhibitor in the Kansas City territory to show his patrons the new Chaplin comedy, "The Pilgrim."

Film Exchange Personalities

San Francisco

Arthur Levy is the new manager of the American Releasing exchange. He succeeds Bob Harris, who has gone to Albany to manage the Al Lichtman office. Mr. Levy comes from the City of Brotherly Love.

Henry W. Kahn is celebrating his eighth anniversary as a Metro executive. In order to appropriately celebrate this event he has gone to the Great White Way in Gotham. Henry has been almost five years in Buffalo as Metro manager.

"Popsy" Carrick, Hodkinson manager, has engaged Bob Wagner, formerly with several other local exchanges, to cover the city territory.

H. E. Hughes is now a Metro salesman. Taking care of the local business. Formerly with the non-theatrical department of Fox.

G. E. Flader, Universal theatre department head, stopped off in Buffalo for a few days last week, on his way to the Coast. Edgar B. Haines, salesman, is sporting a new Nash.

Col. Howard F. Brink of Educational had S. B. Taube, Toronto manager, as his guest last week. The Colonel is chalking up some fine business these days, especially since he took unto himself that new Willys-Knight coupe-sedan.

A benefit performance is being arranged for the Elmwood Theatre soon, the receipts of which will be given to the widow of Bobby Matson, veteran salesman, who died recently following a long illness.

H. L. Beecroft, formerly in charge of the local First National exploitation department, is in receipt of a letter from Jack Meegan, contest editor of the Courier, congratulating him on his fine work in aiding the paper stage the private screening of 'Oliver Twist" for the Jolly Junior Club, an organization of children sponsored by the sheet.

Kansas City

Earl E. Langan has accepted the position of manager of the Standard Film Co., Kansas City. Mr. Langan has been out of the film business since he was assistant manager of the local branch of Select, and with the Standard office here. He is the youngest film exchange manager in this territory.

Harry Graham, manager of the local Pathe offices, A. H. Cole, of the Cole Theatre Supply Co., and Jack Roth, manager of the Isis Theatre here, addressed the women of the Athenaeum on "The Evils of Political Censorship" recently.

Sam Dembow, Jr., assistant general sales manager for Fox Film, has been visiting Bert Edwards, manager of the local Fox office, for a week.

W. E. Troug, Goldwyn district manager, was called to New York last week for a conference with the Goldwyn officials.

Jimmie Weeks has resigned from his position as booker at the local Pathe exchange in order to affiliate with the Apex Electrical Co. Clifford Kirkbride, who was in charge of the poster room, is now booker and Leon Abraham is head poster clerk.

Albany

As a host, Bert A. Gibbons, manager of the Vitagraph exchange in Albany, proved himself one of the best a few nights ago when he entertained his associates at the Vitagraph offices with a chicken dinner and dance at one of the hotels on the Schenectady road. Mr. Gibbons recently won a handsome sum in a contest staged by Vitagraph. About seventeen were present.

Robert Harris will now manage the Al Lichtman exchange in Albany, working out of the Bond Photoplay offices. Mr. Harris has just come to Albany from Buffalo and at one time was employed by Pathe.

Frank Bruner, manager of the Pathe exchange, has joined the motorists of the Capital District, having just purchased a Lexington touring car.

Marvin Kempner, manager for Famous Players in Albany, was in New York the past week having a conference with the district manager. And incidentally, Harry Buxbaum, who occupies the position of district manager for New York State, is to pay a visit to Albany in the near future.

L. B. Rozell, of Buffalo, has just been named as one of Vitagraph's salesmen out of here, covering the northern territory.

According to Howard Morgan, manager of the Educational exchange in Albany, exhibitors in this section of the State have become just as particular over their short subjects as they are over their feature pictures, and it is no longer a question of quantity with them. In fact, Mr. Morgan is featuring the two-reel Emile Coue in many of the smaller places, with marked success.

George Balsdon, Sr., assistant general manager for Vitagraph, was in town last week, endeavoring to complete a tie-up with the State Forestry Department in connection with the feature "Ninety and Nine."

Frank Bruner of Pathe and Marvin Kempner of the Famous Players made the trip together the past week to Watertown, Malone and Plattsburg.

A. J. Leonard, of Syracuse, who has been with the National Screen Service, takes the place of E. F. Johnson on the sales force of Pathe.

Don't mention open cars to Bert Gibbons, of the Vitagraph exchange. The other day, Mr. Gibbons went up to Fulton Chain, arriving at 4 o'clock in the morning, driving two miles from the station to the village, and then, keen for business, got up at 8 o'clock, only to find that there had been a heavy fall of snow during the last three or four hours. Mr. Gibbons found all the exhibitors still in bed and he broke a path first to the theatre, and then to the homes. Anyhow, he returned with a few contracts and that's some consolation.

James Ruane of Famous Players has just been promoted to the local sales force.

Edwin Lewis, salesman in the First National exchange, has returned to his territory following an illness.

The Southeast

A change that is of interest throughout the Southeastern States is that put into effect last week by which David Prince goes back into the managerial chair of the Paramount Atlanta exchange, succeeding Tom Bailey, who has been put in charge of sales promotion in the Dallas and Oklahoma territory under direct supervision of Fred Creswell, district manager.

Prince was formerly manager of the Atlanta exchange, then was sent to Charlotte, and back to Atlanta in the division offices, where he has since been located. Ernest Dawson, formerly one of the zone managers in this territory, succeeds Mr. Prince in the district offices.

A. S. Dickerson, of Hodkinson, is greatly pleased over a contract closed for the showing of "Ex-Kaiser of Berlin" in all Southern Enterprises theatres in the Southeastern States.

Mr. and Mrs. John Mangham have returned to Atlanta from their honeymoon trip to Cuba and have established their Atlanta home. Mr. Mangham is manager of the Atlanta Enterprise Distributing Corporation office.

C. B. Ellis of the Atlanta F. B. O. sales force is being congratulated upon winning first prize in a national sales drive recently closed.

Lester F. Scott, personal representative of C. C. Burr, was in Atlanta during the week, leaving for Dallas.

Wm. M. Seal, of Hodkinson's sales force, is back from a campaign in Florida.

Buffalo

H. G. Rosebaum, manager of the San Francisco branch of the Famous Players-Lasky Corporation, journeyed to Sacramento recently in connection with the censorship measure being considered by the State Legislature.

Murray Silverstone, who has been supervising the distribution of films for United Artists in New Zealand, Australia and the Fiji Islands, arrived recently from Australia. He stated that fully 95 per cent of the pictures being shown there were of American make.

C. S. Edwards, Jr., has been added to the sales force of Vitagraph.

John W. Sward, representing Perfect Pictures, is in San Francisco and is making preparations to road show "The Power of Love" and the Yosemite scenic, made by the Fairall stereopticon process.

Philadelphia

Robert Lynch, Metro manager, who has been wintering for fifteen days at Palm Beach and Cuba, is again back at the 1321 Vine street headquarters.

The two picture shows given at private exhibition by Manager W. W. Gebhardt of Hodkinson, exclusively for exhibitors, was so successful that another is scheduled immediately after Easter week.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

John C. Flinn's Advertising Campaign for The Covered Wagon Is a Knockout

GETTING New York excited over an advertising campaign is hardly a simple achievement. Some of the most brilliant achievements get their first light in the New York dailies and you have to take a full page or something like that to get attention, as a rule. Even full pages are not as unusual as they were before the income tax made it profitable to keep business income below a certain point.

And in the theatrical pages the departure from the usual ten and twelve line daily displays has been made so common by Will A. Page and Harry Reichenbach that it has to be something very much out of the ordinary to achieve more than passing notice. Even the drama houses are using the chatty style on plays they want to launch over adverse critical comment and no one thinks that a picture can be good if it is advertised in smaller than twelve point letters.

Flinn Did It

All of this being so, it was a distinct triumph for John C. Flinn, of Famous Players-Lasky, that he was able to hold interest for five days, and he did it chiefly through the interest his copy excited. That his copy did get attention is abundantly proven by the lay comment. Praise from advertising critics may be grateful to the ear, but the attention of the people who pay for their tickets makes pleasant music in the box office, and this writer has heard more non-professional talk about the Flinn series than he has listened to on any previous advertising campaign.

At the lunch table the day this was written a Wall Street broker asked the best way to get hold of some tickets for The Covered Wagon, adding: "It must be a fine story. Think of that man writing the telegrams on a railroad train on the very ground covered by the pioneers such a comparatively short time ago." That's the general reaction.

Ran in Series

The advertisements in question ran in a series of five displays as shown below, the first, carrying the picture of the Twentieth Century, being the last of the series. The first, appearing on the Monday of the Friday opening, is shown on the top line, with the others in their proper order on the lines below.

The first, dated from Los Angeles the day before, tells that he is about to start east with the prints of The Covered Wagon, and will travel over the trail taken by the pioneers, making six hundred miles a day where they could advance but ten.

The next is dated from Fort Laramie, then Kansas City and Chicago. The last shows the Twentieth Century, which was supposed to carry the prints the last lap, although prints were already in the home office. So real did the series make the trip that one questioner wanted to know what would happen should one of the trains on which Flinn traveled meet with an accident.

Building Up

And the final kick was given the idea in the Sunday papers where the space given the theatrical ads was sprinkled with announcements by the speculators that they had seats on sale. These displays were so uniform, carrying the same cut title, and were so well placed as to suggest that they were handed in on a single contract.

It was the best intimate advertising series ever presented to the New York reading public, and it constitutes one of the most brilliant accomplishments yet recorded. After this John Flinn will not have to walk behind any of the star publicity men. He is entitled to lead the procession.

Dr. Jack Campaign Fooled Washington

Using the regulation blind teasers on Dr. Jack, with the theatre street number for the address, was the opening campaign to put over Dr. Jack in Washington, D. C., but Nelson B. Bell, the Crandall publicity man, put on some city trimmings. He did press stuff on the idea.

The opening day told how a number of patients had presented themselves at the theatre, asking for Dr. Jack. There was color for the story in the fact that the Metropolitan is also an office structure. The stuff read right.

Then a policeman on the narcotic squad was persuaded to "raid" Bell's office on a supposed complaint that Dr. Jack's remedy contained habit-forming drugs. That turned the laugh on the police, but they didn't mind. The detective and the higher-ups all got passes. And lastly, Bell exhibited a letter from a trained nurse in Baltimore, applying for the position as Dr. Jack's office assistant. That got in the papers, too.

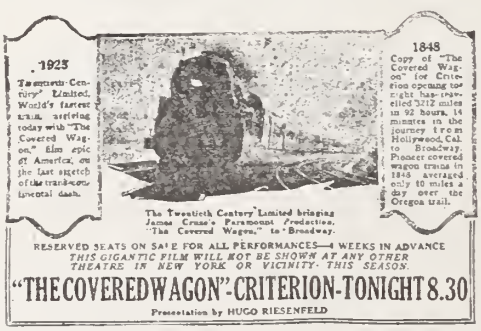
It was all done on the straight campaign, slightly changed in its wording to suit local conditions, and goes to show that you can punch up the original work with a little dog story stuff. It helped wonderfully to put the idea over and bring a business that worried the fire department.

Took Two Rides

Fred S. Meyer, of the Palace Theatre, Hamilton, Ohio, used a full page for The Four Horsemen when he played it on a return at popular prices, having shown it first when the advanced admission was essential. By getting four other advertisers to come in, he paid off about half the cost though getting the full result, and the ponies brought the money home again.

Insures the Seats

Walter Eberhardt, of First National quotes a letter from Reid, of the Strand Theatre, Providence, in which he writes that some of the profits on The Hottentot were lost in repairing the seats the patrons shook to pieces in their spasms of glee. Walter suggests that a new form of insurance policy may be devised to cover seat damage on The Hottentot and Bellboy 13. Not bad, at that.


1923
Twentieth Century" Limited. World's fastest train, arriving today with "The Covered Wagon," film epic of America, on the last stretch of the trans-continental dash.
1848
Copy of "The Covered Wagon" for Criterion opening tonight has travelled 3212 miles in 92 hours, 14 minutes in the journey from Hollywood, Cal. to Broadway. Pioneer covered wagon trains in 1848 averaged only 10 miles a day over the Oregon trail.
The Twentieth Century Limited bringing James Cruze's Paramount Production, "The Covered Wagon," to Broadway.
RESERVED SEATS ON SALE FOR ALL PERFORMANCES—4 WEEKS IN ADVANCE
THIS GIGANTIC FILM WILL NOT BE SHOWN AT ANY OTHER THEATRE IN NEW YORK OR VICINITY THIS SEASON.
"THE COVERED WAGON"-CRITERION-TONIGHT 8.30
Presentation by HUGO RIESENFELD

WESTERN UNION TELEGRAM

Jesse L. Lasky, Los Angeles, Cal., Mar. 11, 1923.
Paramount Pictures, New York.

Leaving for New York today with copy of James Cruze's production, "The Covered Wagon," for the Criterion opening next Friday night. I will travel over the Oregon Trail, made by the Pioneers in 1848, whose lives are so graphically related in the picture. It is significant that out of the great west which they created should come this enduring and noble film record of their achievement. Everybody on the train has heard about it and is interested in "The Covered Wagon." The Pullman conductor is the son of a man who walked 2,000 miles to find opportunity. I now travel by railroad 600 miles a day, where the pioneers went ten. They endured hardships, attacks by Indians, floods, blizzards and lack of food; I travel in comfort through the civilization they built. Every mile of the land I will cross was fought for inch by inch only seventy-five years ago. There is something in this very thought that gives me a thrill. Will wire tomorrow. Regards.

John C. Flinn

SEATS ON SALE FOR ALL PERFORMANCES—4 WEEKS IN ADVANCE
THIS GIGANTIC FILM WILL NOT BE SHOWN AT ANY OTHER THEATRE IN NEW YORK OR VICINITY THIS SEASON.

"THE COVERED WAGON" - CRITERION - FRIDAY

THEREAFTER TWICE DAILY, 2.30—8.30

WESTERN UNION TELEGRAM

Jesse L. Lasky, Fort Laramie, Wyoming, Mar. 12, 1923
Paramount Pictures, New York.

Reached here today with copy of "The Covered Wagon," on my way to New York for the Criterion opening Friday night. It was near here that the attack of one thousand Indians on the Wagon train took place. I showed this morning some photographs from "The Covered Wagon" to an elderly woman, sitting across the car aisle. She told me she had crossed the plains in one of the wagon trains of 1848, when she was a little girl of five. She is now eighty years old and this is the first time she has gone back east. The route is over the old Oregon Trail, and she is covering in four days the territory which as a little girl she spent a year in crossing. Vividly she pictured to me the terrors, the hardships and long weary sufferings of those pioneers, whose lives are so interestingly portrayed by James Cruze in his production. "It is all so real, so real," she said. "My father was massacred by the Indians, and mother and I went to Oregon alone. And now, when I look out the car window I see great wheat fields, and cattle ranges, and splendid roads, and Fords and Buicks. Young man, it is wonderful to live in America!" Will wire tomorrow, regards,

John C. Flinn

RESERVED SEATS ON SALE FOR ALL PERFORMANCES—4 WEEKS IN ADVANCE
THIS GIGANTIC FILM WILL NOT BE SHOWN AT ANY OTHER THEATRE IN NEW YORK OR VICINITY THIS SEASON.

"THE COVERED WAGON" - CRITERION - FRIDAY

Presentation by HUGO RIESENFELD

WESTERN UNION TELEGRAM

Jesse L. Lasky, Kansas City, Mo., March 13, 1923.
Paramount Pictures, New York.

Arrived here today with copy of "The Covered Wagon" on my way from California over the old Oregon Trail. This thriving city in the old days was only a small trading station and was called Westport Landing, a "jumping off" place for the old Wagon Trains of 1848. James Cruze shows a reproduction of the old settlement in "The Covered Wagon." The country I have crossed in the last twenty-four hours is full of interesting historical association. Kansas with its great expanses of wheat fields only a few years ago comparatively was the buffalo hunting grounds of thousands of Indians. A buffalo hunt is shown in the picture. We also crossed the Platte River by a wonderful steel bridge where many a pioneer of the forties came to grief in attempting to ford the swift stream. The river fording scene in the picture is its biggest thrill to me. Don't think I will ever forget my impressions of the west, its great plains, its magnificent mountains, its gorgeous rivers. What a panorama was unfolded before the eyes of the pioneers who are visualized in "The Covered Wagon." Will wire from Chicago. Regards.

John C. Flinn

RESERVED SEATS ON SALE FOR ALL PERFORMANCES—4 WEEKS IN ADVANCE
THIS GIGANTIC FILM WILL NOT BE SHOWN AT ANY OTHER THEATRE IN NEW YORK OR VICINITY THIS SEASON.

"THE COVERED WAGON" - CRITERION - FRIDAY

Presentation by HUGO RIESENFELD

WESTERN UNION TELEGRAM

Jesse L. Lasky, Chicago, Ill., March 14, 1923.
Paramount Pictures, New York.

Reached Chicago from the Pacific coast with copy of "The Covered Wagon" for the Criterion Theatre tomorrow night after following the Oregon Trail over which the pioneers travelled seventy-five years ago. In three days I have gone as far as they travelled in ten months. Tomorrow will arrive at Grand Central via the Twentieth Century with this great epic of America's making. Every adventure, every hardship that the brave pioneers endured is lived again in "The Covered Wagon." The buffalo hunt, the fording of the river, the prairie fire, the Indian attack—all these will provide thrills and entertainment such as the people of New York have never seen. And they all happened on the very ground which I have just flashed across. Out of the great West which the pioneers built with blood and sacrifice has come the enduring and monumental film record of their immortal achievement. The motion picture industry is proud to pay lasting tribute to the builders of the Western empire. "The Covered Wagon" is greater than any imagined story, because it is the record of life—of the most romantic and thrilling years in all America's history.

John C. Flinn

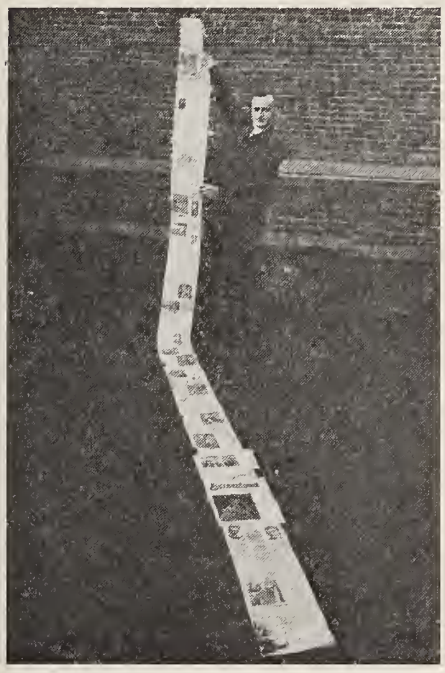
RESERVED SEATS ON SALE FOR ALL PERFORMANCES—4 WEEKS IN ADVANCE
THIS GIGANTIC FILM WILL NOT BE SHOWN AT ANY OTHER THEATRE IN NEW YORK OR VICINITY THIS SEASON.

"THE COVERED WAGON"—CRITERION—TOMORROW

PRESENTATION BY HUGO RIESENFELD

Nearly Fifty Feet of Gilt Edged Dope

See the man!
Can you see the man?
I can see the man.
What is the man doing?



SAYRE AND HIS DOPE SHEET

Dropping the primer style the man is proudly showing nearly fifty feet of free-for-nothing press notice, 594 column inches, or about thirty columns of newspaper space.

The man is J. W. Sayre, publicity man for the Jensen and Von Herberg houses in Seattle, and the string is the advance dope on Robin Hood. None of it is paid publicity and he did not cheat and add in the regular stuff. It was all run before the showing of the picture and is mostly newspaper stuff, though we notice one page from his own publication, Screenland, down toward the bottom. The stuff is pasted up three columns wide and in that form is nearly seventeen feet long.

Robin Hood opened at the Liberty Theatre on February 24. The first press work appeared December 19, more than two months before, and from the first gun until the opening he kept up a steady firing. He did not make a play for a few big stories, just before the opening, but worked for a constant succession of small stuff, mostly newsy items, and he contends that this constant hammering with the thirty columns split into 190 different items, gives him a better grip on the business than would three or four stories of five or six columns each, just before the opening.

In other words, iteration is better than one big smash. It gradually wears in on the reader with its constant suggestion, and is more apt to generate a "go" impulse than a single smash. With a good attraction and plenty of fresh dope, we agree with Mr. Sayre, as we always have to, for he is hard baked, if not hard boiled, and knows the promotion game backwards.

He contends, with modest pride, that this is one of the best press campaigns, for length of time covered and space gained that has been worked out on the Coast without the aid of the Hearst newspapers on a Cosmopolitan attraction. There are the figures. Beat them if you can.

But the moral is, hit early and often to get the best results. As Mr. Sayre's letter was written, the attraction had been playing to standouts for two weeks, with no sign of a let-up. That tells the story.

A Paramount Release

RENAUD EXPLOITS "CHARLIE CHAPLIN'S BRIDE TO BE"

The first exploitation on Bella Donna comes from Kenneth Renaud, Salt Lake exploiteer, who put the special pictures of Pola Negri in a shop window in the interests of general publicity, with George E. Carpenter a preferred creditor

Pulled Three Alarms for The Third Alarm

Fire marshals are keeping their eyes on Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas. Harry staged three fires lately, and provided only one engine.

He was putting over The Third Alarm and tried to borrow the newest fire engine, but the La France people could only loan him one of the oldest models, which was about as good. He parked it in front of the theatre, with a lecturer to tell inquirers all about it.

Then he got three windows for a trio of capitally planned scenes. One showed a city block with the ladders raised and the firemen saving the child. This he got into a drug store window at the chief transfer corner in the city. Two others showed fires in the residential district. All three displays were built to a scale permitting the use of toy fire engines, which were loaned by the ten-cent store, and just to make it thrilling Gould staged in one window an imminent collision between a three-horse engine and an automobile. We don't know just how he worked it, but the entire exploitation cost was only $20, though any one of the three windows looks as though it might have cost more than the entire appropriation. Most of the stuff was borrowed, but even at that he had to spend some money.

He also introduced something new in co-operative pages, his double truck being dedicated to the chief and the fire department, mentioning the chief by name. Here is a good pointer. It gives a local touch which helps.

A Metro Release

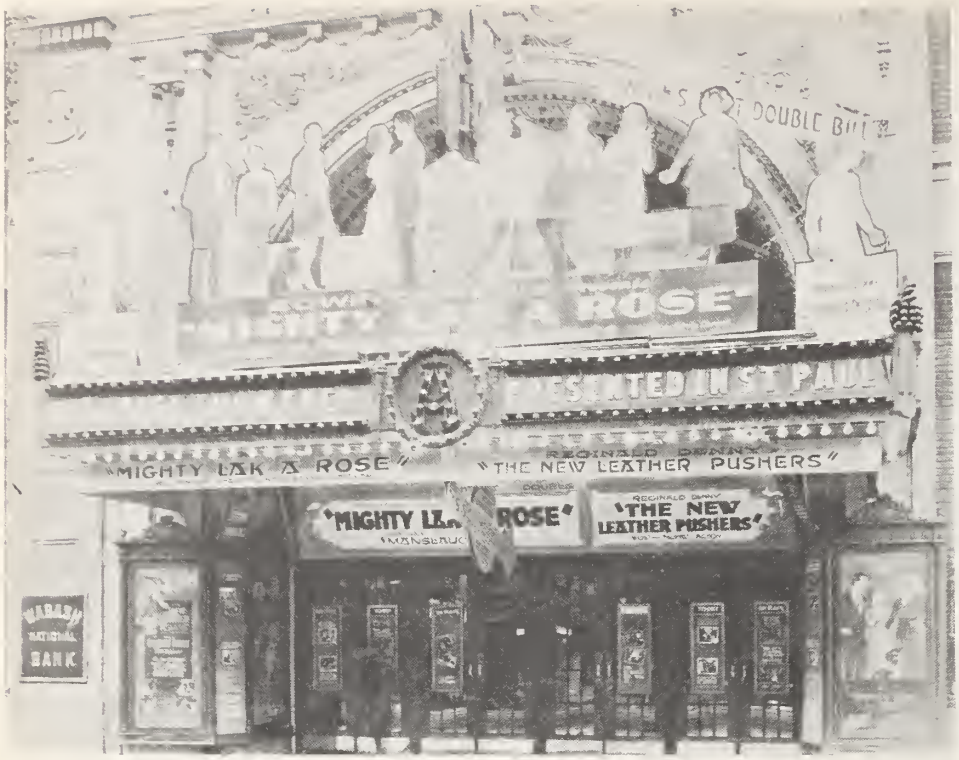
HOW OLLIE BROWNLEE TRANSLATED THE METRO PLAN BOOK

This cut shows the front of the Palace Theatre, Muskogee, Okla., transformed into Hill's Country Store, following the suggestion in the campaign book. It was something new in Muskogee and the investment of $15 sold Quincy Adams Sawyer

Running to Form

First National announces with an air of pleased surprise that Smilin' Through was a clean-up when it played the Colonial Theatre, Seattle, although it had been pretty well played around the town when it was a lot newer. John Danz made a fine garden wall front with cut-outs of the star, and got the business.

We cannot see the reason for surprise. We believe that Smilin' Through can take an encore wherever it has been properly shown and do as well on a repeat as on the original engagement if the same effort is made to put it over.



A First National Release

MIGHTY LAK A ROSE OFFERS ANOTHER USEFUL CUTOUT

It gives a string of figures as useful, if not as striking, as the Coogan "Oliver Twist" twenty-four. This display was made by the Astor Theatre, St. Paul, which used an "old melodies" week to hog in on the phonograph stores and music windows

Limited Contest to Twenty-five

Here is something new—the limited essay contest. Of course, it could not be called a contest, but Harry C. Eagles, Paramounteer, picked out twenty-five business men and women, each of whom was solicited to write an essay on Back Home and Broke for the Bellingham (Wash.) paper. The winner was to be given a box for a night showing at the American and twenty-five additional tickets for his employees. The essays were on the writers' early experiences in business.

It was a better newspaper feature than the usual contest, though not as good a circulation scheme, so it was sold to the editor and not to the circulation manager.

Another new stunt was to set up a desk on a platform in a prominent point in the public market. Signs on all four sides proclaimed that free tickets would be given to all who were down and out.

Some few persons faced the gibes of the crowd to get the passes, and the standees hung around, enjoying the fun, so that it was a continuous ballyhoo. The reporters were there to try and spot the pass claimants, and this gave a good news story, apart from the essay stuff.

This is a good general stunt, but works best with a "broke" title, of course, though it can be used on anything with the argument that a man should not be deprived of seeing the picture just because he was short of cash.

Flowers Talk

Out in Minneapolis Ed Weisfeldt, of the Strand Theatre, prepared fifty 22 by 28 inch cards reading "Don't you think she's Mighty Lak a Rose? Why not tell her? Say it with flowers and then take her to see Mighty Lak a Rose at the Strand Theatre."

He sold the idea to the president of the local florist's association and the latter put the stunt over with the individual members. It cost little, and as each florist dolled up the environment of the sign with rose displays, it got fifty vastly effective windows.

Many exploitation campaigns fall down because the manager starts a campaign feeling that the picture is so poor he must do something to get the business in. Better to stand a loss on a poor picture and save the energy and the ideas for something better worth your while. You cannot sell a picture on which you yourself are not already sold. Sell yourself first and then you can talk with proper enthusiasm.

Tied Old Timers to Mighty Lak A Rose

Because Mighty Lak a Rose is not of the 1923 crop, the Astor Theatre, St. Paul, tied the release to the general idea of old melodies, and from this angle got a better showing in the phonograph windows than they might have gained with the single title for a record sale. The idea was, of course, taken over into the house's musical program and played up as a feature. It pulled in a lot of casuals who do not follow pictures, but who do love the old songs. After they were coaxed in, they went out liking the picture.

The marquise display was a full cut-out from the 24-sheet poster, and this filled in very nicely, though it lacks the dramatic appeal and vivid coloring of the Jackie Coogan Oliver Twist twenty-four.

Whelan Discovers An 8-Line Limerick

Now it is Leslie F. Whelan who is pulling the Golem stuff in opposition to John (formerly Max) Rosenfield, of the Paramount home office.

He hooked a shoe store in Washington to a limerick contest with the first two lines running

In Primeval days of Adam's Rib
There were no Berberick shoes.

Twenty-five merchandise orders for $10 each rewarded those who most cleverly supplied "the remaining six lines of the limerick."

When you are giving away $250 in prizes you can call a limerick anything you wish, and the stunt was immensely helpful to the shoe store, the Washington Times and the Columbia Theatre, but after the contest the limerick shrunk back to the original five lines.

Just to give the poets something to do in their spare time, they had to paste together three stills, offered in jigsaw fashion each day for three days, and send these in along with the elongated limerick.

All it cost the theatre was a coy "Yes,' just like a June bride.

A Paramount Release

IT'S A LITTLE LATE IN THE SEASON FOR SNOW STUFF

But you can wait until next year to use it. It was worked by the Grand Theatre, Hazelton, Pa., on "The Old Homestead," when C. M. Stauffer and Vernon Gray, Paramounteer, tacked window cards to small sticks and stuck 500 of them in snow banks on Main Street

Made One Big Book Sell Little Ones

This cut shows a large cover for The Beautiful and Damned, supplied a book store as an attractor for the book itself. You will notice that only a few of the actual books are shown. The rest are in the store on the counter where they can be handled easily.

A Warner Brothers' Release

THE BOOK COVER

The stunt was one of the several worked by the California Theatre, Los Angeles, when this production was shown there. It offers a suggestion to others who can frame the stuff up with cutouts from the paper if an artist is not at command.

Birth of a Nation Good Fourth Time

Although Guy Kenimer, of the Arcade Theatre, Jacksonville, Fla., had The Birth of a Nation about a year ago, and was due to play it again for the fourth time, he got back of it just as strongly as though it was a first run, and it made him just as much money as this year's crop of big things. He blew $85 on special work and pulled in better than $1,000 above the average.

He did not specifically pin his campaign to the K. K. K., but, on the other hand, he did not go out of his way to avoid mention; indeed, his chief lobby display was the flaming cross in a shadow box.

Novel Shadow Box

This was his usual six-sheet frame, built into a shadow box. On the sides was painted a woods, and in the centre was a pile of rocks, from which rose the Klan emblem. In the daytime this showed painted flame, but at night the lights back of the painting shone through. The paint was nearly transparent at the outlines of the cross and grew gradually thicker into opaqueness, which in the evening permitted a graduated illumination. To get the flicker of the flame he interposed an electric fan, working in series with the lights, so that it was slowed down to give just the right interference.

On either side were klansmen bearing fiery crosses and outside of these a pair of Confederate flags, both of which had seen service in the war, and which made a hook for some good dog stories. All the roads leading into town were bannered, 200 being used, and the Salvation Army was hired to put out 6,000 throwaways into the residences. Boys were sent around to ask for window space for cards, and a surprisingly large number of these were placed.

Bucking a Shrine Indoor Circus and Carnival in addition to the usual attractions, the business was still well over the top—about 50 per cent.

It goes to show that it is always worth while to hustle, and Kenimer always does.

A United Artists Release

HERE'S THE LACY LOBBY ON ROBIN HOOD FROM PORTLAND

It has been some time since we showed one of Mr. Lacy's lobbies, but that he has not lost his cunning is evident from this very fine treatment of his corner lobby. The painting back of the arch appears to be handwork. Neat, what!

An Elaborate Hoax Fooled Washington

Ed. G. Evans, publicity director for the Moore theatres, Washington, D. C., sends in the evidence to prove that an anti-flirt campaign devoured space in the Washington dailies. It was not a hook-up with one paper, but all four of the sheets came in with cuts and repeats and daily stories. He declares that he and Miss Hattie K. Merrill, the Universal exploiteer, put the smear on the newspapers, but, to be frank, we do not believe it.

With a dozen different "anti" clubs formed since Eddie Bonns' Brothers Under the Skin, we do not believe that Washington editors were so stupid as to fall for what any intelligent person who reads more than one paper must know to be a palpable bunk. We believe that the editors saw in it good reading and illustrative matter and helped the stunt along, but the fact remains that it was an unusually strong campaign, with daily stories in all four papers, and cuts with about half of them. It was one of the best handlings of the idea to be reported.

Miss Merrill organized the Universal typists and other office women into an anti-flirt league. Judging from the photographs sent, they had little to fear from the he-flirt, but they organized and visited the newspapers. The next day they held a meeting for the benefit of the camera men, and even Underwood and Underwood shot the group and syndicated the pictures.

They held another meeting when Representative Herrick, who made an exhibition of himself some time ago by denouncing beauty contests, seeking to suppress them, expressed a desire to horn in with a speech. That gave the idea a new kick. And finally they had an anti-flirt week, and one of the papers seriously declared that its enforcement cut the casualties from thirty-five on the same days last year to fifteen a day during the crusade.

But it was getting close to playing time, and so Evans spilled the beans and got the best stories of the series just before the opening of the Universal picture at Moore's Rialto.

It probably hogged more space in the Washington papers than any recent stunt, and it was all straight news matter and not semi-hook stuff, so far as the public could see. The campaign reflects the utmost credit to both Evans and Miss Merrill, because they kept the papers fed with jazzy stuff they could not resist. That's real press agentry.

Fed 'Em Figs

Tom Schrader, manager of the Olympic Theatre, Pittsburgh, with the knowledge and consent of Amike Vogel, Paramounteer, bought $150 worth of chocolate covered figs, put them in envelopes printed up for Adam's Rib and gave them to cigar stores and restaurants for distribution.

It proved to be a good investment, but it's the first we ever knew about chocolate covered figs in the Garden of Eden. We thought it was apples.

Luck in Shoes

Two six sheets, two ones, a set of stills and thirty-one of the horseshoe cut-outs for The Hottentot gave the Oxford (Ohio) Theatre all the front it needed on the First National attraction. The shoes were spattered all over the display and got the necessary attention for the six sheets, which were hung in the upper sections of the divided entrance.

Very often the accessories will beat out home-made material, and they certainly brought good luck to the Oxford on this run.

A First National Release

THE HOTTENTOT IS DUCK SOUP FOR SPORTING GOODS STORES

Milton Feld, of the Newman Theatre, Kansas City, landed this display through a loan of the painting and the gift of the cutout. It made a great flash. And the Hottentot collars got to town just in time to pervade the haberdasheries. Fine for Feld

Made a Calendar of Hook-up Page

Getting a new one on cooperative pages is growing harder, but now and then some one hits an idea. Ross D. Rogers made his a calendar for February when he came to advertise One Week of Love.

There was a strip advertisement across the entire page for a men's furnishing establishment, then a large "February" with advertising ears on either side. Just below were the days of the week, and below this thirty-five oblongs, as in the usual calendar. The first four were blank, the month starting on Thursday. The second line was the week of the run, and the seven spaces here were taken by the theatre, the date figures being left off. All of the other days had the proper number, the advertising running below the figure. The last three spaces were again left blank, so far as a number was concerned.

It was an ingenious conceit, but we think that the playing dates should have been set in, heavier rule being used to enclose these seven days—not smaller than three-point nor heavier than six. This would have given better emphasis, and at the same time would have fixed the dates more firmly; but in general the idea was an inspiration.

Made Heavy Drive on the Leather Pushers

Because he had made money with the first series of Leather Pusher stories, Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas, figured that it would pay him to go to extra trouble to put over the second edition, even if they were short lengths.

First he tied the sporting goods shops to cut-outs and stills, and got the paper to go after them for a hook-up page. The page carried a lead line running "Clean, manly sport has ever thrilled humanity from the beginning of time. No branch of sport has ever carried the same thrill as a masterly exhibition of fisticuffs."

A cigar store which drew the local sporting men was given 3,000 forty-cent seats to be sold for the opening day at a quarter apiece—another form of the penny-ticket idea—and other tickets were laid off to the sporting goods stores.

But the big noise was an amateur carnival with the ring in the lobby of the theatre and with kids around fourteen as the contenders for a gold medal. Permission from the City Council was necessary in order to stage this event, but the permit was readily granted, and as the stunt was pulled Sunday morning for the Sunday afternoon opening, it was possible to rope off the street for the convenience and safety of the spectators. The crowd went back to the opposite curb, and not a few women were to be seen in the gathering, and they grew even more excited than the men. The bouts cost only one medal and passes to each contender, and it did a thousand dollars' worth of advance work for the series.

Gould was willing to admit that he was showing Ebb Tide, too, but for the moment he was specializing on the new series.

Split Up

The Rialto Theatre, Tacoma, made effective use of the twenty-four-sheet on Oliver Twist, though the lobby marquise is too small to give the cut-out a proper setting. The group was cut out and mounted and then cut in two, one group being placed on either side of a larger figure of Jackie himself. By slightly angling the groups, the entire display was gotten up without crowding.

Making It Easy

Hearing that the Illinois Press Association was to have a convention at Springfield, Goldwynner Walter D. Nealand grabbed a print of The Christian and hustled down to the Capital, where he got W. W. Watts of the Princess Theatre to help him put over a stunt.

He tied the State Journal to a theatre party for the visitors to see the picture at the Princess, and the S-J naturally had to print a piece in the paper about it, though generally it has a line rate on all reading notices.

It gathered in 126 editors and their families, and it is going to be easier for the small time man to put over The Christian when he gets his chance at it, for the editor will know all about it.

Traded the Screen for Car Windows

Because the street car company wanted to give publicity to a new hydro-electric power plant, the Lyceum Theatre, Winnipeg, got half sheet cards on each side of all trollevs for the first time in history, advertising The Fast Mail.

In return they ran a short length showing the power plant. This was an advertisement for the traction company, but the stuff had a real local news value. Good work for both sides with the theatre getting the long end.

The Lyceum also used the miniature train in the lobby and between the two stunts they managed to use up all the seats.

A Paramount Release

MAKING A CUTOUT FEEL VERY MUCH AT HOME IN BALTIMORE

W. A. Seligman felt that the lady in "Ebb Tide" would miss the cocoanuts, so he painted in a grove on a false siding when he entertained her at the Victoria Theatre, and found his reward in the additional business this picture drew for a week

A Giggle Stunt for the Leather Pushers

Getting a change from the "blind man" perambulator for The Leather Pushers, the Capitol Theatre, Superior, Wis., sent out a man whose head and shoulders were hidden by a sign announcing that he would see The Leather Pushers if he had to go in a barrel. They backed him up against a lobby three sheet to take his photograph, but mostly he worked on the street.

A Universal Release

THE BARREL BALLYHOO

The stunt was cooked up by Roy McMinn, of the Capitol, and Universalist J. L. Morrisey, of Minneapolis, and it will work on any picture and costs so little that any house can shoot one out.

This seems to be a straight sign, but a three-sides affair with a peep hole would be even better.

Reused Castle Was Good Selling Angle

Because When Knighthood Was in Flower made good at the Plaza Theatre, St. Petersburg, Fla., H. G. Griffin figured that to use the castle front for Robin Hood would carry the suggestion that Robin Hood was good, too, so he built it up again, and he did not even take the trouble to chop off the cutout of Miss Davies on the battlements. She might have been Maid Marian, and if she wasn't, certainly she did not look greatly out of place.

He made cutouts of the Robin Hood players, with Friar Tuck doing a levitation act because he stood in back of the other man, but it looked all right, and you did not even notice the easel effects used to keep them up. You got more the general effect of the picture.

The Plaza takes its name from the fact that it stands well back from the street, so there was plenty of room for the castle, which shows to better advantage than it would on a flat front.

And here's the dirty work it did. Knighthood held the record up to then. Robin Hood doubled it. Probably Knighthood would have doubled on Doug had he been played first. That's the big idea. The first big production sold the second on association of idea through the use of the same front. That's the point to memorize.

Esther the Poetess

One of the clever exploitation stunts worked by C. B. C. on Temptation is a 22 by 29-inch card on which are mounted various articles supposed to connect with the title. These are such things as lipstick, perfume, rouge, a powder puff, a cigarette, a roulette wheel and poker chips. Each is represented in actual size or miniature, and is tagged with a clever couplet written by Esther Linder, the demon publicity huntress.

A couple of the "poems" are:

Once Omar sang "a jug of wine and thou."
You're here—and so am I—but where's the wine gone now.

This is topped by a miniature champagne bottle, while the rouge carries:

Beware of the girl who resorts to paint.
It makes her look like what she ain't.

There are sixteen items on the card, along with pictures of the five featured players, and it makes a very attractive display for window or lobby work.

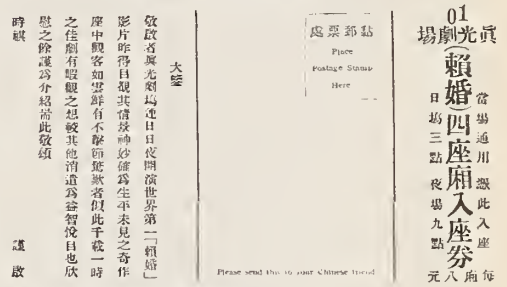
A United Artist's Release

PIPE MARION DAVIES CHEERING ROBIN HOOD

The castle was originally used on Knighthood by the Plaza Theatre, St. Petersburg, Fla., but H. G. Griffin figured that it would work again, so he moved it to Sherwood Forest with cutouts on trestles to give it a lively appearance

Chinese Exploiter Has Brand New One

This postcard-ticket for Way Down East at one of the Pekin theatres offers something absolutely new. Our friends to the west seem to be acquiring the idea very rapidly. This first cut shows the face of the card, printed in Chinese, with a message about the Griffith production.

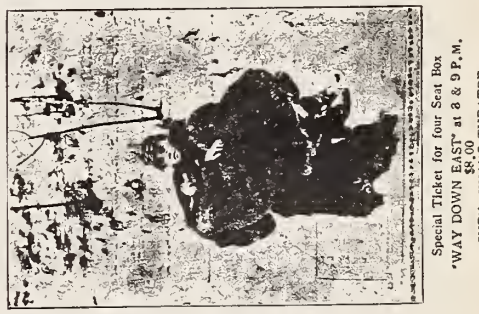


A United Artists Release

THE FRONT VIEW

To the right of the space for the address is a slip, numbered with a hand machine. Between this and the rule is a perforation, apparently made by a sewing machine. It certainly is not perforating rule. This is the coupon for a box. It is to be torn off and retained by the holder. At the bottom of the address space is a legend in English: "Please send this to your Chinese friend."

The reverse of the card shows a scene of the rescue, and below, in English, is "Special ticket for four-seat box. Way Down East. $8.00 Chen Kwang Theatre."



A United Artists Release

THE BACK OF THE CARD

The strip is torn off for the box and the rest mailed to some friend. It is a novel idea and we believe that it will work as well here. Ticket check can be done from the numbers, where the coupons are required for seating purposes, or the ticket can be taken at the door and the card, properly addressed, mailed by the house.

It's a wow. Mull over it a while.

Did His Stuff Free

There is more than one way to get free ads. A. L. Snell offered to take part in a local minstrel show if they would let him tell the audience about When Knighthood Was in Flower. He sang a song, told stories until he had them falling off the chairs, and then told what a wonderful picture he had coming to the Imperial Theatre, the same being in Gadsden, Ala. They actually gave him an encore, but he was nice about it and told more stories instead of repeating about the film.

Another oddity was pasting a lot of blank half sheets all over town. These were then painted up "Do you remember—" adding one word of the title each midnight until he achieved the full "Do you remember When Knighthood Was in Flower?"

Just a few little kinks like that and he did better than double business. Two days, too.

A Metro Release

SIX MAE MURRAYS IS ALMOST AN EMBARRASSMENT

Five of them perched on the one sheet display of the Queen Theatre, Galveston, and the sixth is on top of the hand-painted sign. Charles E. Sasseen changed his lobby lights to conform to the colors used by the artist in the "Jazzmania" banner

Puts Connie Over at Trifling Cost

No one got very rich on the money W. A. Byers spent for a lobby display on East Is West. He figured that Connie should be able to bump it over on her name with very little effort. He put it up to her with a cheap but effective lobby. A few rolls of yellow and black crepe paper masked the walls. Cutouts from the paper were placed in front of this, with a borrowed Chinese god in the centre. At showing times they burned more incense before him than a Chinese gambler up against a run of hard luck would give his favorite joss. A few lanterns under the marquise and the display was complete.

And Connie came through the test with flying colors, rolling the business for a double score, with the second day better than the first.

Ruff Pays Tribute

Leave it to Ralph Ruffner to use the good old brain. The Capitol Theatre, Vancouver, has been presenting patrons with Paramount fanfotos, each in an envelope printed up with the bill for the coming week.

When he came to play Thirty Days he handed out the last of the Wallace Reid portraits and the envelope was black bordered and printed up with a tribute to the star; the offering being a memorial to his popularity.

It not only helped to put the picture over, but it used up the stock of pictures, which is something to think about.

C. W. Smith, of the Empress Theatre, Edmonton, used the same idea.

Made a Fine Show for Little Money

One of the best flashes we have seen in some time comes up from the Hippodrome Theatre, Fort Worth, Texas.

Harry Gould had a tin bank he had used in some other pictures. He knew that in Making a Man Jack Holt comes to New York, so he painted the famous waterfront, borrowed some automobiles, street cars and boats from a toy store, set a cutout from the poster back of the Woolworth Building, and made a wonderful flash even if he did get the Terminal Buildings a mile or so north of where they belong. Fort Worth knew no better.

It cost ten dollars for the painting, and in return he gave him the sign to the left of the right arm. This reads that "Trave Daniels furnished the toys for this display" and adds, "Please do not put your hands in the Hudson River. It's wet."

Gould bought a lot with his ten dollars.

Beat Robin Hood by Selling the Program

Bucking Robin Hood with The World's Applause, C. W. Irvin, of the Imperial Theatre, Columbia, S. C., stood them out the opening night. He added a Hawaiian act and a local minstrel star, and advertised these and a De Mille production, with Bebe Daniels and Lewis Stone, all for 35 cents, against the dollar for Doug.

Wherever he advertised he used all of his items, instead of just the film, and instead of slumping on the business he went over the top about 20 per cent. He figures that the three-in-one style of advertising, largely concentrated in the newspapers, turned the trick.

Schools Sold Oliver

As soon as he received his dates on Oliver Twist, Oscar White, of the Rex Theatre, Sumter, S. C., made a bee line for the schools and sold the teachers on the idea of selling the pupils. Most of the classes were told all about the book and the coming of the play, and they went home and told their parents.

Then Mr. White repainted his book, did a banner and cut out a couple of threes. Sunday, before his opening on Monday, he used the handy cut-out from the 23-sheet, and every one was late to church because they stopped to identify the familiar characters.

It cost only $9.50 to get results that in proportion to other cities yielded one of the best campaigns on the Southern Enterprises.

Candy Kids

Working on his Saturday morning matinees for children, Hugo Plath, of the Palace Theatre, Fort Smith, Ark., builds business by presenting each child patron with a small bag of candy, which he obtains free from a local manufacturer for the sake of the advertisement.

A Paramount Release

LOOKS LIKE A LOT MORE THAN TEN DOLLARS, DOESN'T IT

H. J. Gould, of the Hippodrome, Fort Worth, hand the tank and the rest of this display for "Making a Man" left some change out of a $X bill. The camera angle makes the cutout appear to be much larger than it really is—a sort of golem.

Beware of The Flirt Says Flirt Herself

Evidently there is neither chivalry nor enterprise to the Ft. Wayne automobile dealers, else they have been overworked. Either way, it may be the Ft. Wayne Flirt had to take it on the walk when she came to the Jefferson Theatre.

A Universal Release

THE FT. WAYNE FLIRT

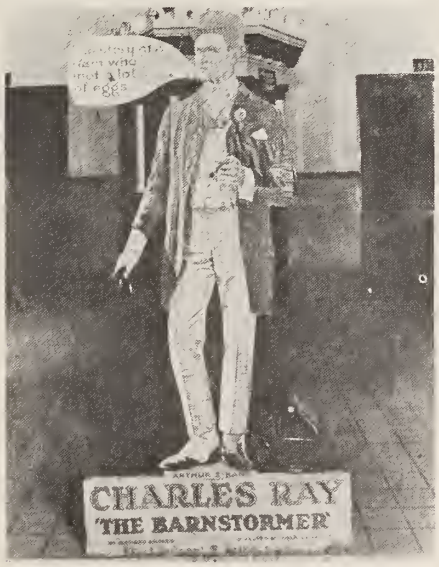
Perhaps it was better so, for she drew a lot more attention than she might have attracted had she been given a car to ride around in. She is pretty much like the Flirts in other towns except that she wore a purple mask, lettered in gold: "Beware of the Flirt." No house name was added, but a liberal advertising campaign took care of the hook-up.

Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas, used the two butterfly cutouts for Bebe Daniels in Singed Wings, but he made them resplendent with miniature electric lights in many colors. One was suspended from the ceiling and the other lightly perched on the box office railing, just above a step effect backed by a cutout, and, of course, a candle.

Two dry goods stores contributed window space to hand-painted cutouts and stills.

Makes a Cutout on Old Cartoon Lines

Frank J. Miller, manager of Southern Enterprises theatres in Augusta, Ga., has adapted a cartoon idea to lobby cutouts. When he made a cutout of Charles Ray in The Barnstormer for the Rialto Theatre, he added a "balloon" in which Ray was supposed to announce "The story of a 'ham' who met a lot of eggs."



A First National Release

THE TALKING CUTOUT

This gives a new pull to the cutout stunt, and can be worked to good effect on a lot of pictures. Often a line of selling talk will dispose of many more tickets than the cutout itself. Try it once and see how it works for you.

Egged thereto by Bill Robson, Goldwynner, F. K. O'Kelly, of the Strand Theatre, Altoona, Pa., dressed his lobby with boxes of oranges, apples, green groceries and meats, along with cigars and soft drinks, each with a credit card announcing that this wealth of material would be used in The Stranger's Banquet, soon to play the house.

Then he had to give all the stuff back, darn it. Bill didn't carry the scheme far enough.

Sure Enough Flirt Hit Cleveland Hard

Aided by H. W. Burtch, a U-advisor, the Allen Theatre, Cleveland, put over The Flirt with such a bounce that it even agitated the lake. It was mostly done with the newspapers, lithographs and the proverbs, especially the proverbs. These were printed up in sets on cards and then cut apart to leave one to a card, and they were not only passed out on the street, but a candy concern wrapped one proverb in every package. As it ran a chain of stores, this gave much publicity. Then for two days The Flirt herself handed them out.

A Universal Release

THE FLIRT IN PERSON

A chorus girl was hired from a local theatre and diked out in a squirrel coat, red hat, chiffon stockings and all the rest and provided with a black half-mask. A local auto agency provided a closed car with the case of the spare tire lettered in white. The same legend appeared on an inconspicuous card on the doors on either side. There was no large banner.

This girl, who played her part very cleverly, invaded the stores and dined at the restaurants and whenever questioned replied that she was The Flirt, and passed out one of the proverb cards. At the Statler Hotel the reporters were tipped off of her presence and their arrival so flustered her that she ran out, dropping about 500 of the cards, which the other guests promptly got hold of. The reporters followed and both the Plain Dealer and the Press carried stories.

The Plain Dealer also conducted a definition contest with six prizes for the best definition of a flirt in 25 words or less, to which 400 replies were published.

A Hodkinson Release

THROWING THE HARPOON IS A FAVORITE BROADWAY SPORT

Perhaps that is why twin harpooners on the marquise of the Cameo Theatre is bringing so large a business to the Cameo Theatre on an extended run. These are specially painted and not cutouts and they form a striking display

Plugged with Poem

Perhaps James Oberender has broken the hoodoo which seems to hang over the Waldport (Ore.) Theatre. He is the sixth man in two years to try and wrest a living out of a theatre in a 200 town.

He put in a Paramount program to see what good pictures would do, and "Jingle" Johnson, who writes poetry for the paper, free, told him it was a great show, so Oberender suggested that he write one of his well-known poems, and that is just what "Jingle" did.

Oberender put it on a throwaway and sent it all over town and to the outlying districts, and it seems to have helped some. It winds up with

Then I returned to my lodgings
Feeling that I had made
In exchanging dimes for amusement
A very even trade.

That's what the poetry sounds like, but the big point is that Oberender is awake to his opportunities and plays every bet instead of letting them get past him.

A First National Release

HERE'S THE EVER-BUSY FOYER DISPLAY FROM MEMPHIS

A. B. Morrison has made the grade with his foyer display in Loew's Palace Theatre, Memphis, more often than any other manager, because he does more new stuff. This week it is a pair of three sheets and a three-foot book for Oliver Twist

Door Art Gallery Works for Greene

Fred V. Greene, Jr., of the Rialto Theatre, Jamaica, L. I., taking a leaf from the books of the merchants who use news service pictures of the day, is putting his outside lobby doors to good use.

He has twelve of these doors—six pairs—and to the glass of these he affixes stills for coming productions, with a sufficient number of publicity photographs to give the display a general interest, and he writes that during the non-rush hours there are from five to twenty-five persons constantly studying the displays.

More definite is the number of verbal and telephone requests he receives for certain of the pictures. Where possible, the pictures are turned over to the persons making the requests. The only trouble is that so many are ripped off the doors while the doorman is not looking, as they are affixed to the glass with stickers.

If you want to try the scheme, it would be well to rabbet in a double glass.

Fred writes that he has no difficulty in procuring from the exchanges all the novel photographs he requires, but in some districts we believe that a deal with the home office would yield better results.

Finds Another Idea on Knighthood Front

Arthur Swanke, of the Rialto Theatre, El Dorado, Ark., has developed a new idea for his front on When Knighthood Was in Flower. He achieved this effect very simply with a cross piece to suggest the top of a gateway and with gates on either side.

The two shields and the strip carrying the name of the star are in light blue, lettered in black and with a narrow edge of the black, just enough to point up the color. It scarcely shows in the print. The shields are lettered, "Now Showing," and the marks just above are electric globes. Below the star strip is a white bar lettered with the title and notched in simulation of masonry.

The structure is comparatively inexpensive, can be used repeatedly, and was pretty enough to draw an unsolicited comment from the daily paper.

The big point to be noted, however, is that colors are used. Most of the Knighthood displays have been in simulation of masonry in grey or brown. These are forbidding, but the blue and white is as inviting as a breakfast porch on a June morning, and yet it is as completely in keeping with the attraction as the prison effect generally attained.

Shields of crimson and gold—a real crimson and not a brick color—with the blue and white would have done very well, too. Mr. Swanke is to be congratulated. He has done something.

Coffee and Heater Bucked a Blizzard

Because a snowstorm of blizzard proportions tied up Seattle for four days, and made traffic exceedingly difficult where it was not impossible, R. W. Case, of the Columbia Theatre, resorted to intensive methods on The Flame of Life.

He figured that no attraction was going to pull them in from the outlying territory and that he must make the most of the population in the more or less immediate vicinity of the theatre.

An electrical supply store had a giant model of the room heaters it was selling. Mr. Case borrowed this and set it up outside of the theatre, with a card for the company and another for Priscilla Dean. A surprisingly large number of those who stopped to warm themselves decided to stay warm for a while and went inside.

In the foyer—not the lobby, you will notice—free coffee was served in co-operation with a local dealer, who supplied the coffee, cream, sugar and wafers and a man to run the urns. The house detailed an usher to serve the cups. Outside the front was plastered with "The Flame of Life will warm your heart. Crescent coffee will dispel the winter chill. Served now in the foyer."

People did not exactly buy a ticket to obtain a cup of coffee, but it certainly helped to sway them.

Personal telephone calls in a limited radius helped not a little and a perambulating book was put on the streets where locomotion was possible. No records were broken, but the house did much better than an even break where only a loss was naturally to be anticipated.

Like Russian Rubles

Mindful of the checks on Back Home and Broke, Frank H. Burns, of the Grand Theatre, St. Petersburg, Fla., printed up the money heralds on Nobody's Money so they were worth one cent toward the purchase of a ticket to the show—not more than one to each ticket.

This gave them a greater value than the deflated paper currency of Russia and Central Europe, and a lot of the curious came just to see if they really could get a penny for nothing, investing the rest of a quarter to find out.

A Paramount Release

ANOTHER NOVEL FRONT FOR WHEN KNIGHTHOOD WAS IN FLOWER

It is contributed by Arthur Swanke, of the Rialto Theatre, El Dorado, Ark. The colors are pale blue and white, touched out with black, and the shields carry the legend "Now Showing" with an electric globe just above. Note the gates on either side, partly hidden by the one sheets

A First National Release

GIRL RIDERS PUT A KICK IN THIS HOTTENTOT BALLYHOO

They got more than double the usual attention for the picture at the Liberty Theatre, Seattle. Two girl riders were used and one man. The man was to rescue the girls when their horses ran away with them—at least, that looks to be the case

Grub Stake Raffles Dug Out Much Space

In the recently described Raffles stunt for The Grub Stake, worked on the Shipman production in both Seattle and Portland, the returns are interesting, especially for comparative purposes.

In Portland, where the display advertising used ran 308 inches, the newspaper space on the Raffles stories was 138 column inches. Press matter other than on the Raffles angle ran 129 inches.

In Seattle the paid display advertising was only 65 inches, but the Raffles stunt brought in 178 inches. Seattle did not supply the American Releasing Corporation with a full set of the press stuff, but four days gave 23 inches.

It goes to show that there is no direct relation between the paid advertising and the press stunts. One paper got nearly five times as much paid advertising as the other and yet contributed two columns less on the circulation stunt. In either case the result should be judged by the straight return and not in comparison to the display space taken, for there is no real relation. Give a newspaper the material for a good circulation stunt and often you will get a warmer welcome from the circulation manager than from the editor.

You have three best bets on any paper—the editor, with stories; the advertising manager, with co-operative page suggestions, and the circulation manager with good ideas to form new readers. You are missing on one or more cylinders unless you make all three. And just remember that the newspaper is just as hungry for readers as you are for patrons, and really welcomes clever ideas for building up.

On the Engine

Jack Prescott, manager of the Strand Theatre, Lansing, Mich., picked out a side angle from The Dangerous Age, when he played up the railroad scene with a big painting of an onrushing engine and an automobile headed in the same general direction.

It made a big flash, but it is to be questioned whether or not playing up an incident is always wise. This is apt to give the impression of a railroading play to the exclusion of the more important appeal angles. The thing to sell is the chief angle of the story, and then the patron feels that the goods have been delivered. The engine episode is likely to sell patrons who want The Fast Mail and not sell those who would better appreciate the social questions in this story.

Rode in a Serial

William Mick, of the Dome Theatre, Akron, Ohio, and W. H. Burtch, U-man in that territory, put out a mounted rider for the opening chapter of The Oregon Trail, the rider being dressed as a Westerner and the horse carrying a banner reading: "I'm Art Accord. See me in The Oregon Trail at the Dome Theatre."

The horse was a real four-legged affair with plenty of pep, and you did not have to ring a gong twice to get him started, so the suggestion of a vivid story was carried in the ballyhoo. The rounds of the schools was made about dismissal time, the rider putting out throwaways.

It brought in the children, and the youngsters make or break a serial.

A Plastic Compound

Richard A. Addison, of the Pickwick Theatre, San Diego, Calif., supplies the formula for a plastic compound for use in lobby work. The original use was for a 40 by 60-inch shadow box frame, but you can employ it for a multiplicity of purposes. It consists of

Plaster of Paris and calcimine—equal parts.

Chicago white flake glue—sufficient.

Water to form into a stiff paste, about the consistency of putty.

Mr. Addison uses "dekorato," apparently a patented compound, but any similar calcimine will probably work as well, the color being that of the shade wanted.

This is formed into a plastic mass which can be worked by hand or with modeling tools into any required form. The frame was made by putting a layer of the compound on a compo-board base and pressing upon it a proper mould. It was allowed to dry overnight and then touched up with color.

Mr. Addison warns that if too much glue is used, the compound will shrink in drying, opening large cracks. A small amount of glycerine will overcome this.

The composition takes paint nicely and can be handled with ease once you have caught the proper proportions. Make up small batches for experiment until you learn the proper proportions of the materials you use.

Get over your spring fever and get to work on jazzing up business so that the momentum you acquire between now and hot weather will carry you along into July, and by that time they'll be used to the heat and come anyway.

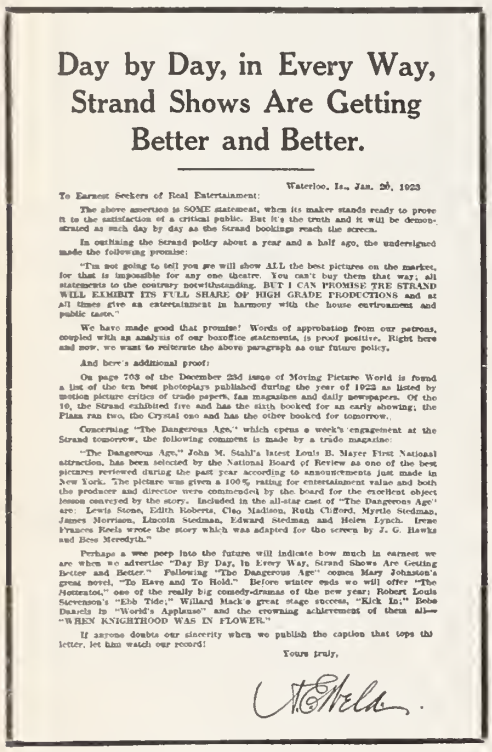
A First National Release

A TWENTY-FOUR AT THE COST OF A SIX AND TWO ONES

This is a permanent sign used by R. J. McClain of the Palace Theatre, Washington Court House, Ohio. The board is repainted now and then, but eight sheets of paper are posted for each change of attraction at an eight sheet cost

Weld Is Modest in His Claim to Coué

Arthur E. Weld, of the Strand Theatre, Waterloo, Iowa, writes that he may not be the first exhibitor in the country to use the Coué formula in his advertising, but he does claim to be the first business man in his own town to use the better and better, having made that a slogan since the originator first came to this country. He encloses his first gun, in the shape of an open letter putting over The Dangerous Age as the first example of the better and better picture. This was merely a side line to a vigorous campaign based on the use of the plan book cuts, bas-



Day by Day, in Every Way, Strand Shows Are Getting Better and Better.

Waterloo, Ia., Jan. 26, 1923

To Earnest Seekers of Real Entertainment:

The above assertion is SOME statement, when its maker stands ready to prove it to the satisfaction of a critical public. But it's the truth and it will be demonstrated as such day by day as the Strand bookings reach the screen.

In outlining the Strand policy about a year and a half ago, the undersigned made the following promise:

"I'm not going to tell you we will show ALL the best pictures on the market, for that is impossible for any one theatre. You can't buy them that way; all statements to the contrary notwithstanding. BUT I CAN PROMISE THE STRAND WILL EXHIBIT ITS FULL SHARE OF HIGH GRADE PRODUCTIONS and at all times give an entertainment in harmony with the house environment and public taste."

We have made good that promise! Words of approbation from our patrons, coupled with an analysis of our boxoffice statements, is proof positive. Right here and now, we want to reiterate the above paragraph as our future policy.

And here's additional proof:

On page 703 of the December 23d issue of Moving Picture World is found a list of the ten best photoplays published during the year of 1922 as listed by motion picture critics of trade papers, fan magazines and daily newspapers. Of the 10, the Strand exhibited five and has the sixth booked for an early showing; the Plaza ran two, the Crystal one and has the other booked for tomorrow.

Concerning "The Dangerous Age," which opens a week's engagement at the Strand tomorrow, the following comment is made by a trade magazine:

"The Dangerous Age," John M. Stahl's latest Louis B. Mayer First National attraction, has been selected by the National Board of Review as one of the best pictures reviewed during the past year according to announcements just made in New York. The picture was given a 100% rating for entertainment value and both the producer and director were commended by the board for the excellent object lesson conveyed by the story. Included in the all-star cast of "The Dangerous Age" are: Lewis Stone, Edith Roberts, Cleo Madison, Ruth Clifford, Myrtle Stedman, James Morrison, Lincoln Stedman, Edward Stedman and Helen Lynch. Irene Frances Keels wrote the story which was adapted for the screen by J. G. Hawks and Bess Meredyth."

Perhaps a wee peep into the future will indicate how much in earnest we are when we advertise "Day By Day, In Every Way, Strand Shows Are Getting Better and Better." Following "The Dangerous Age" comes Mary Johnston's great novel, "To Have and To Hold." Before winter ends we will offer "The Messenger," one of the really big comedy-dramas of the new year; Robert Louis Stevenson's "Ebb Tide;" Willard Mack's great stage success, "Kick In;" Bebe Daniels in "World's Applause" and the crowning achievement of them all—"WHEN KNIGHTHOOD WAS IN FLOWER."

If anyone doubts our sincerity when we publish the caption that tops this letter, let him watch our record!

Yours truly,

A. E. Weld

A First National Release

WELD'S DANGEROUS AGE

ing a fine display on the three-column cut with the letter; a capital piece of ready-made sales talk. If you can run that letter with proper copy and not get out all the married folks and engaged couples, you might as well stop advertising. Now and then something like this comes along and the manager who fails to make use of it should be prosecuted for criminal negligence. But no charges can rest against Weld. He took up the cut and plays it in a very good display, ending with "First presentation in Iowa" of Buster Keaton in The Balloonatic. He announces it as the first showing in Iowa "and probably in the United States," which is a lot more convincing than the usual "world premier" in a small town. He knows he can make good on the Iowa part of it, and that should be enough for his patrons. Weld uses the plan book suggestions plus his own ideas and gets out a thoroughly good brand of advertising.

—P. T. A.—

Cartoon Strip Is Used in Many Ads

The cartoon strip put out by Pathe on Dr. Jack is finding many uses. Some houses have been able to persuade the photoplay page editor to use it free as a jazz feature in his regular reading matter, while more have made it the basis of their advertising. The example shown comes from the Columbia Theatre, Portsmouth, Ohio, but J. W. Sayre, of Seattle, sends in a strip advertisement along the same lines and many others have made similar use of the material, which is about the handiest cut supplied by Pathe. A strip has value only when it really entertains the reader, and this is good enough to get over on its entertaining value. The best use is to try and persuade the editor to run it with the film criticisms, where criticism is used. Then there is a more direct connection between the scenes from the play and the story, and most editors will be in a melting mood after they have seen this comedy, for it will reach even the hard-boiled, for in every way we think this the best of the Lloyd productions, in spite of the farcical treatment of the story. It really has a story and an interesting one, in which it differs from most comedy productions which are merely gags knitted together more or less cleverly, but generally less.

—P. T. A.—

Plan Book Cuts Nicely Handled

Loew's Palace Theatre, Washington, does not believe in going to the expense of art material so long as the press book offers stuff as good or better. Now and then the house will have a space sketched that works better than the plan book in the area it uses, but if Bottsford can deliver the goods they are perfectly willing to let him save

LOEW'S PALACE
WEEK BEG. TODAY
SUNDAY, JAN. 28th
A thrilling romance that presents Miss Dalton as a spoiled darling of society who is brought face to face with adversity and learns the meaning of sacrifice and love!
WITH
ROBERT ELLIS AND JOSE RUBEN
Directed by Victor Fleming
Story by Edmund Goulding
ADOLPH ZUKOR PRESENTS
Dorothy Dalton
"Dark Secrets"
a Paramount Picture
CHRISTIE COMEDY "HAZEL FROM HOLLYWOOD"--NEWS--TOPICS--OVERTURE

A Paramount Release.

PLAN BOOK STUFF

them money. This layout is taken from the Paramount press book. It works as well as a good, original design could, and so it is put in, and there is no charge for art work. Probably a local artist might not have done as well, for this gives a capital effect, and the copy sells the idea still better. It's a 110 by 3, and it makes one of the best displays in the Sunday papers of that date. A lot of managers are wasting not alone money but opportunity in discarding the press books on the general idea that they cannot have any value simply because they are press books. That might have held good a few years ago, but this is another time, and some of the best displays are entirely plan book; and it is no discredit to the houses that they use the plan book stuff in preference to their own material. If for no other reason than that the home office artist has access to a greater number of stills he should be better able to turn out the work.

—P. T. A.—

Different Layout Helps This Space

This triple panel idea is a little different from the usual and therefore it is better than usual. It makes a sightly space and the lower panel is cleverly worked into the portrait cut. With a punch panel at the top to send them looking for the title, we think that this gives in a three eights about all that is

"No woman is going to get my son!"
The mandate of a fighting master who taught his son all women were bad. But the boy wouldn't believe!
Drama, romance, all revealed in Barthelmess' biggest.
RIALTO
DIRECTION OF A.M. BLANK
It Starts Sunday
Richard Barthelmess
with Dorothy Gish
"FURY"
Directed by Henry King, the Genius Who Made "Tol'able David"
Don't Miss It SUNDAY!
LLOYD HAMILTON in "THE EDUCATOR"
His Funniest Comedy—Laughs Galore

A First National Release

COMPACT AND PERSUASIVE

needed to sell the average playgoer and some of those who are not regular patrons. Neither man nor woman is going to pass over that striking "No woman is going to get my son." That will challenge the attention of everyone whether they ever heard of Barthelmess or Tol'able David. This small space has all the punch that a half page or even a page could be made to carry. They could use larger type, but they could not better the idea, so why waste the space for larger type faces?

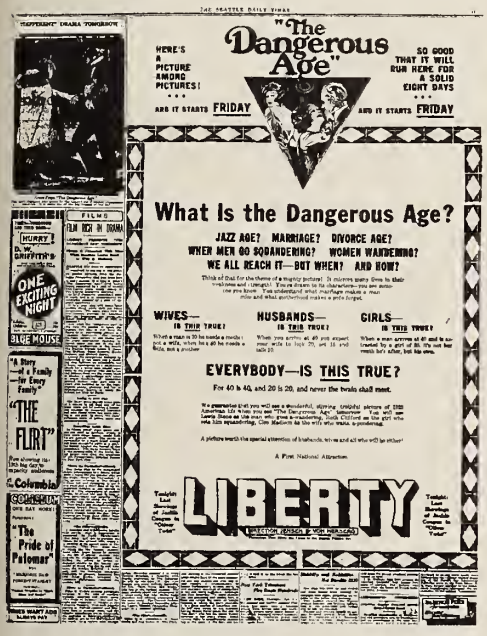
Harold Lloyd's Latest 5 Reel Comedy-Columbia
All Next Week Starting Monday
"Save the chee-ild" says Dr. Jack But Ma stands ready for a whack.
Sick li'l well girls needs a doctor Along came Jack and nearly shocked her."
First he tries a Dr. Jekyll, Did it work? It did by Heckle!
Girl is cured by joy and laughter, Now they "laugh forever after."

A Pathe Release

THE STOCK CARTOON STRIP

Saves One Hundred Buying Full Page

More than once we have shown a short full page, but generally the page is shortened by the omission of one full column. J. W. Sayre, who does the Jensen and Von Herberg publicity in Seattle, shortens both length and width, lets in other theatre displays and still has all of the value of a page for which he would have had to pay at least one hundred dollars more. The Seattle page


"The Dangerous Age"
HERE'S A PICTURE AMONG PICTURES!
SO GOOD THAT IT WILL RUN HERE FOR A SOLID EIGHT DAYS
AND IT STARTS FRIDAY
AND IT STARTS FRIDAY
What Is the Dangerous Age?
JAZZ AGE? MARRIAGE? DIVORCE AGE?
WHEN MEN GO BOOMDERING? WOMEN WANDERING?
WE ALL REACH IT—BUT WHEN? AND HOW?
WIVES— IS THIS TRUE?
HUSBANDS— IS THIS TRUE?
GIRLS— IS THIS TRUE?
EVERYBODY—IS THIS TRUE?
LIBERTY
"The Flirt"
"The Pride of Palomar"

A First National Release.

SAYRE'S ECONOMY IDEA

is deeper than many papers, and this, of course, means that a full page costs more, in proportion to the inch rate, than it would in many places. Sayre pays for six twenties instead of eight twenty-twos, a saving of 60 inches; and, not only that, but with a little talk he gets his free cut right alongside and leads off the film story of the week just below that. He bunches all of his hits on one page instead of booting away this chance by filling the page so full they can put nothing else there. "Full page" listens well, but if you can get a full-page effect at smaller cost it is better yet, though it may not sound as imposing; and if you can get a full-page effect and pull your free press stuff alongside it is still better. Sayre has been in the game so long that it is reported around Seattle that he was running a theatrical department for the Indians before the whites settled down there, and he knows all the tricks, and smiles when many of them call him "daddy." Evidently they are not superstitious, for the picture opens on a Friday for an eight-day run instead of the usual seven. Sayre not only gets out the advertising for the Jensen and Von Herberg houses, but he still finds time to edit Screenland, the general house organ for all the local houses under that management. It is the best planned magazine ever put out in the interests of any circuit, and has consistently kept to the same high level for several years. He has to edit it in between his other jobs, and we do not see how he manages to keep it up to standard week after week. We have read every issue since it started, and we have not seen a poor issue yet. It classes as a fan magazine rather than as a house organ, and it is better edited than some of the for sale weeklies. It's a model widely copied, but not yet successfully imitated, for it takes a veteran newspaper man and not merely a press agent to turn out a job like that week after week.

—*P. T. A.*—

Three-in-one Space Is Nicely Planned

It has been a long time since we ran any displays from the St. Louis houses other than the Missouri, chiefly because we did not get them; but here is a nice combination for the Grand Central, West End Lyric and Capitol on "Tess of the Storm Country." It seems to be riding on Herschel Stuart's private Go-to-the-Movies Week, but that is

GRAND CENTRAL
WEST END LYRIC
CAPITOL
This is "Go to the Movies week" and everybody is going to see
Mary Pickford
IN HER BRAND NEW
10-REEL PRODUCTION OF THE SCREEN'S GREATEST STORY
"TESS OF THE STORM COUNTRY"
5 De Luxe Performances (with Orchestra) at all 3 Theaters
TO-DAY
starting at 2:00, 4:00, 6:00, 7:50 and 9:40
COMING NEXT WEEK
CONSTANCE TALMADGE in "EAST IS WEST"

A United Artists Release.

A THREE-IN-ONE

all right, and they give proper emphasis to the fact that this is a brand new production, though do not add of a favorite play. The drawing is a bit crude, for Miss Pickford's eyes are staring, and her nose mostly isn't, while the mouth is almost too heavily laid in; but the message is put over nicely in small compass, and it is to be presumed that the rest of the heavy selling was done elsewhere, though the display ad is the proper place for the sales copy. A much better effect is given the following attraction, Constance Talmadge in "East Is West," in which a plan book cut is used to greater effect, and there is a real sales value to the line

GRAND CENTRAL
WEST END LYRIC
CAPITOL
A Picture of 100 Per Cent ENTERTAINMENT VALUE—SEE IF YOU AGREE WITH US?
"Ming Toy don't want to be Chinese Girl—don't feel China—don't know way for hell God put me in China."
Constance Talmadge in "EAST is WEST"
GRAND CENTRAL ONLY
THE EAST is WEST MARIMBA BAND
NOVELTY MUSICAL ORGANIZATION
BOBBY VERNON in "PARDON MY GLOVE"
5 DELUXE SHOWS (WITH ORCHESTRA) TO-DAY
STARTING AT 2:00 4:00 6:00 7:50 AND 9:40

A First National Release.

FOR EAST IS WEST

above the lozenge for star and title. The cut has been mortised to let in the other features, and the effect is decidedly better. Most U. A. plan books give the exhibitor so much help that we cannot understand why some of the art work was not taken off for Tess, since the layout for the First National is so well handled, proving convincingly that they know how to do it.

—*P. T. A.*—

Pretty Drawing Is Hard on a Display

There was no identification tag on this three tens from the Broadway Theatre, somewhere, so we cannot give full credit; but, apart from the sinking of the title, this is a remarkably good design. In the effort to carry out the idea of flames the artist has spread it even over the star and title, obscuring these. In the original drawing it is probable that the names stood out well against the white ground, but the public does not see the india ink sketch. It gets only the grey ink on an off-tone paper, and the title sinks in. If this artist would only discount the black and white and see it in newspaper terms he would take his rank with the best of them, for on the figure, and particularly in the face, where so many otherwise good men go down to defeat, he

BROADWAY
DIRECTION JACK C. REVILLE
ALL WEEK
Brand me!
Burn your mark upon my forehead, that the world may know I am yours forever—the weal of pain, the symbol of my love!"
Truly, this and a hundred other moments of superlative splendor make "The Eternal Flame"
THE DRAMA MAGNIFICENT
Adapted by FRANCES MARION
From HONORE DE BALZAC'S "LA DUCHESSE DE LANGEAIS"
Directed by FRANK LLOYD
NORMA TALMADGE
IN
"The Eternal Flame"
NEVER—never—never before has Norma Talmadge created a role so magnetic, so radiant as the Duchesse de Langeais, gorgeous to behold yet never to be held. In scenes of splendor and suspense she unfolds this confession of love from the heart of a wilful beauty in France's gayest courts.
Supporting Cast Includes
CONWAY TEARLE, ROSEMARY THEBY, WEDGEWOOD NOWELL
Matinee and Night, 40c. Children, 10c.
Special Prologue and Vocal Interlude.
A FIRST NATIONAL ATTRACTION

A First National Release.

FINE DRAWING

has done an unusually good job—an artistic job. We do not believe that there are many men who can do as good work in advertising drawing, and he has the right idea in permitting the mortise to carry type display; but he fell on this one point of not realizing that there would be a loss in contrast when his work got on the press. As there is a strong cash value to Miss Talmadge's name, even art work should be sacrificed to get the fullest possible publicity for the star, and in this case it would have been a simple matter to have let the flames start from above the name instead of at the bottom of the space. Apart from this advertisement is capital, both as to copy and drawing, and the figure is charmingly done. We will be glad to get further examples of this artist's work, for we find him an interesting figure. It is seldom that cut and copy work so well together.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures and the avoiding of bad ones. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

American Releasing

BLUEBEARD, JR. (5,000 feet). Star, Mary Anderson. Another good American Releasing picture. The advertising slants are fair. Had big attendance. Large city, 32,000. Admission 10-20-30. H. W. Peary, Ogden Theatre, Ogden, Utah.

FOOLS OF FORTUNE. (5,609 feet). Selected cast. Trade paper reports were bad, but the picture made a real hit! Titles very clever. Had fair attendance in town of 4,000, drawing students and family trade. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

Associated Exhibitors

GRANDMA'S BOY. (4,377 feet). Star, Harold Lloyd. Good, clean comedy. Very entertaining. Will make money if bought right. Attendance was fair. Town of 4,229; draw neighborhood class. Admission 10-20 and 10-30 special. W. L. Landers, Gem Theatre, Batesville, Arkansas.

SILAS MARNER. (6,344 feet). Star cast. Grab this one; tie up with schools; it's easy. Then watch them turn out. Drew big for me, with strong opposition. Used lobby and six sheets on it. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WHEN THE DEVIL DRIVES. (4,687 feet). Star, Leah Baird. Splendid, and would go as special. This will go good in any community and sure will please your patrons. Draw family trade; attendance was good. Admission ten cents. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

F. B. O.

HOUND OF THE BASKERVILLES. (4,900 feet). Star cast. An excellent picture that pleased everyone here. General patronage. Good attendance. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

HOUND OF THE BASKERVILLES. (4,900 feet). Star cast. Pleased about seventy-five per cent. The photography was very good. A fairly good program picture. Used posters and slides. Draw better class. Poor attendance. Very cold and windy night probably caused this. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

First National

BOB HAMPTON OF PLACER. (7,268 feet). Featured cast. Very good picture. Usual advertising brought fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DOMESTIC RELATIONS. (5,192 feet). Star, Katherine MacDonald. Like all the rest of the MacDonalds for me; very ordinary program picture. So far, haven't had one with this star to make good. Poor business. City of 35,000; draw family trade. Admission 25-50-60. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

FOOLS FIRST. (5,773 feet). Special cast. Good picture but not as good as Marshall Neilan has made. Fine cast. Picture just wouldn't draw. Used extra advertising. Fair attendance. Large city; draw high class patrons. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

GYPSY BLOOD. (6,000 feet). Star, Pola Negri. This, for me, is a regular "ham show" and they get the price for it; at least they did from me. Used program advertising. Fair attendance. City of 12,000; draw all classes. Admission changes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

HAIL THE WOMAN. (7,222 feet). Featured cast. Thos. Ince production. Consider this one of the greatest dramas of home life we have had. While story seems unreal to our modern conditions, such things exist; and Theo. Roberts' portrayal of the stern New England father is most remarkable. Florence Vidor, as the woman, is wonderful. Story pleases and caused widespread comment. The kind of picture the smaller town movie audiences like. City of 15,000; draw general class. Ben L. Morris, Temple and Olympic theatres, Bellaire, Ohio.

HALF BREED. (5,484 feet). Star, Wheeler Oakman. Scenery beautiful—that's just about all to it. It failed to please, but drew fairly well. Used ones, threes, sixes, photos, slide, with fair attendance. Town of 4,200. draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

HARRIET AND THE PIPER. (6,000 feet). Star, Anita Stewart. Very good; all patrons had a good word for this, and besides the women like to see Anita Stewart come into town often, in a picture at least. Usual advertising. Good attendance. Town of 1,500; draw all classes. Admission 10-22. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

HER SOCIAL VALUE. (5,000 feet). Star, Katherine MacDonald. I had noticed some bad reports on this picture, so was afraid of it. It pleased all and drew as usual on Saturday night. Sometimes pictures are or seem to be panned unnecessarily and this is misleading. Used photos, slide, posters. Good attendance. Town of 4,200; draw neighborhood class. General admission 10-22, special 15-30. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

JIM, THE PENMAN. (6,100 feet). Star, Lionel Barrymore. A good crook drama. Good print. Used two ones and one three. Mixed patronage. Fair attendance. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

KINDRED OF THE DUST. (8,500 feet) Star, Miriam Cooper. A mighty fine picture; one that we put over to big business for two days, and had lots of favorable comments on it. Spend a little extra putting this one on. That's the advertising slant. Town of 7,125; draw miners and railroad men. Admission 10-30. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

LAST OF THE MOHICANS. (5,720 feet). Star cast, Maurice Tourneur production. Tourneur knows and he shows it in this one. Indian pictures always will be in favor. Used three sheets. Excellent attendance. Town of 600; draw mill help. Admission twenty cents. Howard James, Union Theatre, Voluntown, Connecticut.

LIGHT IN THE DARK. (7,500 feet). Star, Hope Hampton. Good picture with Lon Chaney in good role. Play up Tennyson's "Holy Grail" theme. It will get you extra money. Used special angle for woman's club. Attendance good. Town of 3,700; draw general small town classes. Admission 10-20. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. Extra good. Attendance only fair. Town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. Good picture. Star is a fine actor. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

MIDNIGHT BELL. (6,140 feet). Star, Charles Ray. A good Ray picture. Will please all who like Ray. Advertising slants are star and story. Draw small town type. Matinee admission 10-15, night 15-20. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

MIDNIGHT BELL. (6,140 feet). Star, Charles Ray. The best production Ray has made to get the little town business. Used a special street worker. Had good attendance. Small town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

NOTORIOUS MISS LISLE. Star, Katherine MacDonald. Very light program picture you can get by with in a pinch. Transient and neighborhood patronage. A. W. Sage, Masonic Theatre, What Cheer, Iowa.

ONE CLEAR CALL. (7,450 feet). Stars, Milton Sills, Claire Windsor. Picture very pleasing to those who saw it, but did not draw extra well. However, business was satisfactory and I'm glad I played it. Used newspaper, photos, slide, ones, threes, etc. Fair attendance. College town of 5,000. Admission, adults 25-50, depending on production and day played. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

POLLY OF THE FOLLIES. (6,137 feet). Star, Constance Talmadge. This picture is good for a laugh most any time while being screened. A. R. Workman, Colliseum Theatre, Marseilles, Illinois.

THE ROSARY. (7,045 feet). Featured cast. Not churchy. For me a fine picture. Pleased a mixed audience nearly a hundred per cent. Used regular threes, ones, photos. Attendance fair. Town of 1,500; draw general small town classes. Admission 10-25. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

TRUST YOUR WIFE. (5,000 feet). Star, Katherine MacDonald. A good program picture. Play on the star and title. Attendance fair. Town of 2,300, regular small town draw. Matinee admission 10-15, night 15-20. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

WEDDING BELLS. Star, Constance Talmadge. Did not see this one, but all reports said it was a dandy. Nothing will get the people out, however. Have lost money for six months. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

WIFE AGAINST WIFE. (6,000 feet). Star, Pauline Starke. There is an unpleasant element throughout this story that sort of kills the interest in it. Pauline is at her best in it, with very little chance. Just a movie. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

WHITE SHOULDERS. (5,966 feet). Star, Katherine MacDonald. Why can't they put some life into Katherine MacDonald? She acts as though she was an automatton. The picture will please wherever she has any following. Used newspapers and window cards. Good attendance. County seat and surrounding to draw from. Admission 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

WOMAN IN HIS HOUSE. (6,000 feet). Star, Mildred Harris. An excellent picture. Used newspaper, slide, programs, photos. Attendance fair. Town of 2,000; draw general class. Admission 10-15, 10-30. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

Fox

ARABIAN LOVE. (4,400 feet). Star, John Gilbert. Did not see it myself, but most that did report good, except too much Sheik stuff, though some wonderful scenery and well acted. Better than a lot of other Sheik pictures. Used regular advertising with good attendance. Mining town; draw mixed class. Admission 10-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

BRASS COMMANDMENTS. (4,829 feet). Star, William Farnum. Nothing extra, but as good as the average W. Farnum picture. Advertised the regular way. Very good attendance. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

CALVERT'S VALLEY. (4,416 feet). Star, John Gilbert. A very good picture which drew very good business. Regular advertising; general patronage. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

CONNECTICUT YANKEE. (8,291 feet). Star cast with Harry Myers. A picture worth going a long way to see. Some of the funniest situations ever seen. The subtitling was surely handled by an artist. Used ones, threes, photos, window cards. Attendance good. Town of 1,700; draw town and country class. Admission 10-25 and 15-25. Herbert Taft, Hippodrome Theatre, Sheridan, Indiana.

CRUSADER. (4,780 feet). Star, William Russell. Good picture. Plenty of action. Drew a big crowd. Pleased all. Used threes, ones and newspaper. Fine attendance. Town of 5,000; draw mixed class. Admission 15-30. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

FAST MAIL. (4,880 feet). Star, Chas. "Buck" Jones. A very sensational fast-moving and far overdone melodrama of the old order; the improbable and impossible stuff that aims to get thrills and interest without a logical story. It is not a picture for a big time house. It drew excellent business for three days, however, and that is what we are looking for. City of 15,000; draw general class. Admission thirty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Between Ourselves

A get-together place where we can talk things over

Every exhibitor who sends a report to Straight From the Shoulder does so in a sincere desire to help you.

Sometimes his report won't agree with your opinion of a picture both of you have shown—but maybe it agrees with the opinion of other exhibitors who have the same type of audience that he has.

I hope you all saved Mr. Collins' talk on the way to use reports, in last week's Moving Picture World. He has the key to the best use of reports, and now Mr. Harry N. Lamere, of the Hammond Theatre, Ludlow, Vermont, goes at the same idea in a little different way. It all helps.

If you have found a way to make the use of reports more helpful—sing out! VAN.

FOOL THERE WAS. (7,000 feet). Stars, Estelle Taylor, Lewis Stone. A well produced picture that modernizes the "vamp." They didn't let Estelle Taylor act too much and therefore the picture pleased. It's a right good product if it can be bought reasonably—but I barely got by at the rental. Heralds, threes, ones, photos gave fair attendance of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FOOTLIGHT RANGER. (4,729 feet). Star, Chas. "Buck" Jones. The usual Jones picture; as good as its predecessors. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

FOOTLIGHT RANGER. (4,729 feet). Star, Charles "Buck" Jones. Just a common picture, so my audience thought. Would have gone flat had we not had vaudeville that night. Used sixes, threes, ones, photos, slide, etc. Attendance was good in town of 2,150, drawing better class. Robert Karsch, Monarch Theatre, Farmington, Missouri.

HONOR FIRST. (5,000 feet). Star, John Gilbert. Good acting and story. Gilbert does fine work. Regular advertising gave good attendance. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

JUST TONY. (5,233 feet). Star, Tom Mix; features horse "Tony." By far the best picture that Mix ever made. The work of the horse causes a lot of talk on the streets. Played two days to best business ever done with a Mix picture. You can go after business on this one. The advertising slant is the horse. Good attendance. Town of 7,125; draw miners and railroad men. Admission 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

JUST TONY. (5,233 feet). Star, Tom Mix, featuring horse "Tony." A good Saturday feature that pulled some extra business. Many comments on the acting of Tony. Worth-while where Tom Mix is ever good. Used lobby, slide and newspaper for good attendance. College town of 5,000. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

LOVE GAMBLER. (4,682 feet). Star, John Gilbert. This is by far the best Gilbert picture so far, being a Western it went over good for me. Lots of comments on this one. Town of 7,125; draw miners and railroad men. Admission 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

MONTE CRISTO. (8 reels). Star, John Gilbert. Most wonderful costume picture ever shown at our theatre. Excellent material to back an educational entertainment. Pleased our patrons a hundred per cent. Ran one day. Print in good condition. Used advance newspaper ads, full paper, photos, etc. Attendance S. R. O. in town of 3,500, drawing working people. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

MONTE CRISTO. (8 reels). Star, John Gilbert. A worthy big-time production of great classical beauty and execution; done in a manner befitting the theme and by characters who are extremely good in their parts. Drew very satisfactory business for entire week. It is costume picture of early French period, but made in America. No kicks registered on this one. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

MONTE CRISTO. (8 reels). Star, John Gilbert. A great picture for my class of patrons. Star a wonderful actor. Advertised with window cards, etc. Pulled good attendance. Chas. Martin, Family Theatre, Mt. Morris, New York.

MONTE CRISTO. (8,000 feet). Star, John Gilbert. An excellent cast in a well directed play by Dumas. That's all that need be said. The story must necessarily be "there," for Dumas was a wonderful writer. The picture was very well liked here and I did a good business with it. It has good rental value, but don't be afraid—you'll be asked enough for it, but once having contracted for it, go after it! The appeal will be more to the highbrows than to the other type. Good attendance of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MY FRIEND THE DEVIL. (9,555 feet). Star cast includes Richman and Castleton. Good production. My patrons liked this one and did not hesitate to tell me so. Pleased as near 100 per cent as anything I have played in some time. Do not fail to get back of this one. Used ones, threes, photos, slide, heralds. Had good attendance with bad weather. Town of 992; draw mixed class. Admission 10-25 to 10-40. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

OVER THE HILL. (11,000 feet). Star, Mary Carr. One of the greatest pictures I have ever shown and the only one I have had to turn them away from. The only picture I ever made a good profit from. Boys, you can play it and make good, even if it is somewhat old, if you can get it from the exchange at a reasonable price. Used ones, threes, twenty-fours, slide, dodgers. As above, attendance good, plus. Town of about a thousand, draw general class. Admission 10-20. H. H. Herberg, A-Muse-U Theatre, Melville, Louisiana.

PAWN TICKET 210. (4,871 feet). Star, Shirley Mason. An exceptionally good program offering that will please any class and an exhibitor cannot go wrong in boosting this one to the limit. Pleased a hundred per cent. Used posters and mailing list. Small town patronage. Good attendance. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

PAWN TICKET 210. (4,871 feet). Star, Shirley Mason. Nothing to it. People did not like the story. Shirley herself is a drawing card for me. Chas. Hutchinson in "Speed" held up the program. Used posters and newspaper. Poor attendance. Town of 1,200. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

PAWN TICKET 210. (4,871 feet). Star, Shirley Mason. Drew well on the star. Truly a good picture and played well. Print good. Therefore a good picture; you can rely on it. Used regular advertising; had fair attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

PERJURY. (8,372 feet). Star, William Farnum. Positively one of the best Farnums we have ever played and we've played his best. Were a bit afraid of this on account of some of the reports in trade journals, but those exhibitors must show me; if your patrons like Bill they'll surely enjoy this one. Also a fine moral. A slam on town gossip. Don't be afraid of it for it will back up anything you may say about it. Can be bought right and will make money. Bad snowstorm knocked us out. Let me hear from the Lyric, Harlan, Iowa. This man said it was 9,000 feet of exposed film gone to waste. How about the Liberty, Long Beach, California, who stated the best part of it was "the end." Be candid and fair, fellows, for the good of everyone concerned. The film was in excellent condition. Not an out-of-frame in the whole nine reels. (Note—the two theatres referred to do not report in Straight From the Shoulder, but we'll be glad to hear from them any time, Ed.) Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. This burlesque of "Connecticut Yankee" is done in an altogether thrilling style. Our people went wild over it. The rodeo shows some new stunts for Mix that will win him even more followers. Advertised with ones, threes, photos. Full house in town of 3,500, drawing factory people. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

SHIRLEY OF THE CIRCUS. (4,868 feet). Star, Shirley Mason. What's the matter, Shirley? Our patrons did not like this at all. But your work was good. Story not interesting. Usual advertising drew fair attendance. Town of 7,000; draw general class. Admission 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

SILVER WINGS. (8,275 feet). Star, Mary Carr. A very good picture, but they made it too darned long. Could have been told nicely in five reels, and they put four more reels of agony in it that made it too slow for this fast moving old world. Comments very scattering. No one claimed it was worth more than they paid to see it. Town of about 8,000. Admission 5-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SILVER WINGS. (8,275 feet). Star, Mary Carr. Just one actress—Mary Carr. Same old story as "Over the Hill." If you have run "Over the Hill" I wouldn't run this one; not as good as the other. Used threes, sixes, ones, newspaper. Small town draw. Poor attendance. H. L. Perkins. Dixie Theatre, Bastrop, Texas.

STRAIGHT FROM THE SHOULDER. (5,327 feet). Star, Chas. "Buck" Jones. A fair program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

THREE WHO PAID. (4,859 feet). Star, Dustin Farnum. This picture took good here. Everybody seemed to think that Dustin was better in this than in most of his other pictures. Used posters and newspapers for good attendance. Town of 1,200 Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

THE UNTAMED. (5,000 feet). Star, Tom Mix. Very poor story. They walked out on this one. Fair attendance. Draw general small town classes. Admission fifteen cents. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

WESTERN SPEED. Star, Buck Jones. Speed is right. Had the hard boiled ones as well as the better element sitting up from beginning to end. If your audience is out for a good Western, show them this one and they'll all go home with a good taste in their mouths. Used ones, threes, slide. Fair attendance. Town of 1,000; draw general class. Admission 10-20 to 25-50. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

WHATEVER SHE WANTS. (4,616 feet). Star, Eileen Percy. This was a very good comedy drama, but there doesn't seem to be enough action for here. Very bad night; only sixty-five turned out. Town of 1,100; draw second and third class. Admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

WHO ARE MY PARENTS? (8,361 feet). J. Searle Dawley production; star cast. This picture was a most pleasant surprise—it's not a sex-y melodrama as its title indicates, but a good, clean uplifting drama of everyday life. Wonderful picture for regular movie audience. Parts well taken, story convincing. Has a grand moral. Orphan asylum views most convincing. Many favorable comments and satisfactory business three days. City of 15,000; draw general class. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

WITHOUT COMPROMISE. (5,173 feet). Star, William Farnum. Good program picture. Town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

YELLOW STAIN. (5,006 feet). Star, John Gilbert. Very good picture. People very much pleased. This type picture takes very good here. Used ones, threes, sixes, local newspaper, photos, with very poor attendance. Town of 1,500; draw country and small town trade. Admission twenty-five cents. Tom Marksby, for F. M. Knight, Opera House, Blenheim, Ontario, Canada.

YOSEMITE TRAIL. (4,735 feet). Star, Dustin Farnum. Fair picture. Town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

YOURS VERY TRULY. Star, Shirley Mason. If you want to find a nice, pleasing little picture, here is one that will do it. Many went out of their way to tell me how they liked it. Usual advertising pulled good house. Town of 2,000; draw general type. Admission, except Specials, 10-15. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

Goldwyn

BROTHERS UNDER THE SKIN. (4,983 feet). Star, Helen Chadwick. An excellent picture and the entire cast does excellent work. A true-to-life picture, extremely clever and entertaining. This is a Peter B. Kyne story, delightfully portrayed and marked with all the finer shades of human appeal characteristic of his works. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

BROTHERS UNDER THE SKIN. (4,983 feet). Star, Helen Chadwick. One of the best comedy-dramas of married life I have seen in some time. Will please all the old married heads immensely. Advertising angles are type of story, title. Attendance was good. Town of 5,000; draw mixed type, all nationalities. L. A. Hoover, Gem Theatre, Durango, Colorado.

DANGEROUS CURVE AHEAD. (5,503 feet). Star, Helen Chadwick. I have yet to get my first picture with Miss Chadwick in it that is a bad one. My people sure raved over this one and it pleased a hundred per cent. Print was good and price was right. Advertised with sixes and lobby, in small town, drawing all classes. Good attendance. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

DOUBLING FOR ROMEO. (5,000 feet). Star, Will Rogers. Poorest Rogers picture I ever played, except "One Glorious Day." Used regular advertising with fair attendance. Town of 2,400; draw family trade. Admission 10-25. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

GRAND LARCENY. (5,227 feet). Star, Elliott Dexter. Here's a dandy good picture. Most any audience will like it. Good cast, and plot is very good. Regular advertising gave fair attendance. Small town draw. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

GRIM COMEDIAN. (5,000 feet). Star, Rita Weimann. The picture should please all seeing it. Photoplay and execution good. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

HOLD YOUR HORSES. (5,000 feet). Star, Tom Moore. If we had got a good print this sure would have been a knockout. It is extra good and if you can get a good print and haven't played it, don't pass it up. Small town, drawing all classes. Fair attendance. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

HONEST HUTCH. (5,000 feet). Star, Will Rogers. This picture, while it had a well based theme, would take better with the older group. It has a deep thought that is hard for some of the younger people to grasp. Used slides, posters and letters to pull fair attendance. Calvin Caldwell, Republic Theatre, Freeville, New York. (This theatre caters exclusively to the Junior Republic and report must be considered in that light as to drawing power.—Ed.)

NIGHT ROSE. (6,000 feet). Star, Lon Chaney. In these days of trying to clean up the screen, I don't think that this is a good picture to run. Fair attendance. Town of 4,000; draw students and family trade. Ad-

How Mr. Lamere Uses These Reports

"Dear Van: Please pardon the familiarity—but seems as if I had known you for some time as I receive a word from you each week through your valuable department. I am sending my first effort.

"Often I wonder how other exhibitors draw conclusions from this department; one fellow will say a picture is good, the other says poor. Which do you want to stand by?

"Well, here's the way I do it. Follow one man's opinion for a while; if his conforms with yours, stick to his dope. Benson, of Woonsocket, is the man I follow. Wish he would send in more often. H. N. Lamere, Hammond Theatre, Ludlow, Vermont."

How about it, Mr. Benson? And Mr. K. H. Sink, and Kenneth Thompson, and A. L. Middleton, and Stanley Chambers, and E. L. Partridge, and M. Oppenheimer—and all the others of our good friends. Somebody is watching your tips. Give them all you can.

mission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

NORTH WIND'S MALICE. (5,000 feet). Star, Tom Santschi. Very good Northern picture that satisfied. Put this on with Jimmy Aubrey in "The Tourist" and had special music, which made the cost rather high to us, but we made good money. One of the best crowds for many a moon. Used ones, a three sheet, heralds and local paper. Very good attendance. Town of 305; draw town and rural classes. Admission 10-30 and 10-35. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

POOR RELATION. (4,609 feet). Star, Will Rogers. This was a fair program picture, but failed to draw. Rogers is usually a very good bet for us, but this one fell flat. Used ones and newspaper advertising. Poor attendance. Size of town, two squares; draw small town and farmer type. Admission 10-22. P. S. Neilson, Rex Theatre, La Moure, North Dakota.

Hodkinson

SLIM SHOULDERS. (6,050 feet). Star, Irene Castle. A very good picture and would have been more pleasing had it not been a return date picture. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

U. P. TRAIL. (7,000 feet). Star, Roy Stewart. A good Zane Gray picture, which drew better than some of our recent so-called Specials. On Wednesday, a poor night, the business was better than usual by fifty per cent. Used regular paper, newspaper, programs, etc. Farming community, town of a thousand. Regular admission 10-30, once a week 20-40. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

WESTERNER. Star, Roy Stewart. A little old, but a good one. Ran this with movie chat; gave this show to the Mercy Club; they sold tickets in advance and packed the house. Used handbills, posters, photos, slide. Town of 1,100; draw second and third class patronage. Admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

Metro

ALL THE BROTHERS WERE VALIANT. (6,266 feet). Star cast includes Lon Chaney. An excellent story of the sea and of the South Sea Isles. Made with a capable cast and a good director. The scenes of the whale hunt were extra good. Usual advertising. Good attendance. Town of 4,034, draw loggers and lumberjacks. Admission 10-35-50. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

ALL THE BROTHERS WERE VALIANT. (6,266 feet). Star cast includes Lon Chaney. Billie Dove, Malcolm MacGregor also in cast. Good picture, should please all. Good story, good direction; scenes showing catching of whale above the ordinary. All three stars do good acting in this. Advertised with everything. Good attendance. Town of 2,500; draw all classes. Admission 15-30, 25-50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

CAMILLE. (6,000 feet). Stars, Nazimova, Valentino. Picture drew well for three days. Valentino does some of his best work in this. Usual advertising. Good attendance. Large city; draw from high class element. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

CONQUERING POWER. (7,000 feet). Rex Ingram production with Valentino. Did not see this one myself, but my patrons came out and told me that it was good. I did not look for this at all from the looks of the advertising matter, but it pleased most all of them. Used six and lobby; fair attendance resulted. A Mitchell, Dixie Theatre, Russellville, Kentucky.

"The Bright Shawl"

You can't find anything finer than the way the friends of Straight From the Shoulder jump in and help give you the latest as well as the best picture tips. Here comes Al Hamilton with one you can't whip for lateness!

THE BRIGHT SHAWL (First National). Stars, Richard Barthelmess, Dorothy Gish. At preview presentation, patrons all agree it is the best production Barthelmess has ever made. Get this picture by all means. It is going to be one of 1923's best attractions. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

FIGHTIN' MAD. (5,436 feet). Star, William Desmond. A picture that pleased about ninety per cent. Ran with Larry Semon in "Golf," which made extra good program. Used ones, threes, photos, newspaper. Good attendance. Regular small town draw; town of a thousand. Smith Read, Patriot Theatre, DeKalb, Texas.

FORGET-ME-NOT. (6,000 feet). Featured cast. A very ordinary program picture and with too much sob stuff and not any action. Story unreal and very poor. Advertised with lobby, slide and newspaper. Fair attendance. College town of 5,000. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

FORGET ME NOT. (6 reels). Certainly a pleasing little picture that pleased all who saw it. A better drawing card, a cleaner, better story than we expected. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

JAZZMANIA. (8,000 feet). Star, Mae Murray. They came—they saw—they went away pleased a hundred per cent. Absolutely Mae Murray's best. I hired one of the best jazz orchestras in the State and put it over big. Paid too much; did not make any money. The manager of the Dallas office sold me this and I'll say he could sell a fan to the North Pole. I couldn't even get a press sheet—they insist you run a feature before it's made. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

JUNE MADNESS. (5,600 feet). Star, Viola Dana. Very good and pleased—especially the young people. Boys and young men seemed to like Miss Dana's dancing very much!—but I'm glad it was shown on a day when the "good" grown-ups were away. Used good newspaper and lobby pullers. Attendance was good considering competition. College town of 5,000. Admission, adults 25 to 50 cents, depending on production and day played. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

LOVE IN THE DARK. (6,000 feet). Star, Viola Dana. An excellent little comedy-drama. A sure-fire audience picture. Usual advertising for small town patrons brought good attendance. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. Should be a clean-up, but failed to register here in spite of heavy outside exploitation. A splendid production in which the star proves herself as capable on the screen as on the stage. For advertising did everything but blow up the city. Fair attendance. City of 44,000; draw mixed class. Admission 10-17-20-25. Walter C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. One of the best pictures we have played in a long, long time. Used very good advertising, for good attendance. City of 32,000. Admission 10-20-30. H. Peary, Ogden Theatre, Ogden, Utah.

PRISONER OF ZENDA. (10,467 feet). Star cast. Fell down terribly on this one, got burned badly in buying it; made no money by showing it. Did not please my people nearly as well as any ordinary picture. Ten reels could have easily been done in five. Many people left after seventh or eighth reel. We have no couches in the theatre. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. A really extra good picture and one that should please a hundred per cent. Many favorable comments which helped second day's business. Personally I thought this one of the best productions I have run in some time. The story, and characters as played by the star cast, seemed to be almost perfect. A picture crammed with entertainment without a dull moment. Did not make money because rental was too much and the picture as a box office attraction was not what it should have been. Used extra good newspaper campaign, heralds, window cards, photos, ones, threes, a six, a slide, trailer, also banner. Attendance was good. College town of 5,000. Admission on this 10-40. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. Very, very good story of the rural type that seemed to please all who saw it. Usual advertising pulled good attendance. Town of 4,034; draw loggers, lumberjacks. Admission 10-35-50. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

QUINCY ADAMS SAWYER. (7,500 feet). Featured cast. A splendid picture that will suit all classes, pleasing all and displeasing none. Entertaining from start to finish. Many realistic thrills presented. A very good picture to book. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

RIGHT THAT FAILED. (6 reels). Star, Bert Lytell. Good program picture; pleased all. Lytell draws big for us. People said, "Give us more like it." Some thought it couldn't be beat. The children raved when the prize fight took place. Used handbills and newspaper with good results in town of 599, drawing all classes. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

THEY LIKE 'EM ROUGH. (4,700 feet). Star, Viola Dana. Not the sort of picture in which my patrons like to see Dana. The whole thing looked as though the outfit got the bug they wanted a vacation up in the woods, and conceived the idea that they would shoot a picture while there. Not so good. Attendance very thin. Town of about 2,000; draw town and country classes. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

TRIFLING WOMEN. (9 reels). Star cast. A wonderful cast and picture. It pleased a hundred per cent. Will stand lots of boosting. Used lobby and newspaper. Fair attendance. Large city, draw mixed class. Admission 10-30. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

TRIFLING WOMEN. (9,000 feet). Star cast. Heavy drama; an excellent cast; good story and direction. What more can anyone want? My patrons went out talking with the result that the second day's business went over the top. Usual advertising pulled good attendance. City of 44,000; draw mixed type. Walter C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. One of Reid's best. Absolutely the kind that is sure fire. Don't be afraid to advertise it as it won't disappoint. Advertised with ones, photos, slide, to good attendance. Large city; draw from church community. Admission 10-20. P. J. Del Grande, Jr., Parkland Theatre, Louisville, Kentucky.

AFTER THE SHOW. (5,884 feet). Featured cast. A good Society picture, well liked by all who saw it; went over good. Used newspaper and posters. Fair attendance. Town of 2,000. Admission varies. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

ALWAYS AUDACIOUS. (6 reels). Star, Wallace Reid. This is a good one that they are sure to like. Plenty of action that keeps 'em guessing. Plenty of comment. Usual advertising brought good attendance. Town of 1,100; draw family class and steel workers. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

ANNA ASCENDS. (5,900 feet). Star, Alice Brady. A picture that satisfies but causes no comment. It is well acted and a fairly interesting story. This star just gets by for us although we've been showing her a long time. She seems to lack personality. Aesop's Fables and Topics of the Day shown in connection. Advertising slant is that feature was a stage success, that's all. Average attendance. City of 14,000; draw all classes. Admission 10-25. E. W. Collins, Grand & Liberty theatres, Jonesboro, Arkansas.

AFTER THE SHOW. (5,884 feet). Special cast. Pleased about eighty per cent. Well done, and a little better than an average program picture. O. K. if you don't pay too much. Advertising angles are the cast and William DeMille. Fair attendance. City of 14,000; draw clerks, farmers, merchants and other classes. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

BACHELOR DADDY. (6,299 feet). Star, Thomas Meighan. A 100 per cent picture that will please everybody. Should be run in every theatre throughout the country. A good, clean story all the way. Book this one by all means. Used photos, slide, ones, threes, sixes. Good attendance. Town of 4,200; draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

BEYOND THE ROCKS. (6,740 feet). Stars, Rodolph Valentino, Gloria Swanson. Very good. Pleased a hundred per cent. Wonderful story and well cast. Miss Swanson always draws well. Used lobby, newspaper, billboard, handbills. Good attendance. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. Good feature. Would have pleased better if Valentino had lived. However, this star's acting is at its best. Advertised with extra space. Had fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BONDED WOMAN. (7,178 feet). Star, Betty Compson. A very good program picture which is sure to please ninety per cent of the patrons. Heard no kicks registered. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

BOUGHT AND PAID FOR. (5,601 feet). Stars, Agnes Ayres, Jack Holt. With such stars, yet it did not draw out. Those who did see it praised it very highly, so much so as to say that it was one of Ayres' best. Holt makes a splendid leading man. Used ones, photos, slides. Fair attendance. Large city; draw from church community. Admission 10-20. P. J. Del Grande, Jr., Parkland Theatre, Louisville, Kentucky.

BURNING SANDS. (6,909 feet). Stars, Milton Sills, Wanda Hawley. Book this one, exhibitors, and you won't go wrong. A very fine picture. Advertised with posters. Had good attendance. W. Ventura, New Mill Theatre, Eleele, Hawaii.

BURNING SANDS. (6,909 feet). Stars, Milton Sills, Wanda Hawley. Milton Sills good, Wanda Hawley does fair work. Liked by everyone. Jacqueline Logan great; she is a coming star, watch for her, she will go to the top if they put her in the right stories. Pictures pleased about eighty per cent here. Story and settings above the ordinary; direction good. Used twenty-fours, six, threes, heralds, to good attendance. Town of 2,500; draw all classes. Admission 15-30, 25-50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

CAPPY RICKS. (5,962 feet). Star, Thomas Meighan. A hundred per cent entertainment. Clean. Film in poor shape. Used threes, ones, photos, newspaper. Poor attendance. Town of 1,200; draw general small town sort. Admission 10-25. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

CITY OF MASKS. (4,800 feet). Star, Robert Warwick. A good, average program picture. Advertised as usual to general patronage. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

CLARENCE. (6,146 feet). Star cast includes Wallace Reid, Agnes Ayres, May MacAvoy. A very clever picture, exquisitely played and very pleasing. Should draw well anywhere. Advertised regular ways. Good attendance. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

DAUGHTER OF LUXURY. (4,538 feet). Star, Agnes Ayres. A very quiet, clean little story which will please almost any high class audience, but has little to offer in the way of punch. Usual advertising pulled very good attendance. City of 44,000; draw mixed class. Admission 10-17-20-25. Walter C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

EBB TIDE. (7,336 feet). Stars, Lila Lee, James Kirkwood. Excellent picture; fair drawing power. Action somewhat slow, but will please if you can get them in. Advertising slants are author and story. Fair attendance. Town of 4,100; draw all classes. Admission 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

MAKING A MAN. (6,000 feet). Star, Jack Holt. A good picture which will please, but which failed to get the crowd for me, as Holt is not popuar here. Still it is good. Usual advertising brought fair business. Draw farmers and from town of 2,000. Admission 10-15. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

O'MALLEY OF THE MOUNTED. (6 reels). Star, William S. Hart. This picture was highly enjoyed by all. It has a clean and wholesome theme; while it exploited the life of a man who was afraid of the mounted and had to flee rom the law, in the ending it was that which draws your imagination and thought. Advertised with slide, billboard, posters. Good attendance. Calvin Caldwell, Republic Theatre, Freeville, New York. (As you probably know, this theatre caters to the boys of the Junior Republic, and reports are to be considered in that light, Ed.)

ON THE HIGH SEAS. (5,050 feet). Stars, Dorothy Dalton, Jack Holt. Good melodrama and one that will please most any audience. Plenty of action. Fair attendance. Small town, regular type, 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SINGED WINGS. (7,788 feet). Stars, Bebe Daniels, Conrad Nagel. A Penrhyn Stanlaws production. This picture drew excellent business three days, but caused no particular comment. Story is different and most satisfactorily done. Stars at their best. A clown plays an unpleasant part all through story and gets laughs from the audience where they are not intended, spoiling some of the effect. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

WHAT'S YOUR HURRY? (5,000 feet). Star, Wallace Reid. A good picture. Reid always takes good here. Patrons all feel sorry because of his demise. Used 11x4. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. This is it! It's long—send it through about ten minutes to thousand feet. If you can't get business with this, close up. Used billboards, window cards, lobby display, book store tie-up. Matinee admission 10-17, evening 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. All that has been said is right, that it is an excellent picture, well worth seeing and very pleasing. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. A picture that will go over in any town. I believe that this is Marion Davies' best, while Forrest Stanley is a surprise to all. True it is a costume play, but out of the ordinary; one that pleases. Small towns should pay the fine and grab this one now and benefit by the city advertising. Biggest business ever. Advertised with press, posters, three sets of teasers, special eight-page program. Town of 2,000; mixed population. Harry N. Lamere, Hammond Theatre, Ludlow, Vermont.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. Good Western picture with action. Used regular advertising for good attendance. Thomas J. Romine, Isis Theatre, Roseville, Illinois.

WOMAN WHO WALKED ALONE. (5,947

Special On This

Mr. William Noble is kind enough to send a special tip on the picture below. It isn't a report of a regular theatrical exhibition before paying patrons, but it's valuable information none the less.

DOWN TO THE SEA IN SHIPS (Hodkinson). Elmer Clifton production. Here is an honest-to-goodness photoplay treat. A much better than the ordinary picture and the peer of any such picture heretofore produced by any producer. A genuine thriller and very interesting from start to finish. Realistic—extremely so, as all will say who see it. This picture was specially screened before the Oklahoma Theatre Owners' and Managers' Association at its semi-annual meeting, held in Oklahoma City, March first, and had as its invited guests Governor J. C. Walton and a large majority of the members of the Senate and House of Representatives of the Oklahoma Legislature. With such a distinguished audience, its unanimous approval and approbation, "Down to the Sea in Ships" was one of the very best pictures ever shown in this city. The picture is sure to make a hit with movie fans and those not fans, no matter where shown or before what kind of audience. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

feet). Star, Dorothy Dalton. Good show, but did not do so well on this one. Used newspapers and posters. Poor attendance. City of 12,000; draw all classes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

WORLD'S APPLAUSE. (6,526 feet). Star, Bebe Daniels. Very good William DeMille picture, but did not make any money. In our opinion the title did not help it any. Play it if you can buy it reasonable. Used newspaper and lithos. Fair attendance. Town of 6,000. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

WORLD'S CHAMPION. (6,030 feet). Star, Wallace Reid. A disappointment. The producers tell you of a good fight scene and the audience expects it from the title and you boom it as a four-round "go"—and then, nothing to it and the people wonder what it is all about. Draw the better class. Thomas L. Haynes, Town Hall, Old Lyme, Connecticut.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. Though everyone knocks this picture it drew good for my two days' run; had better crowds second day than first. Everyone well pleased. Valentino scores big here. Used newspaper and billboard, none extra. Good attendance. Town of 6,500; draw all types. Admission 10-25. William H. Mayhew, Broadway Theatre, Cisco, Texas.

Preferred Pictures

THE HERO. (6,800 feet). Star cast. Al Lichtman slipped a cog or two with this piece of (for me) "cheese." If Photoplay Magazine rates this as the best picture of February I'd say they were picking a "lemon." Usual advertising brought fairly good attendance. Town of 4,034; draw loggers, lumberjacks, etc. Admission 10-35-50. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

RICH MEN'S WIVES. (6,500 feet). Star cast. Splendid cast in an excellent picture from every standpoint. Drew well and pleased about every one. Received dozens of good comments from patrons. And the price was certainly reasonable. Used banner, slide, ones, threes, photos, window cards and newspaper. Good attendance. College town of 5,000. Admission, adults 25-50, depending on production and day played. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

RICH MEN'S WIVES. (6,500 feet). Star cast. A corking good picture. All pleased. Favorable comments. Advertised usual way for neighborhood class, with fair attendance. J. A. Emory, Star Theatre, Bar Harbor, Maine.

Playgoers

RECKLESS CHANCES. (4.542 feet). Star, J. P. McGowan. Good picture that pleased my Saturday night crowd. Star's first appearance; therefore did not draw very good. Used threes, ones, slides. Fair attendance in small town drawing general type. E. F. Keith, Strand Theatre, Granbury, Texas.

Selznick

GOOD NIGHT PAUL. (5,000 feet). Star, Constance Talmadge. Surely a lively comedy drama, although the lingerie scenes should be cut out if your audience is quick to comment on these technical oversights. The story is fine and the theme was well received with the above exception. Regular advertising. Fair attendance. Town of 282, draw small town and country. Admission 10-15-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

SAFETY CURTAIN. (6,000 feet). Star, Norma Talmadge. Another revival which clearly shows why Norma Talmadge holds the attention of the theatre-going public. Good cast. Well directed. Used ones, papers, photos. Poor attendance not fault of picture. Town of 282, small town regular type. Admission 10-20-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

WAY OF A MAID. Star, Elaine Hammerstein. For good, clean comedy and at such a fair price as Select holds on this service, you should by all means run this one. Advertising as usual; fair attendance. Town of 282, draw usual type, small town and rural. Admission 10-20-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

Late Ones

CAN WOMAN LOVE TWICE? (F. B. O.). Star, Ethel Clayton. Nice little attraction that will satisfy, but don't promise too much. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

ONE EXCITING NIGHT (United Artists). D. W. Griffith production. This picture pleased those that saw it and the house was full for entire week. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

JAVA HEAD (Paramount). Star, Leatrice Joy. Picture cleaned up. Story is main thing with this picture, not star. She looks as much like a Chinese girl as I look like Mr. Lasky. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

JAVA HEAD (Paramount). Star, Leatrice Joy. Title bad, no drawing power, sure flopped for us. The third of the "Super 39" that failed for us. E. E. Bair, State Theatre, Uhrichsville, Ohio.

RACING HEARTS (Paramount). Stars, Agnes Ayres, Theo. Roberts. Of all the pictures centering on auto racing this is one of the swiftest and best heretofore shown on the screen. You'll get so excited you'll find yourself unconsciously nudging the stranger or friend in the seat next to you. "Racing Hearts" is a bird of a picture, a fast and swift one, full of pep from start to finish and very exciting. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

United Artists

TAILOR MADE MAN. (8,649 feet). Star, Charles Ray. Eight thousand feet and over. Two thousand feet too much—it would have been fine in the shorter fottage. As a result I could only play one show a night and kept it two days and "died" standing up the second day. Didn't do much the first. I had to boost the price, slightly, and the patrons roared "awful," so in future if Mr. Ray has any features of eight thousand feet they can't play here. He's a good average star—maybe a shade better—but when you stick him in the "advance price" (and you've got to do it if you pay the rental demanded) you're "sunk." I'd stay off of this unless it's reasonable. Used teasers and special slides, mailing list, house programs, threes and ones, to draw health seekers and tourists. Attendance poor and then worse. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TAILOR MADE MAN. (8,649 feet). Star, Charles Ray. A very good picture of a very good play. Ray's work very good. Not a big Special, but one that you can play to a profit if you buy it right. Used special advertising mediums and extra newspaper space. Attendance only fair. Town of 6,000, draw all classes. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

TAILOR MADE MAN. (8,649 feet). Star, Charles Ray. Ray's best. If he keeps this up he'll be back where he was before he made those "punks" like "The Barnstormer." Usual advertising yielded fairly good attendance. Town of 4,034, draw loggers, small town, etc. Admission, 10-35-50. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

THREE MUSKETEERS. (12,000 feet). Star, Douglas Fairbanks. A pleasing picture, full of pep, ginger and energy. Should please any audience. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

THREE MUSKETEERS. (12,000 feet). Star, Douglas Fairbanks. Wonderful production. Ran it too late. Used regular line of advertising. Poor attendance. Town of 3,000, draw oil field patronage. C. A. Runyon, Runyon Theatre, Barnsdall, Oklahoma.

A WOMAN'S WOMAN. (7,900 feet). Star, Mary Alden. Voted a fair picture here—just fair—not a thing to the box office in either the title or the cast. Used mailing list. Poor attendance, drawing health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Universal

CAUGHT BLUFFING. (5,000 feet). Star, Frank Mayo. Just only a fair five-reel program picture that pleased about seventy-five per cent. Too much gambling in this to please my audience. Lost money. Advertised with ones and photos. Poor attendance. Town of 400, draw common type for small town. Admission, 10-20. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

CAUGHT BLUFFING. (5,000 feet). Star, Frank Mayo. Good program picture. Regular advertising, drew fair attendance. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

DR. JIM. (4,474 feet). Star, Frank Mayo. A dandy little program picture. Didn't have a kick. The ocean storm scene rivals anything of that nature shown in the Big Specials. The marital difficulties of a doctor who loves his profession are unravelled in a series of perplexing situations to a thrilling climax. Used one sheets. Fair attendance. Town of 200, draw rural type. Admission, 10-25. D. B. Rankin, Co-Operative Theatre, Idana, Kansas.

FIRST DEGREE. (4,395 feet). Star, Frank Mayo. Get behind this one. It has them going from start to finish. Star getting better every week. Plenty of comment. Usual advertising pulled good attendance. Town of 1,100, draw railroad and miner types. Admission, 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

FIRST DEGREE. (4,395 feet). Star, Frank Mayo. An excellent picture with an unusual plot. Well made and a credit for all concerned. Usual advertising gave good attendance. Town of 4,034, draw loggers and small town. Admission, 10-35-50. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

GHOST PATROL. (4,228 feet). Featured cast. One of the ordinary kind, but prices are right and the print perfect condition, so the small town can get the money nicely. Usual advertising brought good attendance. Town of 1,100, draw miners and railroad men. Admission, 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. Not such a big picture as was supposed. Ran as good a picture of its kind for one third the price of this one. Used heavy advertising to bring fair attendance. Town of 1,150, draw mixed class. Admission, 10-25. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

LOADED DOOR. (4,653 feet). Star, Hoot Gibson. While not quite up to Hoot's standard, it's good none the less, and pleased because you don't have to take all of a day's wages for labor for tickets for the family.

Advertising slant—Hoot, Hoot, Hoot! Good attendance. Town of 2,500, draw all classes. Admission, 5-10, 10-20. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

LONE HAND. (5,000 feet). Star, Hoot Gibson. The usual Gibson picture—they are all alike here, neither pleasing nor displeasing. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

LONG CHANCE. (4,331 feet). Star, Frank Mayo. Excellent picture and Frank Mayo made a hit with my people. Print good. Usual advertising gave good attendance. Town of 1,364, draw general class. Admission, 10-25. E. F. Keith, Strand Theatre, Granbury, Texas.

PARISIAN SCANDAL. (4,739 feet). Star, Marie Prevost. A fair picture. Can't complain if they don't make 'em worse than this. Miss Prevost and Tom Gallery are fine. Used photos and newspaper. Attendance poor. Draw townspeople in town of 600. Regular admission 10-25. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

PRISONER. (4,795 feet). Star, Herbert Rawlinson. Good program picture. Universal improving very rapidly on quality of their pictures and they can be bought at the live-and-let-live price. Used posters, slides, photos; getting good attendance. City of 30,000, draw from workers and small merchants. Admission, 10-17. Walter Babitz, Grant Theatre, Cicero, Illinois.

RIDIN' WILD. (4,166 feet). Star, Hoot Gibson. One of Hoot's good pictures and drew the usual good crowd. Used lobby and daily papers. A. R. Workman, Colliseum Theatre, Marseilles, Illinois.

THE STORM. (7,400 feet). Star, House Peters. Ran this second run to a good business. Wonderful picture. Fine snow scenes and great forest fire. We darkened our house for the fire scenes, which showed up great. City of 15,000, draw middle class. William Thacher, Royal Theatre, Salina, Kansas.

THE TRAP. (5,481 feet). Star, Lon Chaney. Good picture and pleased ninety per cent. Rental at figure that will let the exhibitor live. Used ones, threes, photos, newspapers. Good attendance. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

THE TRAP. (5,481 feet). Star, Lon Chaney. Good picture. The star was also good. General patronage. Fair attendance. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. Good attraction. Not anything to brag about; did not do so well on this one. Finish of this attraction very good. Used special printed one sheets and throwaways. Good attendance. City of 2,000, all classes. Varying admission. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

Vitagraph

GIRL IN HIS ROOM. (4,523 feet). Star, Alice Calhoun. A very good program picture. Good, clean entertainment, good photography. Used six, three, one, slide, photos. Drew fair attendance. Large city, pulling all classes. Admission, ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NO DEFENSE. (5,700 feet). Star, William Duncan. Very good picture. Vitagraph also has good comedies. Used photos, ones, slides. Fair attendance in town of 900, drawing Americans, Germans, Russians. Joseph Schlaht, Opera Theatre, Bowdle, South Dakota.

SON OF WALLINGFORD. (8 reels). Selected cast. A crackerjack farce that seemed to please all. Eight reels in good condition. Don't go too heavy on the Fire Scene; it's not so wild. Advertising slants, the authors, the production. Good attendance. Town of 2,500, draw all classes. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

STEELHEART. (6,000 feet). Star, William Duncan. A very good program. Duncan's pictures seem to have more in them than other Western pictures as the stories are always good. Usual advertising. Town of 3,000, draw mostly working people. Chas. Martin, Family Theatre, Mt. Morris, New York.

TOO MUCH BUSINESS. (6,100 feet). All star cast. Haven't seen much on this picture, but can recommend it as a knockout for me. Laughs all the way through. All ages will enjoy this picture. If you book it, don't be afraid to advertise heavy. Advertised with mailing list and usual ways. Good attendance. Small town draw. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

TOO MUCH BUSINESS. (6,100 feet). Special cast. A very funny and pleasing picture. Sure to please all classes. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

Mr. Nauman Has the Right Spirit

"When I see the good work that is being done for me by other exhibitors in your 'Straight From the Shoulder Reports' I think that even if we do have a small town second-floor theatre we may be able to give the other fellow a tip or two on current films.

"We have been showing Fox films almost exclusively for three years and our patrons always want more with Tom Mix, about twice a month. We can always be sure of a good house with Tom Mix, Charles Jones, Dustin Farnum or John Gilbert pictures, with Shirley Mason, William Russell and William Farnum drawing an average attendance.

"Your Moving Picture World, to my mind, is just about the most complete magazine published by any Moving Picture interests. For reliable news and reviews I always look through it first. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania."

Comedies

PUPPY LOVE, AND STEP LIVELY, PLEASE (Fox-Sunshine). There is no doubt but that Fox makes the best comedies. They are always good. The worst Fox comedies are better than some of other companies' best. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

RENT COLLECTOR (Vitagraph-Semon). Not so bad! A little slow in getting into the action, but it keeps them guessing and laughing after it gets started, near the close of the second reel. Semon's first appearance; well received generally. Used extra advertising and pulled excellent attendance. Town of 282, draw small town and country. Admission, 10-15-25. R. K. Russell, Lyric Theatre, Cushing Iowa.

SAILOR MADE MAN (Assoc. Exhib.-Lloyd). Return date. Pleased all. Regular advertising gave fair attendance. Town of 350, draw small town and rural. Admission, 10-28. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

STEP FORWARD (First Natl.-Turpin). They charged me $20 for this Sennett-Turpin comedy. Pretty nearly as good as the $5 Sennetts used to be (first two Turpin comedies are hopeless). Family patronage, fair attendance. R. J. Relf, Star Theatre, Decorah, Iowa.

STEP THIS WAY (Educatl.-Mermaid). A good comedy. Some good stunts pulled off that produced some good laughs. Draw better class. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

TOONERVILLE TOPICS (Educatl.-Mason). Did not take at all here. Same stuff all over in each release. Regular advertising with good attendance. Town of 350, draw small town and rural. Admission, 10-28. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

A TOUGH WINTER (Pathe-Pollard). Hardly an average comedy for us. People are tiring of 'Snub" here. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

'TWAS EVER THUS (Educatl.-Christie). A good comedy. Everyone enjoyed it, as indicated by their hearty laughter. Draw better class with poor attendance. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

BIG V COMEDIES. These were all good so far. Jos. Schlaht, Opera House, Bowdle, South Dakota.

Serials

IN THE DAYS OF BUFFALO BILL (Univ.). Personally, I like it. It's instructive and clean entertainment, but it hasn't seemed to have enough bloody action for my fans. Used photos, etc. Attendance fair. Town of 600, pulling regular small townspeople. Admission, 10-25. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

DANGEROUS ADVENTURE (Warner Bros.). A good animal picture. Directing very poor. A wild monkey in the jungle with a collar on. Some liked it, and more didn't. Will get by as a Saturday picture. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

MIRACLES OF THE JUNGLE (Federated). Used the twelfth episode; had very good program. Always pleased to see it. J. M. Vidinha, New Mill Theatre, Eleele, Hawaii.

SPEED (Pathe). Star, Hutchinson. Fell flat here. Well enough made, but no story for fifteen episodes. Poor attendance. Town of 4,000, draw family and student class. Admission, 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

SPEED (Pathe). Star, Hutchinson. All that they claim. Hutch good here. Good attendance. W. H. Moore, Nusho Theatre, Anadara, Oklahoma.

TIMBER QUEEN (Pathe). Star, Ruth, Roland. Held up. Fifteen episodes too long for any serial. R. J. Relf, Star Theatre, Decorah, Iowa.

VANISHING TRAILS (Campbell). Just an average serial. Held up fairly well as a whole, and the serial will please the average serial fan O. K. Used one, three, six, photos. Fair attendance in town of 2,150, drawing all classes. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

Short Subjects

FOX NEWS. We have run two of these and they both have been interesting to our audiences; and our audiences do not take to News Reels as we tried them before and had to stop them. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

GOLDEN BULLET (Universal). Two reels. Star, Harry Carey. The usual Carey picture, a good program picture, but have seen better. William Noble, Majestic Theatre, Oklahoma City, Oklahoma

HAIR TRIGGER BURKE (Universal). Two reels. Star, Harry Carey. Fair program picture, but too much like its predecessors. Business very good. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

NEW LEATHER PUSHERS (Uiversal). Star, Reginald Denny. Series. The best two-reelers made, but not as good as the first series, in our estimation. Have helped to put over some punk shows to more than average business. Featured as well as big features. Attendance above average. Town of 4,034, drawing small town. Admission, 10-35-50. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

OLD LEATHER PUSHERS (Universal). Star, Reginald Denny. Series. They have been a clean-up for me. I have played five and they get better every week. Use ones, threes and slide. Good attendance. Town of 1,100, draw general class. Admission, 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

Special Subjects

FROM THE MANGER TO THE CROSS. This is the old Kalem subject now handled by Vitagraph. Well, this one is old, but my patrons like it. Had favorable comments on it. Went over very well. I think any exhibitor will make no mistake in playing this. Used ones, threes, heralds, photo, slide. Attendance good. Town of about 1,000. Mixed draw. Admission, 10-25, 10-40. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

State Rights

BEAUTIFUL AND DAMNED (Warner Bros.). (7 reels). Star, Marie Prevost. An honest-to-goodness picture, which enjoyed pleased, good business for entire week. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

BIRTH OF A NATION (D. W. Griffith). Special cast. This picture always pleases, and pleased at the Rialto for four days. An excellent picture which drew good business. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

BURN-'EM-UP-BARNES (C. C. Burr). Star, Johnny Hines. Great. First three reels is one continuous laugh. The other three have laughter in spots. Audience sure was well pleased with this one. One or two improbable incidents in this one that certainly did not go over the heads of the people, but they let that go as long as the rest of picture was good. Used three, ones, slide, bills. Good attendance. Town of 2,800, draw working class. Admission, 15-25. D. W. Strayer, Monarch Theatre, Mount Joy, Pennsylvania.

MORE TO BE PITIED THAN SCORNED. (C. B. C.). Stars, Rosemary Theby and Alice Lake. Very good picture, swell scenes and settings. Will take good anywhere with any kind of audience. Used twenty-four, six, three, ones, news, 11x14, slide. Good attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

NOTORIETY (Weber & North). (8,600 feet). Any exhibitor in any small town, don't run this picture until you have screened it. They knew better than to sell this production; it may go by in a big town, but it is absolute dynamite in a house where a manager realizes his responsibility to the community. In the first place, it is morbid. A half-wit plays through the entire picture, not for a flash but a prominent part; the main character, the girl, does not screen well and her actions are worse. She, of course, plays the part to perfection, but it is so silly and preposterous. Again, the moral, if there is any, is in the center of the picture, the rough stuff is last; and while you have seen the man with the motive in dozens of other pictures, in this it is the way it is done. Any time a villian with lust in his eyes entices a young girl into a barn to "see the kitties" (that's one of the subtitles) closes the door "so the kitties can't get out" (another title), and tries to force the girl up the ladder into the hay, roughing her all the time in a manner that cannot be described on paper and published, it is time to call a halt. If Will Nigh's conception of good pictures—pictures that will elevate and not drag down the industry, to the detriment of all who have money invested in amusement enterprises—is "Notoriety," he stands in need of a guardian, in my opinion. Had I been in the theatre when this picture opened, it would not have gone to the second showing. But I was out for the evening and did not see it; I saw it in the morning, first thing, and pulled it, prepared to go dark, but fortunately got some real service from Chicago Metro—Thanks, Metro, I'll not forget you. Perhaps I'm over-sensitive—I've never been accused of it—but I know this production is too "raw" for the average neighborhood theatre and I urge again that it be screened before being run. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

RIDERS OF THE LAW (Arrow). Star, Jack Hoxie. This is the best Hoxie picture I have ever shown. Drew good attendance. Print in first class condition. Don't be afraid of this one. Used a three, ones, newspaper. Town of 2,000, residential class. Admission, 10-25. W. C. Piland, Victory Theatre, Cairo, Georgia.

SURE FIRE FLINT (C. C. Burr). (6,000 feet). Star, Johnny Hines. This is a good, clean picture, very funny and entertaining. Don't be afraid to go after this one, as it will please all seeing it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). (6,579 feet). Star, Cullen Landis. Not all they claim it to be. Very sad, and not the kind that builds business. Better go slow with this one. Advertised with ones, threes, six, photos and newspaper. Fair attendance in town of 5,000, regular type. P. L. Vann, Opera House, Greenville, Alabama.

WHY GIRLS LEAVE HOME (Warner Bros.). (7,666 feet). Star, Anna Q. Nilsson. A very good, true-to-life story. We have made money on all our Warner Bros. features so far. Used threes, slides and bills. Fine attendance. Town of 2,800, drawing mostly working people. Admission, 15-25. D. W. Strayer, Monarch Theatre, Mount Joy, Pennsylvania.

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CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.)

The Woman Conquers

(Katherine MacDonald—First National—5,102 feet)

M. P. W.—If your patrons like this star, they will surely like the picture.

N.—Serves simply as a vehicle for Katherine MacDonald—nothing more.

F. D.—An average offering that has good combination of atmosphere and fair dramatic situations.

T. R.—Generally speaking, the picture ought to prove a reliable box office attraction.

E. H.—Katherine MacDonald gives one of her best performances. * * * Some splendid snow stuff is presented.

The White Flower

(Betty Compson—Paramount—5,731 feet)

M. P. W.—Will furnish pleasing entertainment for majority of patrons.

N.—Though the plot may be trite and obvious, there is enough color, incident and atmosphere to make it fairly entertaining.

T. R.—Entire feature is permeated with a sensuous touch of color. * * * Develops suspense as it proceeds and does not lack action.

F. D.—Highly colorful atmosphere and a particularly attractive production greatly alleviates the shortcomings of story.

E. H.—Betty Compson and a competent cast make of this a sincere and very interesting film.

Stormswept

(Wallace and Noah Beery—F. B. O.—5,000 feet)

M. P. W.—The storm scenes and the fight between the two men give the picture a certain force. * * * It will be more apt to appeal to men than to women.

E. H.—Another sea picture but not an especially strong one.

N.—The two Beerys, Wallace and Noah, are in the picture, but their work is hopeless in the face of such an incoherent story and such a mediocre production.

T. R.—Obviousness of the plot and the woodenness of the characters restrict this appeal to the so-called "less discriminating."

F. D.—Poorly constructed and weak dramatic offering that doesn't get far as entertainment.

Scars of Jealousy

(Featured Cast—First National—6,246 feet)

M. P. W.—Aside from the unusual angle of the story this picture is not especially distinctive and from a standpoint of general interest does not appear to be as strong as other recent Ince productions.

F. D.—Southern feudal story that has original twists and furnishes first rate screen material.

N.—Strong enough in its plot, action and interpretation to interest even the most jaded of fans.

T. R.—Affords the average amount of entertainment although the plot is rather exaggerated.

E. H.—A thoroughly worth-while production filled with dramatic situations and suspense.

Racing Hearts

(Agnes Ayers—Paramount—5,600 feet)

M. P. W.—Any person with red blood in their veins will like "Racing Hearts," and you can use plenty of publicity in playing up this picture, as it is worth it.

E. H.—Swift-moving, high-geared automobile story that hits on all cylinders and furnishes good entertainment.

N.—This is a crackerjack of an automobile picture.

F. D.—Slight but agreeable feature that contains fair excitement in racing sequence.

T. R.—Good automobile romance and should easily satisfy the lovers of action.

Love in the Dark

(Viola Dana—Metro—6 reels)

M. P. W.—It is a production which ranks with the better class of program offerings and should prove satisfactory with average audiences.

F. D.—Pleasing comedy drama that offers satisfying entertainment; a good mixture of both elements.

N.—A snappy picture, well told and acted in a spirited fashion.

T. R.—A bully crook melodrama replete with thrills, comedy and pathos, "Love in the Dark" should give thorough satisfaction wherever it is shown.

E. H.—Viola Dana in a crook reformation story that differs but slightly from hundreds of others.

Adam's Rib

(Cecil DeMille—Paramount—9,526 feet)

M. P. W.—Far above the average from every standpoint and one which should particularly appeal to DeMille fans.

N.—Is a vivid refutation of the argument that there is nothing new in motion pictures.

T. R.—Quite outdoes any of its predecessors in point of spectacular beauty and gorgeous effects.

E. H.—It has many novel twists and DeMille manages to keep the interest up despite the slight story.

F. D.—Spectacular novelty that presents old situations with elaborate new dressings.

Hearts Aflame

(Featured Cast—Metro—8,110 feet)

M. P. W.—Fine acting, entertaining story and exceptionally thrilling forest fire in Metro feature.

F. D.—Fine timberland story that has been splendidly made with mighty spectacular and thrilling climax.

N.—A thrilling melodrama with splendid human interest and romance; many comedy touches.

T. R.—Spectacle that will live long in the memory of those who see it. * * * The story itself is interesting.

E. H.—A big box-office attraction with suspense, action and thrills enough for two features.

Making a Man

(Jack Holt—Paramount—6 reels)

M. P. W.—If your audiences accept the plausibility of the theme or are willing to overlook it, the picture affords good entertainment.

N.—Here we have a character study put over with enough surefire incident to make it fairly acceptable even though its development shows several gaps which insult the intelligence.

F. D.—Well directed picture that offers a good entertainment in spite of fallacy upon which the story is based.

E. H.—Excellent comedy-drama. * * * One of the all too rare pictures that fulfills every requirement of screen entertainment.

T. R.—Should go well in any locality, carrying equal appeal for both men and women.

Milady

(Featured Cast—American Releasing—7,622 feet)

M. P. W.—An interesting and romantic picture.

N.—The picture may be called interesting in places. * * * The story, however, is highly complicated and poorly edited.

T. R.—Picture is of a foreign make, but it is one of the better type.

F. D.—Well made French production that will please and interest those who like costume plays.

E. H.—Generally well directed and will prove interesting as screen entertainment.

Omar the Tent Maker

(Guy Bates Post—First National—8,090 feet)

M. P. W.—Its main points of audience appeal will be on the spectacular side and because of the fact that it is a story of life of the Persian poet, philosopher and scientist, Omar Khayyam.

F. D.—Just a movie with a Persian background. * * * Will probably disappoint those who expect big artistic production of "The Rubaiyat."

N.—There is distinct value to this production from the standpoint of its being a spectacle, but there is additional value in that it brings vividly to life the ancient and romantic Persian poet and philosopher.

T. R.—Seems to possess the elements which make a photoplay popular with the theatre man, and therefore with the public.

E. H.—Is an artistic eyeful. * * * As dramatic screen entertainment though it is too long.

Jazzmania

(Mae Murray—Tiffany-Metro—8 reels)

M. P. W.—Looks like a wow from the box office, for it offers so much in the form of honest entertainment and shows the star at her best.

F. D.—A lame excuse for the picture but lavishly trimmed by a bankroll too generous for such weak material.

N.—We'll wager that the exponents of syncopation eat this one up.

E. H.—Another fantastic bit of screen entertainment that should prove a good box office attraction.

T. R.—A picture that ought to swell the box office receipts wherever shown.

Gossip

(Gladys Walton—Universal—4,488 feet)

M. P. W.—Another Gladys Walton success.

N.—Until the climax, which is highly melodramatic and typically theatrical, the story sags in interest, offering nothing but some colorless incident.

T. R.—Registers as a clean-cut, wholesome picture which should win widespread popularity.

F. D.—Somewhat improbable but star gets it over satisfactorily.

E. H.—An interesting and amusing adaptation of Edith Delano's story, "When Carey Came to Town."

The Bolted Door

(Frank Mayo—Universal—4,126 feet)

M. P. W.—Stands out above the average picture principally because of the strong continuity of the story. * * * It is exceptionally well put together.

T. R.—For audiences who admire Frank Mayo the picture should go over satisfactorily.

E. H.—A well-made screen play with a convincing climax.

N.—The picture is staged well enough. * * * The story lacks detail and incident.

F. D.—A fairly good short entertainment. * * * Climax lacks punch.

Can a Woman Love Twice

(Ethel Clayton—F. B. O.—6,100 feet)

M. P. W.—Should be favorably received by a large class of patrons. * * * Particularly will it be apt to appeal to those who have suffered any loss through the war.

N.—A well constructed story, based upon a novel idea gives Ethel Clayton the best picture she has had for some time.

T. R.—An interesting melodrama, lacking much in the way of conviction but it sustains the interest.

F. D.—Good heart interest picture with appealing mother love theme that makes it first rate audience feature.

E. H.—Has story interest and is one of the best vehicles Ethel Clayton has had under the Film Booking office banner.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Grumpy"

Theodore Roberts Scores Biggest Hit of His Career in Delightful William De-Mille Feature for Paramount

Reviewed by C. S. Sewell

Patrons of both the stage and screen all know Theodore Roberts because of his long and successful career in both fields, but never has he shown to such advantage as in "Grumpy." William C. DeMille has taken this successful stage play and made of it a really delightful picture that amuses you, thrills you, and at all times pleases you.

Excellent as is Mr. DeMille's direction, it is Theodore Roberts to whom the lion's share of the credit for this exceptionally entertaining production is due. Roberts does not act the role of "Grumpy," he lives it, and gives you the impression of getting a rare delight himself out of the performance. He makes the role of the grouchy, grumpy, but inwardly kind-hearted old criminal lawyer, intensely human. Never once does he overact and for subtle, repressed acting, it is just about as fine as it is possible to conceive.

Nor is Mr. Roberts' superb acting the only merit to the attraction although that alone would seem enough to insure its success. There is a vital story of the theft of a diamond which Grumpy solves through the medium of two gardenias. Though you are let into the secret immediately, it is a delight and absorbing study in following the way in which he solves the mystery, employing his own unique methods. You become so intensely interested that at times you want to put the old man wise and help him out.

All of this is wound around a pretty little romance in which you feel unusual sympathy for the girl who is apparently going to give her love to the wrong man. Characteristic of William DeMille, the story is told in an exceedingly direct and straightforward manner with no unnecessary scenes or characters, the dramatic interest and suspense being skillfully worked up and held.

The remainder of the cast gives fine support to Theodore Roberts. May McAvoy is attractive and winsome as the girl, Conrad Nagel as the unfortunate lover who loses the diamond has not much to do but gives a good account of himself. Second only in importance to Roberts' work as an example of excellent acting is Casson Ferguson as the society thief. He carries himself with a sureness and nonchalance that is exceptionally well done and really looks the part.

Cast

"Grumpy" ..... **Theodore Roberts**
Virginia ..... **May McAvoy**
Ernest Heron ..... **Conrad Nagel**
Chamberlin Jarvis ..... **Casson Ferguson**
Keble ..... **Bertram Johns**
Ruddock ..... **Charles Ogle**
Dawson ..... **Robert Bolder**
Wolfe ..... **Charles French**
Susan ..... **Bernice Frank**

Based on stage play by Horace Hodges and T. Wygney Percival.
Adapted by Clara Beranger.
Directed by William C. DeMille.
Length, 5,621 feet.

Story

Jarvis, an accomplished English society crook, plans to steal a big diamond which is being brought to England by Heron. To further his plans he makes love to Heron's sweetheart, Virginia Bullivant, gets invited to her home for the week-end and finally succeeds in getting the diamond. Virginia's uncle, known as Grumpy, a retired criminal lawyer, by tracing a gardenia worn by Heron and later given by Jarvis to Virginia, finally succeeds in solving the mystery, clearing Heron and reuniting the lovers.

IN THIS ISSUE

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Queen of Sin, The (Ben Blumenthal)
Quicksands (American Releasing)
Tents of Allah (Associated Exhibitors)
Trimmed in Scarlet (Universal)
Souls for Sale (Goldwyn)

"Souls for Sale"

Goldwyn Has Exceptionally Fine Audience Picture in Rupert Hughes Story of Hollywood

Reviewed by C. S. Sewell

Rupert Hughes' latest Goldwyn production, "Souls for Sale," is an audience picture and a showman's picture if there ever was one. It contains an unusual number of angles that will appeal to the public. To begin with, it is a story of Hollywood and the motion picture colony. Fans will revel in the development which not only gives a lot of "inside dope" of the making of pictures, but reveals the players as just like other human beings with the same motives and desires, no better, no worse. Then there is a rattling good story of the studios, which is unusually gripping in its realism and finally a particularly thrilling and spectacular ending when the big circus tent burns. Added to all this and by no means a small part of the entertainment, are the always snappy, sometimes pointed, sometimes comic, subtitles of Rupert Hughes.

For the exhibitor this picture offers unusual advantages. The selling title, the fact that it is a story of the picture people themselves, the presence of an imposing array of prominent players, which has been augmented by the presence of about thirty-five other well-known stars and leading players. For instance there is a scene showing Charlie Chaplin directing his ten-reeler.

While Mr. Hughes has taken up his cudgels in defense of the Hollywood motion picture colony which has been the subject of adverse criticism, he has done so in a way that is highly entertaining, and at all times holds the interest.

It is a picture that is superbly directed and intensely human. Its hold on the spectator is little short of amazing. Telling the story of a small town girl and her experiences in Hollywood, it grips your attention and holds your interest intensely from the first scene until the final fade-out. He has improved upon the story as told in the novel.

The entire cast is excellent. Eleanor Boardman gives a wonderful performance in the principal role. Richard Dix, as the director who wins the girl's love, again adds to his laurels; Frank Mayo as the leading man, Barbara LeMarr as the vamp, Mae Busch as the leading lady in the picture company, and in fact every one in the unusually big cast give good accounts of themselves.

Here is a picture, Mr. Exhibitor, that will please and enthuse your patrons and cause you to smile broadly when you count up the receipts. Grab it, play it up big, exploit it heavily, don't be afraid for it will repay you.

Cast

Remember Steddon ..... **Eleanor Boardman**
Robina Teele ..... **Mae Busch**
Leva Lemaire ..... **Barbara Le Marr**
Frank Claymore ..... **Richard Dix**
Tom Holby ..... **Frank Mayo**
Owen Scudder ..... **Lew Cody**
Jimmy Leland ..... **Arthur Hoyt**
Caxton ..... **David Imboden**
Arthur Tirrey ..... **Roy Atwell**
Lord Fryingham ..... **Wm. Orlamond**
Rev. John Steddon ..... **Forrest Robinson**
Mrs. Steddon ..... **Edith Yorke**
Abigail Tweedy ..... **Dale Fuller**
Hank Kale ..... **Snitz Edwards**
Motion Picture Heavy ..... **Jack Richardson**
Lady Jane ..... **Aileen Pringle**
Velma Slade ..... **Eve Southern**
Mrs. Sturges ..... **May Milloy**
Mrs. Kale ..... **Sylvia Ashton**
Quinn ..... **Fred Kelsey**
Magnus ..... **Jed Prouty**
Prof. Man ..... **Yale Bass**

Based on novel by Rupert Hughes.
Story and direction by Rupert Hughes.
Length, 7,864 feet.

Story

Remember Steddon, a small town girl, marries Owen Scudder but in crossing the desert she begins to doubt him and alights from the train. Wandering around, she chances on a motion picture troupe who are kind to her and give her a job as an extra. She does not return to Hollywood with the company, but later goes there and tries to get a job in various studios where she sees the famous stars. In desperation she applies to Claymore, the director who helped her. He gives her a screen test for comedy but she fails. He then tries her in emotional work and she makes good, finally reaching stardom. Meanwhile her husband, who is a crook and murders his wives for their insurance, returns, and in the big climax where the circus tent used in the picture burns, he is killed in trying to save Remember from being killed by a wind machine he has started with the hope of "getting" Claymore. His death leaves "Mem," as she is called, free to accept the love of Claymore or the leading man and she chooses Claymore.

"The Leopardess"

Familiar Effects in Paramount South Sea Island Picture with Alice Brady

Reviewed by Mary Kelly

South Sea Island settings, the story of an untamed native girl and her marriage to a brutal adventurer, a sinister tribal superstition lurking in the background combine to make this picture a fair example of a popular type. There is nothing to make "The Leopardess" more distinguished than

others of its class. It has the usual atmospheric appeal, and conflict between the primitive and the civilized. It should be agreeably received in the theatre where such pictures continue to please.

Alice Brady is not the type that is usually associated with the part she plays. Taking into consideration this lack of physical fitness, her performance shows an imagination and intelligence that compensates to a notable degree. Her later scenes New York surroundings and clothes seem much more plausible. She has several moments of vivid acting, proving that she has definite ability when there is an outlet.

Montague Love's performance is the most forcible note in the production. He is huge and terrific with a grasp on the primitive qualities of his role that makes every scene of his register as it should. There are some splendid water scenes. The caged leopardess provides a certain amount of suspense all the way through and determines the climax in an attack, successfully directed. The picture shows good construction and directing.

Cast

Tiare.....Alice Brady
Captain Croft.....Edward Langford
Scott Quaigg.....Montagu Love
Angus McKenzie.....Charles Kent
Pepe.....George Beranger
Evoa.....Marguerite Forrest
Mamoe.....Glorie Eller

Story by Katherine Newlin Burt.
Scenario by J. Clarkson Miller.
Directed by Henry Kolker.
Photography by G. Warrenton.
Length, 5,621 feet.

Story

The story deals with a superstitious South Sea island belle, who is coerced into marriage with a ruffianly American of wealth and a hunter of big game. He takes his wife to New York, together with a leopardess, his purpose being to tame both. But the magic by which he has held his island bride in leash fails, and after many dramatic incidents she regains her freedom. The leopardess kills the husband, and she is free to marry the man she loves—the skipper of her former husband's yacht.

"Quicksands"

Splendid Cast and Thrilling Drama in Picture Handled by American Releasing

Reviewed by Mary Kelly

As a production and as a performance, "Quicksands" is crammed with entertainment. The thrills are plentiful. The cast is a long list of famous performers who, individually and in the ensemble, make every scene vivid.

The strength of the cast as a box-office magnet can hardly be overemphasized. In addition to Richard Dix and Helene Chadwick there are at least ten well-known actors who have been associated with important work in the past. Almost every one of these plays a "heavy" in this picture, which will give some idea of the melodramatic character of the production.

Mexican border pictures, frequent as they have been, have seldom had the effect of an authentic military background which this has. A few shots from an aeroplane present a spectacular opening. The scenes in camp and the colored regiment comedy are effective and not overdone. The exteriors reveal long perspectives of the plains and hills beautifully photographed.

Richard Dix as the First Lieutenant, gives a performance that would instantly make him a screen idol, even if he had had no past successes. As a soldier and as a lover he gives an intensely sympathetic interpretation. Helene Chadwick is appealing personally, and a fine actress. Some of the other performers who are splendid are Noah Beery, Alan Hale, Walter Long and George Cooper.

The story concerns the smuggling of narcotics in Mexico. The atmosphere is realistic and the suspense, at times, tremendous. "Quicksands" seems like a far-fetched title, but applied figuratively, successfully describes the plot which is highly involved and melodramatic. The exhibitor in search of thrilling screen entertainment realistically portrayed will be pleased with this.

Cast

The Girl.....Helene Chadwick
The Boy.....Richard Dix
Ferrago.....Allan Hale
"Silent" Krupz.....Noah Beery
Colonel Patterson.....J. Farrell McDonald
Matt Patterson.....George Cooper
Sergeant Johnson.....Tom Wilson
Cupid.....Dick Sutherland
Farrell.....Hardee Kirkland
Bar-fly.....Lou King

Story by Howard Hawks.
Direction by Jack Conway.
Photography by Harold Rosson and Glen McWilliams.
Length, 6,541 feet.

Story

Col. Patterson keeps a sharp lookout on a "cantina" across the Mexican border, headquarters of a viciously active ring of narcotic smugglers. Col. Patterson's First Lieutenant is in love with the Farrell girl, whose father is connected with a branch of the government service. A beautiful Spanish girl attracts his attention at the cantina for a reason the Lieutenant cannot understand. But when he discovers her costume hidden in a deserted cabin it all comes to him: she is the Farrell girl and he believes her to be one of the drug ring. With this discovery comes one exciting moment after another until the big climax.

"Is Money Everything"

Norman Kerry and Martha Mansfield Are Convincing in Lee-Bradford Problem Drama

Reviewed by Mary Kelly

In answering the question of the title, this production follows a consistent course of action, sufficiently out of the ordinary to sustain interest. It makes its appeal primarily to the thoughtful person. It will be appreciated by these, largely because of Norman Kerry's excellent characterization.

He pictures that rare screen character—a man almost impervious to an attractive woman's wiles. His work will be admired for its strength. The scenes between the vampire and him have been directed and the author's point has been illustrated—that acted with exceptional skill. Realistically there is a type of man who will fight against infidelity of his wife almost as he would for his own life. Martha Mansfield plays this unpopular part with an alluring sweetness. When he finally does falter, it is convincingly done and not over-charged with melodrama.

The settings are appealing and include a number of society affairs. Miriam Cooper enlists sympathy as the wife. Her final move to bring about her husband's financial ruin, and his subsequent taking of the cloth to atone for a life of greed may seem like extreme touches to some. But on the whole the story shows capable construction and leaves a feeling of satisfaction.

Cast

John Brand.....Norman Kerry
Marion Brand.....Miriam Cooper
Justine Pelham.....Martha Mansfield
Samuel Slack.....William Armstrong
Reverend Jonathan Brooks.....H. Murphy
Roy Pelham.....William Bailey
Phil Graham.....Lawrence Brooks

Directed by Glen Lyon.
Photography by Alvin Knechtel.
Length, 5,800 feet.

Story

John Brand is so blind in his ambition for wealth that he fails to give his wife any real happiness and plunges deeper and deeper into danger. She sees another woman's infatuation for him, and not knowing that he is struggling against this, takes desperate measures to save him. She has him ruined in the stock market, and in what follows, discovers his real character at last.

"The Lion's Mouse"

Hodkinson Film Made Overseas Has Confusing Plot and Lacks Realism

Reviewed by Sumner Smith

One of the most interesting experiments nowadays is the attempt of skilled American picture men to utilize European backgrounds by producing abroad. There has been much said about the handicaps encountered and the ability of Americans to overcome them.

One of these pictures is "The Lion's Mouse," produced abroad by the Hollandia Film Corporation for the Producers Security Corporation and distributed by Hodkinson. It is destined to play the small theatres despite the fact Oscar Apfel directed and Wyndham Standing and Marguerite Marsh have the principal roles.

This apparently is not due to any lack of skill on the part of Apfel or the players, but is directly because of impossible story material and, to some extent, because of lamentably poor editing and titling. A highly melodramatic plot was built on a slim idea and developed in an involved fashion, so that a spectator's reaction to the picture can be only one of confusion. There is no inkling of what it is all about until the denouement, and then the slight explanation leaves you still bewildered. Furthermore, the veriest tyro of a film fan could not fail to recognize the picture as a foreign production.

Cast

Roger Sands.....Wyndham Standing
Beverly White.....Marguerite Marsh
Clo Riley.....Mary Odette
Justin O'Riley.....Rex Davis

Author not credited.
Directed by Oscar Apfel.
Length, about five reels.

Story

Beverly White and Justin O'Riley alternate in possessing a package of letters. Beverly's husband, Roger Sands, becomes suspicious because she keeps a secret from him. Clo Riley, a shopgirl, is befriended by Beverly, plays detective for her, stealing the letters from O'Riley. A gang of blackmailers after the letters are foiled, and it develops that they had been trying to blackmail Beverly's brother.

"The Queen of Sin"

Impressive Spectacles Set in Weak Modern Story in Ben Blumenthal's Austrian-Made Feature

Reviewed by C. S. Sewell

In presenting this Vienna-made production, Ben Blumenthal apparently staked its drawing power on the title and its appeal on the fact that it contains two huge spectacles, the invasion of the palace of the Queen of Sin and the destruction of Sodom and Gomorrah. With its well handled mobs of hundreds, possibly thousands of persons, and enormous sets, these scenes are impressive, particularly the Biblical episode.

They are, however, but part of the picture and are introduced in a modern story that fails to hold the spectators' interest. Distinctly foreign from every angle, and occupying much of the footage of the picture, with acting that does not measure up to our standards, with continuity that is not at all times coherent, and a story that is further broken up by the injection of the two spectacles of thousands of years ago, with large numbers of persons in a fete scene handled in such a manner that it is confusing, this part of the story seems far away and at no time grips you.

On the whole, the picture does not measure up to American-made spectacular films and despite its big scenes, it would appear to be a production that will not appeal strongly to the American theatre-goer. Lucy Doraine, the featured player, has appeared in two other imported films, the re-

mainder of the cast are unknown here. Attractive in the spectacles, she is not impressive in the modern story. The picture is beautifully photographed. Those expecting spicy scenes or action will be disappointed as there is nothing along this line that the censors could object to.

Cast

Jackson Harber.....George Reimers
Edward Harber.....
A Goldsmith from Galilea... } **Walter Slezak**
Miss Mary Conway.....
The Wife of Lot..... } **Lucy Doraine**
The Queen of Sin.....
Mrs. Agathe Conway, her mother.....
.....Erika Wagner
A Priest Tutor at Cambri }
The Unknown Wanderer } **Michael Varkonyi**
Harry Lighton, a Sculptor.... }
Lot..... } **Kurt Ehrle**

Produced by Sascha of Vienna.
Story and scenario not credited.
Directed by Michael Kertesz.
Photographed by Gustav Ucicky.
Length, eight reels.

Story

To save her mother from being jailed for forgery, Mary Conway gives up her poor artist lover, Harry Lighton, and agrees to marry Jackson Harber. During the stupendous betrothal fete Lighton shoots himself. Mary in revenge sets out to make Harber's son love her. She succeeds, but the boy's tutor to try and save him tells him the story of the heartless queen of sin to whom he likens Mary. Unsuccessful in this, he goes to Mary, denounces her and recalls the story of Lot's wife. Mary goes to sleep and sees herself in that role back in Sodom and Gomorrah. She learns her lesson and, awakening, returns to her artist lover, who recovers from his wound. Harber and his son become reconciled.

"Glimpses of the Moon"

All-Around Satisfactory Production by Paramount Featuring Bebe Daniels

Reviewed by Beatrice Barrett

"Glimpses of the Moon" is a picture exhibitors will delight in presenting to their audiences, for it contains in such large quantities just the things patrons most desire.

A cast containing so many favorites, an author whose name is as well known as Edith Wharton and one of the "best six sellers" as the basis of the picture—all spell a box office success. All the exhibitor has to do is to let the public know about these attractive points to bring the people in, and once in they will feel they are receiving more than their money's worth.

This is a society drama with luxurious backgrounds and immense sets. It is the first production Allan Dwan has made since "Robin Hood" and the stupendous sets of that production were evidently in his mind when he was planning some of the palaces in Paris and villas at Venice. The fete in Venice also adds much to the gala attire of the film.

The gorgeous array of clothes will please the women.

Those who like a dash of spice in their pictures will find it here in the affairs of the society women, yet there is nothing which could in any way offend the most fastidious.

The acting is exceptionally good. Bebe Daniels is more than usually pleasing and brings great appeal in her characterization of Susy. Her dramatically emotional work will strengthen the admiration of her followers. Nita Naldi is getting more used to the camera but her work seems a little heavy —nothing subtle about her methods as a vamp. Many of his old friends will be glad to see Maurice Costello again looking a little more mature and dignified but the same likable Maurice. David Powell, as always, fascinates, and his impersonations of Nick will arouse a good deal of sympathy. Ruby de Remer is attractive in a butterfly role. Charles Gerard is another who turns a small part into a personality.

"Glimpses of the Moon" is an all-around satisfactory production, and will interest young and old, man and woman. A good story well told, the action moves along quickly and steadily, bringing dramatic situations and unfolding natural events in an interest sustaining manner.

Cast

Susy Branch.....Bebe Daniels
Ursula Gillow.....Nita Naldi
Nick Lansing.....David Powell
Charles Gillow.....Maurice Costello
Ellie Vandelyn.....Ruby de Remer
Lord Steffy.....Charles Gerard
From the Pictorial Review story and Appleton novel by Edith Wharton.
Scenario by Edfrid Bingham and E. Lloyd Sheldon.
Directed by Allan Dwan.
Length, 6,502 feet.

Story

Susy has lost her money and living around on her relatives and friends. She is staying with Ursula Gillow, who although married, must have an affair on the side. Susy is in love with Nick, a struggling author with no money. Ursula, also in love with Nick, is very jealous. At last Susy and Nick decide to marry anyway. Their friends give them large checks for wedding presents and let them use their villas in Paris, Venice and Monte Carlo for their honeymoon, so they live in luxury for one year, and then their money gives out. They quarrel and Susy goes to stay with Lord Steffy while Nick visits the Gillows, and they start divorce proceedings. Susy gets a position as a governess to support herself. The lawyer finds that both are still in love and brings them together.

"Trimmed in Scarlet"

Universal Production Features Kathlyn Williams in Melodramatic Role

Reviewed by Mary Kelly

"Trimmed in Scarlet" has a strongly sentimental theme, concerning a daughter's love and sacrifice, for its chief appeal. Through some misfortune, lying partly in the directing, the story seems unconvincing. The production seems to lack that fundamental sincerity that is particularly necessary when dealing with a trite theme.

This quality may not be apparent to those for whom compromising situations, elaborate wardrobes and sentimental passages between mother and daughter suffice as entertainment. This is essentially what "Trimmed in Scarlet" offers.

Kathlyn Williams plays a woman who has become notorious since deserting her husband and child. After a quarrel with a suitor in which she believes she has accidentally killed him, her servant demands huge sums of hush money from her daughter. The remainder of the story concerns chiefly her daughter's great devotion to her, and the establishment of a mutual understanding that eventually rights everything. The action seems rather uneven. Through no fault of the cast the emotional moods of the picture have too much of a theatric flavor. Roy Stewart and Raymond Hatton do their best to make the performance interesting. Lucille Ricksen is charming in an ingenue role which will please many because of the vast wardrobe displayed.

Cast

Cordelia Ebbing.....
Mme. De La Fleur..... } **Kathlyn Williams**
Revere Wayne.....Roy Stewart
Faith Ebbing.....Lucille Ricksen
David Pierce.....Robert Agnew
Charles Knight.....David Torrance
Peter Ebbing.....Phillips Smalley
Fifi Barclay.....Eve Southern
Duroc.....Bert Sprott
Molly Todd.....Grace Carlyle
Ruth Kipp.....Gerrard Grassby
Mr. Kipp.....Raymond Hatton
Count DeSigneur.....Philo McCullough
Based upon stage play by William Hurlburt.
Scenario by Edward T. Lowe, Jr.
Direction by Jack Conway.
Length, 4,765 feet.

Story

Cordelia Ebbing had been separated from her daughter Faith since Faith was a baby. She returns to find her grown and championing the mother she has never known in the face of the most damning evidence that her mother was "trimmed in scarlet." Faith even went so far as to commit a crime to shield her mother from slanderous tongues and when Cordelia learned this she nearly "went the limit" to protect her child. A kindly fate intervened, however. Then to Cordelia Ebbing came Revere Wayne, who had waited for her through the years, and to the mother was offered a haven of rest if she chose to accept it, and to the daughter came the promise of reward for her sublime faith.

"Crashing Thru"

Harry Carey's Newest F. B. O. Feature Is a Conventional Western Handicapped by Weak Story

Reviewed by C. S. Sewell

In his newest F. B. O. feature, "Crashing Thru," Harey Carey appears as a ranch owner who is troubled by the mysterious theft of his horses. While there is an abundance of material and sufficient action and incident to make a snappy Western of a conventional type, as this picture reached the screen it provides only mediocre entertainment and is not up to the standard of some of his other recent productions.

The star does good work as usual and he is assisted by a good cast which individually give entirely satisfactory performances. The plot, however, is somewhat complicated and so much attention has been given to developing the side angles that the interest is not concentrated but is continually switched from one thing to the other. This lack of cohesiveness results in only a mild interest being aroused, and at no time are you carried along tensely by the desire to know the outcome.

The picture is in six reels, and it would seem that judicious cutting would make it a stronger attraction, for there is some good material present. For instance, the introductory scenes showing how Carey's pal lost the use of his legs, is repeated at length in a flash-back. There also does not appear to be any strong logical reason for certain of the developments which consequently fail to register strongly, as when the little girl suddenly blossoms forth as a full grown woman with the excuse that she posed as a kid because her mother thought Blake (Carey) might like children. What was probably intended for the big punch scene, the stampede of the horses after the heroine has fallen in their path, arouses only a mild thrill and somehow seems to have been injected simply for effect.

Cast

Blake.....Harry Carey
Cons.....Cullen Landis
Celia.....Myrtle Steadman
Diane.....Vola Vale
Saunders.....Chas. LeMoyne
Gracia.....Winifred Bryson
Holmes.....Jos. Harris
Allison.....Donald MacDonald

Story by Elizabeth DeJeans.
Adapted by Beatrice Van.
Directed by Val Paul.
Length, six reels.

Story

Blake, whose life is endangered by a wild steer, is saved by Saunders, who is so injured that he cannot use his legs. Blake takes care of Saunders and years later he is troubled by the theft of his horses. Blake's uncle is found murdered and he is suspected as it is known he was unable to repay a loan. Saunders' son has gotten mixed up with a uestionable crowd and both Blake and the boy suspect each other. They both are in love with the same girl, Diane, and jealousy causes the boy to demand Blake's arrest. Saunders, having found the dagger which belongs to his son, accuses him of the murder. It develops that the gang responsible for the horse stealing also perpetrated the crime. Blake is freed and succeeds in rescuing Diane, who has been kidnapped, and all ends happily.

"Backbone"

Production of Many Thrills, Featuring Alfred Lunt, Released by Distinctive Through Goldwyn

Reviewed by Mary Kelly

Box office appeal has been well calculated by the producers of "Backbone." In this release from Distinctive Pictures, handled through Goldwyn, the exhibitor has a splendid opportunity to please a variety of popular tastes.

First of all there is an absorbing story. The suspense has been handled unusually well, so that this in itself would keep the spectator entertained. The cast, introducing Alfred Lunt, featuring Edith Roberts and including a number of other interesting personalities is an assured attraction. The material production is elaborate and painstaking. There is so much that will be diverting to the average spectator that the picture seems from every standpoint an advantageous offering.

Early in the picture the action reverts to the period of Louis XV in France. These scenes have been entertainingly produced and serve to give the following story a romantic background. They are not sufficiently prolonged to weary those who avoid costume pictures, and are dramatic as well as spectacular.

The modern chapters take place in America, mostly in and about a stately old mansion. One of its mysterious rooms, into which the heroine is never permitted to enter, is supposed to be occupied by her fast-failing grandfather. This unexplained imprisonment heightens the suspense and interest throughout. There are moments of swift melodrama, as when she attempts to climb the roof to get into his window. There are frequent touches of comedy, obvious perhaps, but well-timed. There is a strenuous endless fight that will be sure to thrill anyone who likes fighting on the screen. Alfred Lunt and Frank Evans are responsible for this big scene.

The many who have enjoyed Alfred Lunt on the stage will welcome his first screen appearance. In addition to having a strong, pleasing personality, he is a slightly different type and offers something new for the fans. Edith Roberts is charming in the role opposite. Edward Sloman has given the picture fine directing and the photography by Harry Fischbeck is another skilful feature.

CAST

Yvonne ..... Edith Roberts
John Thorne ..... Alfred Lunt
Colonel Tip ..... Major James Doyle
Bracken ..... William B. Mack
Doc Roper ..... Frank Evans
Andre ..... L. E. La Croix
Ken ..... Charles Fang
The Indian ..... Frank Hagney
Mrs. Whidden ..... Marion Abbott
Constable of France ..... George MacQuarrie
Captain of Guards ..... J. W. Johnson
King ..... Hugh Huntley
Robert de Chausson ..... William Walcott
Jailer ..... Adolf Millar

Based Upon the Story by Clarence Budington Kelland.

Scenario by Charles Whittacker.

Direction by Edward Sloman.

Photography by Harry Fischbeck.

Story

Yvonne de Chausson returns from a trip to France to find her grandfather closeted with a mysterious illness. His secretary refuses to allow her to see him. Her repeated attempts to do this and the appearance of John Thorne, a young man who buys part of the estate without Yvonne's consent result in a number of thrilling complications. Eventually the secret regarding her grandfather is out, and Yvonne learns something startling about the ancestry of John Thorne, that changes her opinion of him—and her life, too.

"The Tents of Allah"

Entertaining Story and Beautiful Scenic Effects in Associated Exhibitors' Release

Reviewed by Mary Kelly

This is an exceptionally good sheik picture. The story is so entertaining, the atmosphere so intriguing that it should please even where there has been a reaction against this type of attraction. It has been produced with an eye for spectacular beauty and acted with compelling skill. Monte Blue, Mary Alden and Mary Thurman unite in making the performance real.

The plot is an elaborate and involved treatment of the usual desert thriller—an American girl taken captive by a sheik. But the story has unusual vitality. There are different angles, all involving dramatic interest and constructed so as to give an effect of smoothness. There is continual action, so well managed that there is no impression of triteness.

Scenically, the production is a treat. Expert attention has been devoted to getting the best effects in framing and lighting. There are many thrills for anyone with a sense of beauty. There is a wide range of settings that seem different from what is usually seen, and show fine camera work.

An extensive cast has been used for the dramatic scenes. Monte Blue plays the desert bandit with dashing force. Mary Thurman, with her black hair worn bobbed and straight, is a striking figure in vivid scenes which she makes more vivid. Mary Alden, Frank Currier and Macey Harlam are all excellent.

Charles A. Logue, the author and director, has provided here a desert picture distinctly above the average. It has fast and intense action without any effect of unwholesomeness.

Cast

Chiddar Ben-Ek ..... Monte Blue
Oulaid ..... Mary Alden
Abou Ben-Ek ..... Frank Currier
Elaine Calvert ..... Mary Thurman
Chaia ..... Amalia Rivera
Ahleef ..... Martin Faust
The Sultan ..... Macey Harlam
Commander Millgrate ..... Charles Lane
American Consul ..... Frank Currier
Cynthia Wheeler ..... Sally Crute

Written and directed by Charles A. Logue.
Photography by A. Fried and Gene O'Donnell.
Length, 6,357 feet.

Story

The traveler in this case is an impulsive and beautiful American girl whose innocent interference in a religious rite makes her hated by the sultan. When she is kidnapped by desert bandits who seek the favor of the sultan, the situation becomes romantic, dramatic and political, and sweeps on to a climax that comes after a thrilling hand to hand battle on the sultan's ship between his soldiers and the desert tribesmen.

"Outlaws of the Sea"

Fairly Dramatic Picture on Liquor Smuggling—American Releasing Corporation

Reviewed by Mary Kelly

Life in a house-boat with rum-running and motor boat races for thrills is pictured in fairly interesting style in "Outlaws of the Sea." The greatest appeal is furnished by the scenes of action on water. Settings along the Florida coastline are introduced with picturesque effect and the story, while not especially forceful, is presented in a way that commands a certain amount of interest.

The heroine and her father unwittingly become the tools of liquor smugglers. They get involved in the plots of the leader of the band by renting his house and subject themselves to prosecution at the hands of the girl's sweetheart, a revenue officer.

Some of the situations have a rather novel bent. The house-boat scenes have a picturesque and dramatic appeal, and the undercurrent of intrigue will no doubt make the picture popular with some. Marguerite Courtot has a chance for considerable action, taking the wheel in a dashing motor-boat race. Gordon Standing handles the important role of the villain smoothly.

Cast

Polly Grimshaw ..... Marguerite Courtot
Robert Graham ..... Pierre Gendron
Leonard Craven ..... Gordon Standing
Capt. Abel Grimshaw ..... H. J. Pattee

Written and directed by John Okey.
Length, 5,355 feet.

Story

The house rented by Abel Grimshaw, retired sea captain, at Miami, is owned by Leonard Craven, leader of the rum-runners. All this is unknown to the Captain and his daughter Polly. Polly's sweetheart is commander of a revenue cutter, but he does not know that the girl is living in sinister surroundings. Nor does the Captain suspect that in piloting Craven's boat he really is smuggling liquor. Finally Craven taunts Polly with the fact that her father has been hoodwinking her. The girl dashes out in a motor boat to warn him of the danger. A trial follows and the Captain is unexpectedly cleared.

"Haunted Valley"

Thrilling Action, Interesting Story and Capable Performance in Pathe Serial

Reviewed by Mary Kelly

Everything that makes for the successful thriller is included in Pathe's new serial, "Haunted Valley." The first three episodes show not only an abundance of exciting action but the progress of an unusually interesting story.

Ruth Roland, as the head and brains of a construction company in the West, has a course of intelligent action which she follows most capably. Her performance is always attractive because of this alert mental and physical quality. Jack Daugherty is likable and forceful in the leading masculine role and Larry Steers is good as the gentleman villain.

The conflict is more one of brains than muscle. There is no lack of physical action, but it is more the result of carefully laid plans than impulsive demonstrations just for the sake of thrills. The laying of the plot is in itself highly entertaining. It involves the possession of a valley with hidden wealth, which appears to be haunted because of ingenious electrical devices with which the heroine's enemies try to terrify her. There is considerable novelty in the material which is worked out in detail. Panoramic shots at the beginning reveal beautiful exteriors as the seat of action.

"Bound to the Enemy," the first episode, gives the serial a splendid start. It ends with an effective bit of suspense with Ruth Roland facing a revolver which has just killed one of her aids.

The second, "The Adventure in the Valley," solves the mystery of the valley, revealing a stream of water underneath which by irrigation will make the property invaluable as farm land. In the final scene, the heroine and Craig, an engineer who has befriended her, fall into the rushing waters underground.

Third, "Imperilled at Sea," shows the girl being deceived into boarding a foreign-bound vessel in the hopes of visiting a power house belonging to her firm. She is saved by grabbing hold of the rope-ladder on the hydroplane in which Craig has followed.

Cast

Ruth Ranger ..... Ruth Roland
Eugene Craig ..... Jack Daugherty
Henry Mallinson ..... Larry Steers
Vivian Delamar ..... Eulalie Jensen
Denslow ..... Aaron Edwards
Mr. Weatherby ..... William Ryno
Sharkey ..... Francis Ford
"Dinny" ..... Edouard Treboal

Story and scenario by Frank Leon Smith.

Directed by George Marshall.

Length, fifteen episodes, two reels each.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Hits and Bits of Passing Week

WE thought manufacturers of women's wearing apparel were the only ones who found inspiration in the wealth of antiques discovered in the tomb of Tut-Ankh-Amen. But judging from the batch of publicity copy we received this past week we're forced to change our belief, for no less than a dozen productions have been inspired by those historic findings.

ARROW FILM CORPORATION has the right idea. Immediately after acquiring a picture for independent distribution, they seek out a good showman and test the drawing power of the feature at his house. They get behind the showing with maximum exploitation, give it all the publicity they can get and in that way get a good line on just how much of a drawing card it is. The system is working satisfactorily.

LET'S hope that exchanges throughout the country will profit by sad experiences of the current year. Some of them, in a desire to get as much good product as possible, literally overstocked themselves. Result: Their overhead was so great they had to get out and buy comparatively inferior product at lower prices in order to get out from under.

THOSE "dope" pictures we have been hearing so much about are having a varied career. From Pennsylvania we received word about the "success of 'The Greatest Menace.'" The same mail brought a complaint from a New England exhibitor, who complained about a certain picture he charged had been sold to him "under false pretence." Frankly, we don't believe the public care much about this stuff even at this time when the country is united in fighting the narcotic traffickers.

WE'VE met a lot of queer birds in our time, but the queerest we've met in the business is the chap who works on a shoestring. And the picture business seemingly has more than its share of this type. For instance, a certain producer, who has been making a series of pictures, came East last week. He called the trade paper reviewers together and asked them to review a mediocre product. The picture was reviewed accordingly—much to the apparent dissatisfaction of the visitor. He showed another picture that the reviewers praised. These latter reviews he had reprinted and circulated broadcast, capitalizing the personal opinions of those whom he had previously charged with being "incompetent," "unfair," and what not. This "shoestring" never advertises, just comes and goes, makes charges left and right—and doesn't realize that, after all, he is his own worst enemy, let alone being a menace to the industry at large.

WE'RE sorry for the producer who spends $50,000 making a picture and who expects to invest only $500 advertising and exploiting it. He's the chap who is complaining about conditions in general.

"The Right Idea"
Harry Reichenbach
"Farming Out"
Ben Schulberg
"A Regular Gang"
Leeches Again
Spending Money
The "Wise Guy"
"Dope" Pictures
The Right Idea

BY ROGER FERRI

And believes he is correct in his deduction that the business "has gone to the smash." If he would only stand in front of a mirror and look into it he would have no difficulty ascertaining what is the matter with his business ventures.

NOW that "The Covered Wagon," Paramount's masterpiece of the current production year, has been uncovered to the public and pronounced "perfect," watch for a deluge of "leeches."

MR. INDEPENDENT PRODUCER, Distributor and Exhibitor, have you been reading Van Powell's "Straight From the Shoulder" department and Epes Sargent's "Exploitation" section? If you haven't, you haven't been playing square with yourself. Every line spells money for you.

IN fact, we congratulate ourself on being on the staff of such a wide-awake publication as Moving Picture World. Our big chief, Bob Welsh, is a showman-editor who knows the show business and journalistic profession from A to Z. Epes Sargent, our exploitation genius, is so far ahead of anybody in his division—they rank merely among the "also rans."

We wouldn't exchange the company of Johnny Archer, Charley Sewell, T. S. Du Ponte, Sumner Smith, Mary Kelly, Wen Milligen, Jim Milligen and the rest of the gang for the President's cabinet. And we mean it. All regulars—and hard workers.

And we'll tell the whole wide world we have a trade publication that not only leads 'em, but gives all the news to the trade when it is news.

Service? This publication gives more service to the trade in one day than our self-styled competitors give in two months.

Look the book over from cover to cover and say so, too.

MR. EXHIBITOR, don't worry about next summer. There are plenty of pictures in store for you. Independents will contribute their share of pictures. We know of at least a dozen truly big box office pictures that will be available through independent exchanges during the warmer months of the year.

THAT testimonial banquet to Ben P. Schulberg at the Ritz-Carlton the other night certainly won't soon be forgotten by those who were on hand. It was one of those gatherings of good fellows honoring a regular fellow who has consistently been turning out good money-making pictures so that all who handled them made a substantial profit. And that is as it should be.

EXPLOITATION — good exploitation — means money. But like counterfeit money there is also counterfeit exploitation. We, for one, believe in going the limit on a picture warranting exploitation—namely, a picture that entertains. Unfortunately, however, there is altogether too much counterfeit exploitation of poor pictures. Exploitation is intended to bring people to theatres. If the picture is satisfactory, the picture will make money; if it isn't, no amount of exploitation can save it. It can't be done. It isn't in the cards.

FARMING out" players is seemingly as popular in the picture business as it is in organized baseball. Only last week we heard Charley Burr had "farmed out" Johnny Hines to Warner Brothers. Now that same gentleman steps forth with news that he has loaned his promising kid star, Russell Griffin, to Famous Players. This system is quite popular out on the Coast, we hear, with stars' agents profiting liberally—in some cases too liberally.

BESIDES being a master at exploitation, Harry Reichenbach also is a business man of no small ability. We have always admired Harry for what he has been able to do in the way of exploiting pictures, but we admire him more for the fact that he has set a valuation on his services—and it's a question of take it or leave it. Too bad we have not more Harry Reichenbachs. They would be a credit to the business. Harry is a safe investment for any distributor because he **knows his** business. Which is more than we care to say about countless other gentlemen impersonating and passing themselves as exploitation and publicity managers.

TRUART bids fair to become quite a progressively determined organization next season for three important announcements concerning that company have emanated from the Coast during the past three weeks. Last week we were told about Elaine Hammerstein's four Truart pictures. This week word comes reporting a tie-up with William Farnum and Dolores Cassinelli.

YOU'VE got to hand it to Sol Lesser, Michael Rosenberg and Irving Lesser for daring. Their announcement this week of the release of five big pictures on a franchise basis at a time when there is very little doing cinematographically, certainly is demonstrative of the implicit confidence these gentlemen have in the independent market.

Principal Comes to Rescue with Solution of Summer Problem with Announcement of Franchise Plan

Setting new precedence—a precedence that will interest the motion picture industry in general but particularly independent exchangemen and exhibitors—Principal Pictures Corporation this week announced a franchise distribution plan that guarantees five super-special productions for release through foremost exchanges to theatre owners during a period when all producers and distributors are concentrating their plans on production for next season—the late Spring and Summer months.

Realizing, too, that productions released during that period will necessarily have to be of unusual attraction value, based on stories that carry extraordinary weight, written by famous authors and enacted by stars whose names are by-words in every American household. Principal Pictures Corporation in its pretentious plans, communicated this week to leading exchanges with whom they will become associated in this equitable proposition, made known the identity of their productions, authors, producers, directors and stars. They represent the greatest money-making galaxy of successful motion picture theatre business-building ever brought together under any one banner. The plan, in view of the fact that it is being materialized for operation during an otherwise dull part of the American theatrical season, involves the expenditure of over one million dollars in production and exploitation costs.

The five super-special productions that will be included in the Principal franchise arrangement follow:

"The Spider and the Rose," by Gerald Duffy, author of "Officer 666," "Sure-Fire Flint."

"East Side, West Side," by Leighton Oemun and Henry Hull, an adaptation of a Broadway stage success., which for many months played to capacity audiences at the Nora Bayes Theatre, and written by two of the most famous young playwrights in America. The production is still being played throughout the country by stock companies.

"Temporary Marriage," a super-special, dealing with the "dangerous age" of the fair sex, of divorce, hypocrisy and love.

"The Man from Ten Strike," one of the most fascinating and thrilling of James Oliver Curwood's stories of the outdoors.

"Bright Lights of Broadway," scenario to be supervised by Edmund Goulding, one of the most popular writers of the screen today.

Bennie Zeidman, for many years associated with Douglas Fairbanks and Mary Pickford, and in the production of "I Am the Law," one of the best outdoor pictures of last season, has already completed "The Spider and the Rose."

Irving Cummings, one of the best known producers, already has completed production on "East Side West Side," while Saeramento Film Corporation, of which William Jobelman is vice-president, has this week wired from the Coast that it has completed "Temporary Marriage." George deB. Newman will shortly have finished production on "The Man from Ten Strike," while Bennie Zeidman will turn out "Bright Lights of Broadway."

Jaek MeDermott direeted "The Spider and the Rose," in whieh appears such a distinguished all-star east as Aliee Lake, Baby Riehard Headriek, Gaston Glass, Joseph J. Dowling of "The Miraele Man" fame, Robert MeKim, Noah Beery, Otis Harlan. Frank Campeau. Andrew Arbuekle, Alec Francis, Edwin Stevens and Louise Fazenda.

Lambert Hillyer, who has been identified with innumerable cinematographie successes and who is now produeing "The Spoilers," direeted "Temporary Marriage." Kenneth Harlan, Mildred Davis, Myrtle Steadman, Tully Marshall, Stuart Holmes and Maude George constitute the remarkable "name" and capable east of "Temporary Marriage."

Irving Cummings personally supervised the production of "East Side West Side." This, he telegraphed, to New York this week, is the most pretentious production he has ever made and includes an all-star cast of artists including Kenneth Harlan, Eileen Percy, Wally Van and others, including Charles Mailes.

Robert T. Thornby has been in charge of the production of "The Man from Ten Strike," the James Oliver Curwood story, which marks the initial Gu- Bates Post starring vehicle under the Prineipal banner. Guy Bates Post, one of the most distinguished stage and screen stars, heads a notable cast of artists, who are extremely popular and who have proved their mettle through tested achievements.

Cleo Madison, Grace Darmond and George Seigman constitute but a part of the all-star support Producer Newman has engaged for Guy Bates Post's production.

Webster Camphell will make "The Bright Lights of Broadway." The east for this speeial will be selected this week. Producer Bennie Zeidman, who came to New York last week purposely to deliver to Mr. Lesser a print of the first of the five big Prineipal releases, "The Spider and the Rose," has opened negotiations with notable stars for important roles in "The Bright Lights of Broadway." Among those with whom he is negotiating are Tom Moore, Doris Kenyon, George Fawcett and others. The cast will be announced as soon as selected.

Goldburg Closes Many Sales Contracts

Jesse J. Goldburg, President of Independent Pictures Corporation, this week announced sales on the first four releases, "Flames of Passion," "The Power Divine," "The Devil's Partner" and "The Valley of Lost Souls," to the following: Apollo Exchange, Inc., Greater New York and Northern New Jersey; Griever Productions, Northern Illinois and Indiana; All Star Feature Distributors for California, Arizona, Nevada and Hawaii; Exclusive Film Co., Michigan; Lande Film Distributors Co., Ohio and Kentucky; Midwest Releasing Co., Iowa and Nebraska; Mountain States Film Attractions, Colorado, Wyoming, New Mexico, Utah; Quality Film Corp., Pennsylvania and West Virginia; Standard Film Co., Northern Missouri and Kansas, and active negotiations are now nearing completion with buyers for New England and the Seattle territory.

"An Only Son" Goodman's Next Equity

Daniel Carson Goodman announced to the Equity Pictures Corporation this week that he has practically completed the story and continuity of his next production, and the story will be submitted very shortly to the officials of that corporation for approval and for all necessary changes that may enhance the box office value of the new production.

The present title selected as a working title is "An Only Son." Dr. Goodman states his next contribution to the screen will be a brand new departure from the line of dramatic thought and action covered by his last two features, "What's Wrong With the Women" and "Has the World Gone Mad?" These two releases dealt with society life and the unrest that permeated this social order of beings, and by holding up a mirror of life to the audiences, Dr. Goodman showed them the apparent evidences and the panacea for all their social ills.

Shows "Jacqueline" to Legislators

AUGUSTA, Me.—(Special)—Ex-Governor Milligen, of this city, was host to members of the Maine Legislature on Wednesday evening, March 21, to an exclusive showing of the latest special of Pine Tree Pictures Corporation, a Maine corporation, "Jacqueline, or Blazing Barriers," based on a James Oliver Curwood story. This was the first time such a stunt was worked here. The forest fire, which is featured in the production, was made in Maine as were also most of the exterior scenes. Governor Percival Baxter was very enthusiastic in his praise of the picture as were also the legislators. Ex-Governor Carl Milliken, treasurer of the company, and Senator F. W. Hinckley, president, were also present. Ex-Governor Milliken came here direct from Paterson, N. J., where, on Monday night, he witnessed the world premier showing of the picture at the United States Theatre there.

Philly Firm Buys "Red Schoolhouse"

W. E. Shallenberger, president of Arrow Film Corporation, this week announced the closing of a contract with Messrs. Neufeld and Luchese of the DeLuxe Film Company, Philadelphia, whereby that company secures the rights to the Martin J. Heyl production, "The Little Red Schoolhouse," for Eastern Pennsylvania, Southern New Jersey and Delaware.

"The Little Red Schoolhouse" was made from the famous old stage play by Hal Reid, was directed by John G. Adolfi, with a cast of favorites, among whom are Martha Mansfield, E. K. Lincoln and Sheldon Lewis.

Blumenthal to State Right "Othello"

Ben Blumenthal, who created quite a sensation with his foreign-made "Othello," this week announced that he will state right that production. Howells Sales Company will release the picture independently, while Associated First National Exchange in New York will handle the picture in the metropolitan district.

Phil Goldstone Sued by Dick Talmadge

LOS ANGELES—(Special)—Richard Talmadge, who for the past year has been starring in a series of independent pictures, has broken with Phil Goldstone, who produced his pictures. According to his statement he is threatening suit on a breach of contract charge.

Toledoians Wild Over "Luck"; Holy Week Jinx Is Broken

[Exclusive to Moving Picture World]

TOLEDO, O.—Johnny Hines has completely captivated Toledoians, so much so that the next time he is shown here his picture bids fair to be given a royal reception. House manager, audiences and press were unanimous in declaring Johnny Hines one of the most entertaining stars on the screen today, for the show opened to capacity on Monday and business continued accordingly all week. Johnny Hines was the magnet, but his latest Charles C. Burr special, "Luck," was the vehicle by which the audiences that jammed the Princess Theatre were entertained to the degree where they went out praising the production and sending audiences on the following day that exceeded, in number, those of the opening.

This marks the premiere public showing of "Luck." It is understood here that the production was shown in several other cities, but that was for a testing period. The praise accorded "Luck" by critics of the Toledo News-Bee, Toledo Blade and Toledo Times were the most enthusiastic of the season, Hines' future being pictured as "the most promising of any young man now making a living via the screen," as one reviewer put it. The clean cut tactics of the star made a deep and favorable impression on the audience, which thoroughly enjoyed the production, judging from the hilarity that prevailed. While there is comedy, the picture is not without its serious moments that are cleverly put over. "Luck" is one of the best pictures shown in Buffalo this season.

The picture was well exploited, particularly in the newspapers, considerable space being used. But the space used was not in excess of that used by other houses, which furnished stubborn opposition. Several of them, in view of Holy Week, used special attractions as a bait for business.

CLEVELAND—(Special) — Reade's Hippodrome is doing its share to keep independent productions on the map, for this week it is featuring C. C. Burr's "I Am the Law," which opened to a big business Monday and continued encouragingly through Tuesday and Wednesday, when this report was filed, despite the Holy Week setback. Next week Principal Pictures Corporation's production, "The World's a Stage," will be the attraction at this house.

PROVIDENCE, R. I.—(Special)—Warner Brothers' "The Little Church Around the Corner" did something like $14,000 at the Strand Theatre here last week. The picture was well advertised and the gross figures represent an unusually good business for that time of the year.

BOSTON — (Special) — "Brass," Warner Brothers' latest special, played out its three-week run at the Park Theatre, closing Saturday night. Hodkinson's "Down to the Sea in Ships" followed. "Brass" did about $8,000 on the third week, the total gross takings for the three weeks amounting to about $26,000, which is very good, for the picture opened at a bad time and in the Lenten season. The seating capacity is limited and the top figures were enahled to be got for the top admission was $1 at night.

WASHINGTON, D. C.—(Special)—"Thorns and Orange Blossoms," an Al Lichtman special, was hooked into the Rialto for Holy Week and bids fair to score well, judging from the enthusiasm of the opening day audience.

NEWARK, N. J.—(Special)—Marie Prevost in "The Beautiful and Damned" topped the hill at the Goodwin last week, and on Saturday and Sunday drew packed houses.

PATERSON, N. J.—(Special)—"Bell Boy No. 13" shared the double hill with "The Broken Silence" at the Garden Theatre here this week. Business this week threatens to be off, for the openings were the weakest of the season.

ROCHESTER, N. Y. — (Special) — Richard Talmadge has developed into one of the best stars in this city. This week he is being starred at the Victoria in "Taking Chances." This is a whirlwind picture and particularly appropriate for double bills and combination houses, although it is a shame that the producers of Talmadge pictures will not spread themselves on this lad.

ROCHESTER, N. Y. — (Special)— The first independent picture to be hookcd in the million-dollar Eastman Theatre was shown this week when Wesley Barry appeared in Warner Brothers' "Rags to Riches." Despite the fact that this is Holy Week, the management is looking forward to a good business.

BOSTON, MASS.—(Special) — "The Drug Traffic," which Harry Segal is handling in this territory opened Monday, Gordon's Scollay Square, where it played to capacity week. This house is located in the centre of the so-called "tough section" of the Hub and the picture drew surprisingly big all week, on a bill with vaudeville (five acts) and Jack Holt in "Nobody's Money."

BALTIMORE, MD. — (Special) — Betty Blythe's latest picture, "The Darling of the Rich," was given its premiere showing at the Parkway Theatre here Monday night and bade fair to score financially this week.

Detroit 'Changemen Making Changes

DETROIT—Dad Whitman, of the Rex Film Company, will make public this week the announcement which he has held so secret the past ten days. Dad is building up a real independent exchange and is very careful in buying pictures. His policy is to never misrepresent a picture. In other words, Dad isn't going to say they are specials if they are merely program pictures, but if he has a special he'll admit it. Tom Whitman is covering the state, while Wally Baker is in charge of city sales. Both are meeting with good success.

J. O. Brooks who resigned from Goldwyn, has joined the Warner Exchange, and started out Monday morning to cover the state. Ollie was never more sold on a product in his life than he is on Warner pictures, present and future productions. He believes that with the plans they have under way that next year will see Warner Brothers releasing the greatest specials of any producing company.

"Poor Men's Wives," an Al Lichtman production released through the Standard, will follow "The Christian" at the Broadway-Strand. "The Christian" will likely stay until April 1. "Poor Men's Wives" should stay there at least two weeks.

Art Elliott, of the Film Booking Office, received a print on the second Daniel Carson Goodman picture, "Has the World Gone Mad," which is being screened for the first-run exhibitors.

Jack Moss, 304 Film Building, Detroit, who some time ago purchased "Ten Nights in a Barroom" for Michigan, has just bought another picture, "The Schemers," which is a dramatic story of unusual interest.

The Favorite Film Company announces that nearly every key city in the state has been closed on "Sure-Fire Flint" and all first-run zone Detroit houses have arranged play dates on this subject.

Engagements played to date have shown a big increase over "Burn 'Em Up Barnes," which had such a successful run in this territory.

Southern States Buys "Notoriety"

The territory including Texas, Oklahoma and Arkansas was sold by Sam Sex, sales manager of L. Lawrence Weber & Bobby North to the Southern States Film Co., Inc., of Atlanta, on the Will Nigh photodrama "Notoriety." This sale almost completes the disposal of state rights on the society drama. An early first run has been arranged on a Southwestern circuit, and an exploitation campaign to be conducted on one of the largest scales the territory has yet seen, will soon be launched. A tie-up with the Dallas newspapers on an Anti-Notoriety campaign is being perfected.

Zieler Buys "Why Women Re-marry"

A. Canter, sales manager of Associated Photo-Plays, Inc., announced this week the sale of the first Milton Sills picture to be released by Associated Photo-Plays to Sam Zieler, president of Commonwealth Film Company.

The first of the series of new Milton Sills pictures made by the John Gorman Producing Company has been titled "Why Women Re-marry."

Charles Baumann Seeks Scripts for House Peters Productions

The market is being combed to find suitable vehicles for the first of the new House Peters Productions following the announcement last week that he had been signed up by Chas. O. Baumann on a long term contract to head his own company. To find just the right story for this popular leading man, who has become one of the best box office drawing cards now appearing on the screen, is not an easy task.

Special Showing for "Broken Violin"

"The Broken Violin," the big Arrow-Atlantic Features' special, was given an invitation showing at Wurlitzer Hall, New York, on Thursday evening at 8:45. This production is from an original story by George Rogan; the scenario and continuity being done by L. Case Russell. It was produced under the direction of Jack Dillon and the cast includes Dorothy Maskaill, Rita Rogan, Reed Howes, Zena Keefe, Gladden James, Henry Sedley and Jack Richardson. It is scheduled for early release by Arrow.

Abe Warner on Hays' Directorate

The first anniversary of the founding of the Motion Picture Producers and Distributors, Inc., of which Will Hays is the head, was observed this week with the election of Abe Warner as a member of the Board of Directors. The election was held this week. The following directors were re-elected: R. H. Cochrane, William Fox, Earl Hammons, F. J. Godsol, Marcus Loew, John W. Quinn, Joseph Schenck, Adolph Zukor and Will H. Hays.

J. R. Levee Appointed Special Representative

J. R. Levee, the well-known exchange manager, has been appointed Special Representative for Arrow Film Corporation by President W. E. Shallenberger. Mr. Levee's experience as an executive in the motion picture business dates back for a period of nearly six years. He was initiated into the business as Branch Manager for World and held important positions with Triangle and as Division Manager for United Pictures. Mr. Levee was also a home office executive for Famous Players over an extended period.

Two Sales on "Her Accidental Husband"

Celebrated Players Film Corporation of Milwaukee and Chicago this week closed with Joe Brandt of C. B. C. Film Sales Corporation for rights to the first Edward Belasco production, "Her Accidental Husband." The territory covers Northern Illinois, Indiana and Wisconsin. Mr. Brandt, who expected to go to the Coast, returned suddenly to New York this week because of serious illness in his family.

Lesser-Rosenberg Line Up Stars and Producers

From Sol Lesser and Michael Rosenberg in Los Angeles, Irving Lesser, in charge of the New York offices of Principal Pictures Corporation, received a list of big stars, authors, directors and producers who have been placed under the Principal banner. This list is representative of the plans of the organization to give the industry a continuous series of money-making productions based on either popular stories or books or successful stage plays.

Among the directors who are producing or will produce pictures for Principal Pictures Corporation are Lambert Hillyer, who is now making "The Spoilers;" Webster Campbell, Irving Cummings, Jack McDermott, Robert Thornby and others. Among the authors who are either writing exclusively for Principal or whose works are being adapted by Principal producing units are Harold Bell Wright, George M. Cohan, Charles Dickens, Henry Hull, Edmund Goulding, James Oliver Curwood, Harvey Gates, Gerald C. Duffy, Leighton Osmun, and many others.

Casts are being made of all-star affairs with the following popular stars included: Guy Bates Post, Bert Lytell, Gaston Glass, Mildred Davis, Eilleen Percy, Noah and Wallace Beery, Stuart Holmes, Little Richard Headrick, Tully Marshall, Joe Dowling, Myrtle Steadman, Kenneth Harlan, Maude George, Wally Van, Barbara Teunant, Cleo Madison, Grace Darmon, George Seigman, Gladys Brockwell, Louise Fazenda, Alice Lake, Robert McKim, Otis Harlan, Andrew Arbuckle, Edwin Stevens, and many others.

Blizzard Maroons Cast of "Wolf Fangs" at Work

LOS ANGELES—(Special)—In the filming of the latest Warner Brothers picture under the working title of "Wolf Fangs," featuring the famous Belgian police dog, Rin-Tin-Tin, director Chester M. Franklin and his group of players encountered the biggest blizzard that has ever faced a detachment of film players visiting the Feather River country, Plumas County, California, according to a letter received by Sam and Jack Warner at the coast studios.

Director Franklin makes known that three more weeks will have to be spent filming the picture in the frozen north, if the members of the company "live that long." The letter in part reads as follows: "In the first place we never got our heavy clothes until two days after our arrival, as some kind baggage man put everything aboard the train but the things we actually needed. Our arrival was heralded by a blinding blizzard that swept for miles around.

SOUTHERN EXHIBITOR

—This Production Will Break ALL Records for You.

TEMPTATION

—A Smashing Big Story of Restless Wives and Discontented Husbands.

Get Your Dates Set Now

SOUTHERN STATE Film Company

Atlanta Ga.

I Am an Independent!

I am an Independent.
I am the man whom you cursed.
I am he whom you condemned.
I am the man who came back.
When you said it couldn't be done.
I am the one exhibitors laughed at.
I am the one exhibitors dodged.
Oh, yes, I'm that blacksheep of the business—
The bird you scoffed at—
The bloke you scorned—
The outcast you ignored.
Yes, I'm an Independent.
And you can tell that to the world.
I'm the Independent you branded impossible.
And I'm the guy that is here to prove—
That, if you've got it in you, you can come back.
I know.
I've been through the mill.
Yes, I'm that outcast whose comeback
Glorified Independent,
But willing to help you.
For you who scorned, who condemned, who ridiculed and laugh
Need me now.
And I'm regular;
So I've come back for your sake..
And Independent,
Who's here to help you.—R. F.

Eddie Polo, who recently returned from England, will be starred in "The Real Thing," which the Walker-Polo Company is making here. John W. Grey is directing, while Alfred Gosden is photographing. The cast, in addition to Polo, includes Katherine Bennett, George Williams, Jack Carlisle and Max Wexler. Polo's last American picture was a serial, made for the independent market and distributed by C. B. C. Film Sales Corporation.

The complete cast for Principal Pictures Corporation's "The Meanest Man in the World," which Eddie Cline is directing, includes Bert Lytell (starred), Bryant Washburn, Helen Lynch, William Conklin, Frances Raymond, Blanche Sweet, Maryon Aye, Lincoln Stedman, Forrest Robinson Ward Crane, Victor Potel and Frank Campeau.

After having completed making distribution arrangements with Joe Brandt and Jack Cohn of C. B. C. Film Sales Corporation, H. A. Sebastian of Belasco Productions, Inc., is back in Los Angeles. C. B. C. is releasing "Her Accidental Husband" for Belasco. Production will start shortly on another picture.

Having finished work on "Main Street" for Warner Brothers, Louise Fazenda has signed for an important role in "The Fog," a Max Graf production.

Bennie Zeidman, who is in New York and was expected here this week, wired this city this week to the effect that he will remain in the metropolis for another fortnight.

Victor B. Fisher of Fisher Productions, this week announced the completion in San Francisco of "Youth Triumphant."

E. E. Van Pelt, who has been in New York for six months representing Sacred Films, Inc., is back in Los Angeles, arriving today (Thursday, March 29).

B. P. Schulberg of Preferred Pictures, Inc., left here last week for New York, where he will be for several weeks.

"Don't Marry for Money" will be produced by Bennie Zeidman, according to word given out here. C. L. Brown is said to have been engaged to direct, with the following cast in harness: Rubye De Remer, House Peters, Eileen Pringle, Cyril Chadwick, Charles Wellsley and Christine Mayo.

Lenore Ulric and Hope Hampton, two new Warner Brothers stars, are expected to arrive at the Warner studios early in July to work on "Tiger Rose" and "Gold Diggers," respectively, both David Belasco stage successes. Edmund Goulding will adapt both to the screen.

Bennie Zeidman's tieup with Principal Pictures Corporation caused no surprise here. It was generally believed here when Benny left last month that he would ultimately give the Lesser-Rosenberg organization the distribution privileges to the production, "The Spider and the Rose."

M. H. Hoffman of Truart Productions, Inc., is here overseeing production of "Broadway Gold," his first Elaine Hammerstein special. It is believed that while here Hoffman, who is also interested in the Mae Murray pictures, will make arrangements for a studio for his units.

Newsy Bits

Charles C. Burr left Wednesday for Palm Beach and Miami, Fla., where he will remain for several weeks prior to a swing around the exchange cities. He will be away from New York about six weeks.

Bob Savini, of Atlanta, Ga., has taken over a Second National franchise covering Georgia, South Carolina, Alabama, Florida and Tennessee.

Frank Sanford's "Follow Me" was shown to critics of the trade papers at the Simplex Projection Room, 220 West 42nd street, New York, last Tuesday.

Many Al Lichtman franchise holders from nearby Eastern cities journeyed to New York Tuesday night to pay tribute to Ben Schulberg, of Preferred Pictures, whose pictures Al Lichtman Corporation is releasing. The occasion was a testimonial banquet tendered to Mr. Schulberg at the Biltmore Hotel in New York.

Star in State Right Film Sued by Coast Agents

LOS ANGELES—(Special)—Allen Hollabur and Dorothy Phillips are made defendants in a suit filed by Lichtig & Rothwell, Inc., seeking the recovery of money they allege is due them. They ask $2,000 damages, alleging that on June 4, 1922, they agreed to act as agent for Dorothy Phillips and secured an engagement for her with Principal Pictures Corporation, which produced "The World's a Stage," starring her. They allege she received $20,000 for her services and are seeking to recover alleged commissions.

NEW YORK—A default judgment for $3,705 has been filed in the Supreme Court here against the Alexander Film Corporation on a suit filed by Edward A. Leopoldt on an assigned claim of Otis Lithograph Company.

NEW YORK—The application of Herbert N. Schwartz for summary judgment against Max Cohen, George M. Morris, William J. Gerson and Irving Messing on a uote made by Cohen for $2,500 was denied in the Supreme Court here. Cohen said he made the note and gave it to Messing for an assignment of Messing's interest in Monopol Pictures, and further claimed that the note was not to be paid unless the assignment was executed, which Messing is charged with refusing to do.

NEW YORK—Supreme Court Justice Newburger here has directed a verdict for $4,237 in favor of Carl Harbaugh in a suit against the Oliver Production Company which is said to have taken over a contract Harbaugh is alleged to have made with Samuel V. Grand to direct films. He alleged that he made seven two-reelers and was starting on the eighth. He alleges he was to receive $400 a week for his directorial duties.

Sam Zierler's Commonwealth Month in New York is attracting much attention among exhibitors in that territory and certainly is making Commonwealth plug at top speed.

Beaver Films, Ltd., of Toronto, is releasing Tom Mix re-issues in the Dominion, according to a report from that city.

Abe Warner is expected to go abroad early next month to transact some important business for Warner Brothers.

News of the death of Louis Burston in an automobile accident on the West Coast was received with regret among independents in New York, for he was immensely popular.

David Horsley has entered the oil business in California, according to word from Los Angeles. He is said to have purchased an interest in a company that controls 2,580 acres of land in that State.

M. H. Hoffman arrived in New York Thursday from Los Angeles, where he had been for several weeks completing plans for his series of independent pictures starring Elaine Hammerstein.

H. Leiber of Indianapolis intends road showing of Mayer & Quinn's anti-dope picture, "The Greatest Menace."

Betty Blythe's contract with Whitman Bennett, who has been starring her in independently released pictures, expires on April 15, after which she will start work in the Graham-Wilcox production, "Chu Chin Chow," which will be made abroad by Herbert Wilcox. Graham-Wilcox is the British producing firm that made "Paddy-the-Next-Best-Thing" and "Flames of Passion," which Allied Producers and Distributors Corporation is releasing nationally.

Warners Signs Two Players

Irene Rich and Baby Bruce Guerin, who played in "Brass," have been placed under a long-term contract by Warner Brothers, Harry M. Warner announced this week.

Showmen Mopping Up on "Little Church" with Exploitation Gags

Warner Brothers' "Little Church Around the Corner," directed by William A. Seiter and adapted from the stage play by Charles E. Blaney and the novel by Marion Russell, was given its New York premiere presentation at the Strand Theatre during the week of March 25. Last week at the Strand, Providence, R. I., this feature did a gross of $14,000.

The cast headed by Claire Windsor includes Kenneth Harlan, Hobart Bosworth, Walter Long, Pauline Stark, Alex Francis, Margaret Seddon, George Cooper, Winter Hall, and Cyril Chadwick. The story and scenario was written by Olga Printzlau.

The showing at the Strand was preceded by an exploitation campaign which was confined to the newspapers, the use of merchant counter co-operative cut-outs, window cards, billboards, doorknob hangers and the use of the management of novelty heralds.

In direct contrast to the Strand engagement, the Des Moines Theatre, Des Moines, Iowa, utilized in addition to the advertising accessories one of the big scenes in the production, and played up the marriage angle. For example, a teaser campaign was started in the local dailies with the following: "Has she asked you to take her to 'The Little Church Around the Corner?' She will and there is not a chance to say NO—this time."

Another teaser ad read: "Man—tell her you will take her to 'The Little Church Around the Corner.' Not in New York, but here in Des Moines—soon." The teasers were run for a number of days, after which considerable newspaper advertising space made known the fact that the picture would be shown at the Des Moines Theatre.

Equity Closes Foreign Deal

Announcement was made this week by Equity Pictures Corporation that it has sold its Daniel Carson Goodman story, "Has the World Gone Mad?" to Soleil Levant Films Company of Brussels for Belgium. Manager David O'Malley of Equity closed the deal last week.

Goldwyn in a trade announcement abroad makes known its intentions to releases three German-made pictures in the British possessions. Included among them is "The Cabinet of Dr. Caligari."

There is a movement in Australia which threatens to curtail American pictures abroad, forcing every cinema there to give a program containing 50 per cent. of British productions on the bill.

Peggy Hyland, in London, this week gave out a statement denying a report that she is about to forsake the screen for the stage.

Although virtually in a dying state, Mme. Sarah Bernhardt, famous tragedienne, this week consented to act in her "last motion picture." The picture was made in her home, which was converted into a studio, with Bernhardt, according to cablegrams, doing the best acting of her long career, despite her illness. An American company is making the picture.

"La Garconne" is quite popular in France and, incidentally reported by cinema experts of Paris, to be the best and biggest picture made by French producers. It was to be given a premier showing this week in Paris.

From England comes the story that out of the 219 films shown to the film censors of London in January only 30 were given an "A" certificate—about 14 per cent.

The so-called Great Jones, Germany's latest child wonder of the screen, is said to receive monthly a salary that in marks far exceeds his actually bodily weight.

London film folks are hearing a rumor to the effect that Abe Berman may go abroad to represent United Artists, now that Carroll Trowbridge is back in the States.

Adolph Zukor is being given splendid and deserving advance publicity in England preparatory to his visit to that country within a few weeks. Editor Ernest W. Fredman of The Film Renter and Moving Picture News, recently editorially paid him a remarkable tribute.

The children situation in England is much the same as it is in America. Cinema owners there are in a quandary for want of a proper solution for the situation.

Exploitation is getting quite a boom among cinema owners in England and exploiteers are expanding the propaganda so effectively that theatre owners in France, Spain, Italy, and Switzerland already are considering further boosting their pictures.

The exchange rates, lower than ever, is certainly discouraging production in continental European countries right now, although the propaganda against American productions continues with greater force every month.

According to a cablegram from our London correspondent, Al Lichtman is expected to depart for America the first or second week in April. He is being royally received by the trade abroad.

Commonwealth Sets Sale Month

Exhibitors of New York and Northern New Jersey are responding splendidly to the announcement of Sam Zierler's Commonwealth Film Corporation that from April 16 to May 12 will be celebrated as Commonwealth month. Announcement to that effect was sent out this week by Sam Zierler.

The double bill policy introduced at the Strand Theatre in New York this week came as somewhat of a surprise to exchangemen in that city. Whether or not this is a forerunner to competing double bill experiments remains to be seen, although the situation generally is being received with skepticism.

Harry Charnas, of Cleveland, joined Sam Zierler and Harman Jans, the New York and New Jersey Al Lichtman franchiseholders, respectively, in honoring Ben P. Schulberg at a dinner tendered the latter at the Ritz-Carleton Tuesday night.

No surprise will be occasioned if Johnny Hines' latest C. C. Burr picture, "Luck," is given a premiere showing at the Cameo Theatre next month, for Joe Plunkett, who sought the picture, finding his bookings for the next five months all filled, had to give up bidding for the feature as the New York exchangeman handling the picture held out for an early showing.

"After Six Days," Weiss Brothers' feature, was quite popular at Brooklyn theatres, where it played this week, day and date, at three houses.

Coast Business Better; 'Changes In 1923-24 Tieups

SAN FRANCISCO—(Special)—Gene Emmick, of Progress and Peerless Features, spent last week in Los Angeles with comedy producers who have arranged to deliver Peerless eighteen two-reel comedies by January first. Two prominent comedians have been secured and possibly a comedienne, well-known for her past performances in the comedy field, will arrange to make six two-reelers which will go through Peerless. Gene is also in confcrence with the Amalgamated Film Corporation directors who will make their future productions for Amalgamated in the southern city, and the Progress Exchange is endeavoring to have them make "Easy Money," from the book by Edward Owings Towne, instead of "The Fire Patrol" and "Sunshine of Paradise Alley," as the comedy market is sadly in need of more product. As the boys say, they have sufficient melodrama for several months.

Ed Rubens, the hustling celluloid salesman, has been making a special trip in the interest of Progress Features. Down the South Coast conditions reported far better than expected. All the towns doing a prosperous business. The territory south of Santa Barbara is reported even better than the north section.

Rubens found Los Angeles to be quite a theatre town. One in every suburban block, sometimes two, and quite often each of the four corners of cross streets occupied by a large theatre. Business was very good indeed for Ed in the southern city and his reports of the San Joaquin Valley so far have been splendid. Bakersfield especially came through very generously for the features.

George A. Oppenheimer, who directs the destinies of the George A. Oppenheimer, Inc., Exchange on Turk street, returned last week from New York City with a bundle of contracts in his brief case for some unusually fine cinema productions to be distributed in this territory.

He pre-viewed "Brass," the Warner Brothers picturization of Charles Norris' famous novel, while in New York, and he proclaims it to be even better than "Smilin' Through" and "East Is West," two of the most successful offerings of last year, and which was directed by Sidney Franklin, who also directed "Brass."

Edgar T. Roberts, better known to exhibitors in Northern California as "Torey," the booker for George A. Oppenheimer, Inc., will sweep out into the one-nighters and display his ability as a salesman for the same firm, according to Morgan A. Walsh.

Messrs. Max Balaban and Maurice Katz, heads of the chain of biggest motion picture theatres in the world, are paying First National releasing units a visit. Katz and Balaban arrived in Los Angeles this week from Chicago. They are at the Hotel Alexandria.

"High Flyers," one of the popular series of Hallroom Boys Comedies, went over with a big bang at New York's great Rialto Theatre this week.

Starkman Buys "After Six Days"

Weiss Brothers Artclass Pictures Corporation announced as the opening gun in their sales campaign for "After Six Days," the sale of this feature to Dave Starkman, of Standard Film Exchange, Philadelphia, Pa. Starkman has purchased the rights for Eastern Pennsylvania and Southern New Jersey. It is his intention to present this feature version of the Old Testament for an extended engagement in one of the leading downtown legitimate theatres in Philadelphia within the near future. He presented it successfully at Woods' Theatre, Atlantic City, N. J., a short time ago, following which he acquired the rights for his territory. Weiss Brothers will market the picture.

Legislators Praise Anti-Dope Film

HARRISBURG, PA.—Special)—Following a special showing given members of the Pennsylvania Legislature here last week, of the Quinn & Mayer picture, "The Greatest Menace," handled locally by De Luxe Film Exchange, of Philadelphia, the House members of that body passed a resolution, introduced by Representative Armstrong of Armstrong County, commending the picture. According to Bill Haggerty and Oscar Neufeld, who arranged the showing, the picture also has been endorsed by the State Health Board through its executive head, David Blair.

Change "Wolf Fangs" to "The White Silence"

"The White Silence" is the title definitely chosen by Warner Brothers for the production which has been announced under the working title of "Wolf Fangs," featuring the Belgian police dog, Rin-Tin-Tin. Harry Rapf is supervising production on this picture. Chester M. Franklin is directing.

Second Nigh Feature Ready, Weber and North Expand Interests

With the completion last week of the second Will Nigh production, tentatively titled "Morals and Marriage," Weber & North, who will release the picture in the independent plan, this week prepared their plans for extensive operations in the independent market next season. While nothing official has emanated from the offices of the firm it is known that Bobby North, that dynamic head of the firm, is negotiating with a number of authors and producers whose pictures that company will release. Negotiations, it is said, are also under way for the services of a number of well-known stars.

The finish of Nigh's latest marks ten weeks of straight shooting—the longest that Nigh has ever taken in making any of his record successes. The proportions of this feature stamp it as probably the first real super-special to be produced by an independent. It is taken as a sign of the enterprise and ambition of Weber & North, only recent arrivals in the independent producing market, to set higher standards in their field. Altogether, 200,000 feet of film were photographed on this feature, 213 scenes were taken, 800 people were used, 130 costumes were worn 16 special sets were constructed. More than 80 tapestries and rugs were hired and the contents of four private collections of antique statuary was requisitioned. The total equipment of two private museums of period furniture was included in staging.

Nigh's second production is said to be exceptional in its cast. Tom Moore is the male star and appears here in his first state-right production since he rose to fame. Ann Forrest, star of "The Town That Forgot God" and "If Winter Comes," was engaged for the femininè lead and a cast of the best character actors filled the remaining roles. Harry Morey, Edmund Breese, Tom Lewis, Florence Billings, Shannon Day, John Goldsworthy, Charles Craig and two juveniles, Mickey Bennett and Russell Griffin—are some of the members of the cast. It is estimated that the cast alone represents the biggest investment ever put into an independent production.

Bennie Zeidman Ties Up "Spider and the Rose" with Principal

Bennie Zeidman, after several weeks' negotiations, has finally closed with Sol Lesser, Michael Rosenberg and Irving Lesser to have Principal Pictures Corporation release his latest special production, "The Spider and the Rose," which has won considerable praise from the trade press reviewers. The picture is one of the best of the season with a lineup of splendid names, including Alice Lake, Baby Richard Headrick, Gaston Glass, Robert McKim, Noah Beery, Frank Campeau, Edward Stevens, Hector Sarano, Otis Harlan and Alex Francis.

Mr. Ziedman's splendid picture will be the first of the "Big Super Six" program that Principal Pictures Corporation will release through exchanges this season on a franchise basis.

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TEMPTATION

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BOND

Photoplay Corp.
Buffalo, N. Y.

Burr Farms Out Griffin to F. P.-L.

C. C. Burr has "farmed out" another one of his stars. This time it is his five-year-old "find," little Russell Griffin who, by the way, has been much sought after by the big producers because of rare ability, so cleverly demonstrated in "Sure Fire Flint," with Johnny Hines; "You Are Guilty," with James Kirkwood and Doris Kenyon and in the All-Star comedies.

Russell has been loaned to Famous Players-Lasky and is to have an important role in that company's screen production of "Lawful Larceny," adapted from the Broadway stage success. Little Russell will be one of the featured players with Lew Cody, Hope Hampton and Nita Naldi and will have Allan Dwan as his director.

C. B. C. and Simmons in Big Foreign Deal

Announcement emanated from the C. B. C. Film Sales Corporation in New York this week that it had sold the entire foreign rights to all its pictures to Joseph Simmons, of 145 West 45th street, New York. The territories excluded in the deal are the United States, Canada and Argentine. Mr. Simmons is well known in the field of foreign rights distribution, being one of the oldest in the market. The pictures he will take over immediately include the Edward Belasco production, "Her Accidental Husband," "More To Be Pitied," "Only a Shop Girl" and "Temptation."

"Joe Brandt and Jack and Harry Cohn seem to have a sure sense of values," he said. "They have hit the trend that the exhibitor and the public wants. The reception that has already been given these first four features in the American market proves this fact, and also that they are fair in all their dealings, and that their productions are of such a nature and available to exhibitors on so equitable a basis that everyone concerned can make his fair profit. In addition to this, they get out a fine assortment of exhibitor and exchange helps, and their advertising and publicity accessories are all just what is needed and excellently selected and worked out. I will be delighted to handle the entire foreign distribution on their whole output—because one can see already they are headed in the right way. I am confident that if they continue as they are going, and as all their production plans indicate, the C. B. C. organization will be one of the biggest factors in the industry."

"For You My Boy" Ready for Sales

William L. Roubert has finished the cutting and editing of "For You, My Boy," his latest production, soon to be released on the independent market. The titles are now being made and it is expected that the picture will be ready for its initial showing to state right buyers early next week.

The outstanding feature of this production is said to be that it is a showman's picture for showman. These are reported to have been amply set forth in the elaborate twenty-page press book that is now being prepared and should go a long way to making of this picture one of the outstanding box office successes of the independent market.

"For You, My Boy," is a picture dealing with the little depicted and often repressed emotion of father love and for this reason is different from the ordinary picture shown upon the screen.

Columbia-Liberty, Pittsburgh, Merge

PITTSBURGH — (Staff Special) — Probably the most interesting film news of the week in the local section is in the announcement from the Columbia Film Service, Inc., that they have taken over the films of the Liberty Film Renting Company, the transaction including the transferring of the lease of the Liberty's premises on the ground floor of the building at 1010 Forbes street, to the Columbia Exchange.

The Columbia Exchange will move their offices from 119 Ninth street, their present location, to the new address on April 1, when they will have the best located independent film exchange in Pittsburgh.

The sale of the Liberty Film Renting Company marks the retirement of Mayer Silverman, one of Pittsburgh's oldest film men, from active participation in the film business. Mr. Silverman will hereafter devote his entire time to the interests of the Western Pennsylvania Amusement Company, in which he is a stockholder, and which company controls six picture theatres, four in Pittsburgh and two in Beaver Falls, Pa.

The acquisitation by the Columbia Exchange of the large list of films formerly owned by the Liberty, and the consequent change in location, marks another rapid stride forward in the remarkable progress being made by this live-wire exchange. The Columbia Exchange was organized two years ago this April by Messrs. John Davis, James Alexander and Edward Lebby, and since its inception has been a big success. The Columbia has released many of the best independent productions in the past few months, and coupled with their fair dealing with the exhibitors, have established an enviable reputation for their office.

Announcement has just been made that Daniel Carson Goodman's long-awaited Equity production, "Has the World Gone Mad?" has just been secured for release in the Pittsburgh film section by the Film Booking Offices of America. Manager A. H. Schnitzer, of the local F. B. O. office, is highly enthusiastic anent the production, and predicted that it would be a sensation in film circles.

Miss Henrietta Friday, who will be remembered by many of the exhibitors as having been formerly employed at the Wid Gunning exchange here, and who has been away from the film exchange life for several months, is back with us again, this time as stenographer at the Supreme Exchange.

O. B. Hullinger and Frank Windstein, both well-known as film salesmen in the Pittsburgh territory, have deserted the business and are now selling automobiles, the former is selling Stephens cars, while the latter is confining his efforts to the Chevrolet.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

DOUGLAS MacLEAN
in "Bell Boy 13," a Thomas H. Ince production, released by Associated First National.

Different Localities Praise Lloyd Film

"Hard boiled" reviewers, exhibitors with widely divergent classes of patronage and distinguished "movie fans" go on record with Pathe as a solid unit of Harold Lloyd's "Safety Last" boosters, it is said.

Of his pre-lease showing of "Safety Last" at the Carolina Theatre, Pinehurst, N. C., Manager Charles W. Piquet writes "'Safety Last' is one of the best comedies ever made. It will prove a boon to every exhibitor, both in box office receipts and prestige, who is wise enough to book it. My advice to every exhibitor is to book it, pay a good price for it, raise his admission prices and get out and holler!

"The American people are hungry for this kind of entertainment."

Manager Stanley C. Warrick, of the Beaux Arts Theatre, Palm Beach, Fla., wired to General Manager Elmer Pearson as follows about results of his world's "'Safety Last' is a knockout. premiere of "Safety Last:" Played yesterday and today to the largest Saturday and Sunday business in the history of the house, exceeding even that of 'Robin Hood' which established a new record three weeks ago."

Mrs. Adelaide Rogers St. John, of the Los Angeles Times, who saw "Safety Last" projected at the Pathe branch exchange together with several prominent producers and other film people, pronounced it the greatest comedy ever made.

Raymond Hitchcock, writing from Detroit, made this statement: "We were charmed, thrilled to the screaming point, and bent with laughter." John H. Kunsky, who has booked an indefinite run of "Safety Last" in Detroit, will show the Lloyd film at the Adams Theatre beginning late in March.

The Strand Theatre "Safety Last" opening—the New York premiere—on release date, April 1, is preceded by some of the most attractive exploitation ever seen on Broadway.

MARGUERITE COURTOT
who plays the leading feminine role in "Down to the Sea in Ships," released by Hodkinson.

"Success" Is to Be Seen at the Capitol

"Success," a Ralph Ince production based on the stage play of the same name, will be shown at the Capitol Theatre in New York. No date for the presentation of this Metro release at the world's largest theatre has yet been set, but its definite announcement is expected soon.

Samuel Rothafel, managing director of the Capitol, and one of the best known figures in American motion picture presentation, witnessed a showing of "Success" recently and determined at once to find a place for it on the already crowded schedule of the Capitol.

"Success" is a story of the stage, told from the inside. It is a human interest melodrama, with novelty in plot construction as well as in story and atmosphere, it is stated.

The authors and adapters of the screen version of "Success" are Adeline Leitzbach and Theodore A. Liebler, Jr. It was produced by Murray W. Garsson. Metro Pictures Corporation is the distributor.

Victor Hugo Story Filmed in Italy

"Toilers of the Sea," Victor Hugo's picturesque romance, has been filmed in Italy by R. William Neill with a cast in which American players predominate and has been obtained for distribution by American Releasing.

"Toilers of the Sea" is as well known as the genius of Victor Hugo. It ranks with "The Hunchback of Notre Dame" as a masterpiece of the novelist's art, and is even more replete with elemental conflicts in which the hero is shown at war, not with his emotions so much as with the sea. "Toilers of the Sea" was published in 1866 and was written in Victor Hugo's exile on the Island of Jersey in the English channel.

Miriam Cooper in Preferred Film

Miriam Cooper, as a result of her work in "The Girl Who Came Back," has replaced Marjorie Daw in "Daughters of the Rich." Gasnier now has the picture well under way at the Schulberg Studios for Preferred Pictures. It will be released next month in the first group of Al Lichtman attractions.

The complete cast is Gaston Glass, Ruth Clifford, Ethel Shannon, Miriam Cooper, Joseph Swickard, Stuart Holmes and J. Gunnis Davis.

Shrieked at "The Shriek of Araby"

"Occasionally there comes to the screen a picture which urges an exhibitor to express a genuine appreciation thereof. Such a picture is 'The Shriek of Araby,' now in the fourth week at the Symphony," said Dr. H. B. Breckwedel, of the Symphony Theatre, Los Angeles, in a letter to Mack Sennett, producer of this feature length Ben Turpin comedy, which was still playing to capacity business under an Allied Producers and Distributors Corporation release.

"And this expression of appreciation is not influenced simply by the box office success of 'The Shriek'—that is, of course, very gratifying, but it is also very gratifying to be able to sit in my office and listen to shrieking audiences acclaiming their approval of a picture as they are doing in the case of 'The Shriek.'

"It would be superfluous to wish 'The Shriek' the same success throughout the country that it is enjoying at the Symphony—that is already assured."

"The Crash" Sent to Vitagraph Studio

"The Crash," Jess Robbins' newest production with Edward Horton in the principal role, has been shipped to the Vitagraph laboratories in Brooklyn. Director Robbins wrote the story and it is reported those who have seen the picture say that it is filled with laughs and heart interest.

Hall Is Directing Distinctive Film

Distinctive Pictures Corporation is making a picturization of "The Steadfast Heart," a Clarence Budington Kelland story now appearing serially in Collier's. Edith Roberts, who has the feminine lead in "Backbone," another Kelland romance produced by Distinctive, will be featured in "The Steadfast Heart" with Joseph Striker.

Sheridan Hall is directing the picture. This is Mr. Hall's first picture.

Hall Making Debut as Director

Sheridan Hall, formerly with the Lubin Company and American Studios, is making his debut as a full fledged director with Distinctive Pictures Corporation, having been engaged by Arthur S. Friend to do "The Steadfast Heart"—third of Distinctive program of twelve big features for 1923.

First National Art Director Has Novel Way to Lower Costs

The art of miniature stage building has been introduced into the production of motion pictures as another means toward economy and efficiency.

The use of models, for experimental purposes, is not new to the stage, but their use as a factor in the preparation of scenic effects for the film is regarded as an innovation.

The system of planning the picture settings by means of the quickly constructed models has been brought to the movie lot by Wilfred Buckland, art director, who is now engaged in laying out the settings for "Trilby," du Maurier's classic, which is to be produced for release by Associated First National Pictures, Inc., by Richard Walton Tully, the producer of "Omar the Tentmaker," "The Masquerader," and other popular pictures.

Mr. Buckland graduated to filmland from the theatre, where in turn as actor, manager, stage director and producer, he learned the value of the model as an adjunct to stage efficiency.

With the more general use of model building in motion picture production, Mr. Buckland promises the elimination of many delays, expenses and wastes, which in the past, have been considered unavoidable.

Every setting that will be used in the filming of "Trilby" will first be built in miniature, either by Mr. Buckland or under his direction. Assisting him in this will be Conrad Tritschler, a London artist, who was brought to America by Mr. Tully, especially to assist in the artistic development of the piece.

MICKEY DANIELS

who has just been engaged on a five-year contract by Hal Roach. He starts in the two-reel comedy, "Boys to Board," which Pathe announces for release on April 8.

"The Mystery Box" Gets Big Exploitation in St. Louis

Announcement has been received from the St. Louis Branch of the W. W. Hodkinson Corporation that the Missouri Theatre, St. Louis, has contracted to use eighty stands in advertising "The Mystery Box," a one-reel Bray production on radio, released through the W. W. Hodkinson Corporation. This is considered to be something unusual in the way of advertising for short subjects in the estimation of the Hodkinson officials.

C. D. Hill, branch manager for St. Louis, was responsible for this successful tie-up. Through the St. Louis Post Dispatch arrangements have been made to broadcast the news of the film's showing every night for the entire week. The Post Dispatch has also agreed to give two inches of free publicity to every theatre booking this production within a radius of forty miles.

Many additional contracts have ben made for the showing of "The Mystery Box" in the St. Louis territory. In lieu of the increased demand for "The Mystery Box" additional prints have been sent to the Hodkinson Exchange in St. Louis for their use.

"Suzanna" Makes a Hit at the Capitol

Mack Sennett's big comedy drama feature, "Suzanna," starring Mabel Normand, is said to have made a distinct hit with public and critics when this Allied Producers and Exhibitors' Corporation release had its Broadway premiere Sunday, March 25, at the Capitol Theatre, New York.

"Suzanna" opened to capacity business, and the consensus of opinion among the New York reviewers was that Mabel Normand can be subjected to but one criticism, namely that she doesn't appear as a star in such a vehicle as "Suzanna" often enough.

"Mabel Normand's appearances on the screen are regrettably infrequent," says Robert E. Sherwood in the Herald. "Once a year, perhaps, she steps forth to remind us that she is still the first comedienne of the silent drama—but this annual visit isn't nearly adequate."

"The next time any one raises the question: 'What is the matter with the movies' we will suggest an answer. It is that Mabel Normand doesn't make half enough of them," said Beauvais Fox in the Tribune.

Said Grena Bennett in the American, "Mabel Normand acted Suzanna. Her art is flawless. She understands the value of a look, the raising of an eyebrow, the shrug of a shoulder. She is thoroughly natural, unaffected and utterly devoid of any exaggeration."

"Mabel Normand, under the excellent direction of Mack Sennett, made another hit at the Capitol in 'Suzanna,'" said the critic for the Evening Telegram.

"We've always contended that Mabel Normand was about the greatest screen comedienne and see absolutely no reason in the world for changing that opinion after sitting through her performance in 'Suzanna,'" said Don Allen in the Evening World.

Said the reviewer for the Sun, "The picture gives Miss Normand ample opportunity to be coquettish, to look alluring and to have a good time generally."

Begins on New Film

First sets for Maurice Tourneur's "The Brass Bottle" which he will make for First National release, are going up at the United Studios in Los Angeles.

Editing Young Film

Cutting and editing of James Young's "Wandering Daughters," his initial First National production, has begun at the United Studios in Los Angeles.

Begins on New Play

Pauline Garon, the beautiful flapper of "Adam's Rib," has begun work on her role in "Sands of Time," the Frank Borzage production for First National in which she plays the leading feminine role.

"Head Hunters" Has Second Broadway Showing

The Associated Exhibitors' attraction, Martin Johnson's production of "Head Hunters of the South Seas," was the feature at the George M. Cohan Theatre, New York, last Sunday, and drew large audiences, afternoon and evening. "Head Hunters" ran for a week at the B. S. Moss Broadway Theatre recently, and since he secured possession of the Cohan Theatre for Sundays, Mr. Moss has been repeating in that Broadway house the features which had scored the biggest triumphs during the longer runs.

In his farewill article in the New York Times, J. O. Spearing, long photoplay editor of that paper, who has left to accept an appointment with a picture company, listed the twelve attractions which he considers "the most worthwhile of the longer films seen by him in and around the Broadway district between January 1 and March 15, 1923," and included "Head Hunters of the South Seas" in the catalogue. "Martin Johnson and his wife," he said, "go among the southern savages again and take you interestingly with them."

Starts "Lawful Larceny"

Allan Dwan has started production of his new Paramount picture, "Lawful Larceny," adapted by John Lynch from Samuel Shipman's stage play of the same name, at the company's Long Island studio. The featured players in the cast are Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody. Hal Rosson is photographing the picture and Dick Rosson is Mr. Dwan's assistant.

To Impersonate Richelieu

Tyrone Power, one of the leading actors of the American stage, will impersonate Cardinal Richelieu in Cosmopolitan's picturization of Stanley Weyman's "Under the Red Robe," the production of which began this week at the Tilford Studio, West Forty-fourth street, New York. John Charles Thomas and Alma Rubens are featured. Alan Crosland, who directed "Enemies of Women," is directing.

Picture Viewed by Naval Officers

"Masters of Men," the picturization by C. Graham Baker of Morgan Robertson's great sea story, was recently viewed by Lieutenant-Commander Foster of the Naval Recruiting Bureau, New York City, who highly praised it.

The picture will be shown on board every ship in the United States Navy.

"The Gun Fighter" Finished

"The Gun Fighter," starring William Farnum, has been finished at the William Fox West Coast Studios. This is the picture in which Doris May acts the beautiful heroine.

Patrons Say Carewe Film Best Ever Seen

Edwin Carewe, who is producing and directing the great American classic, "The Girl of the Golden West," for First National distribution, recently won the friendship of the inhabitants of Sonora, Calif., and the surrounding territory when he used that portion of California for exteriors.

In return for their many kindnesses while he was on location in their district, Carewe ordered a print of his "Mighty Lak a Rose" to be shown to the residents of Sonora.

A. G. Clapp, manager of the Sonora Theatre, has sent the following telegram to the First National film exchange in Los Angeles:

"Through the kindness of Edwin Carewe I had the pleasure of showing his latest picture, 'Mighty Lak a Rose,' to the people of Sonora last Tuesday. I have had more good comments on this picture than any I have ever shown. Most people say it is the best I have ever had, while many say it is the best they have ever seen. All agree that it is a wonderful picture and magnificent entertainment.

"My personal opinion is that here is a picture that will make every exhibitor more friends than any other picture he has shown in a long time, for it is real entertainment in every sense of the word. I want you to give me a date on it as soon as possible after its release, as every one here is talking about it and wants to see it again."

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Well-known Actors in Paramount Film

Well-known names grace the cast of "The Woman With Four Faces," Herbert Brenon's Paramount production, in which Betty Compson is the star, playing the role of Elizabeth West, girl crook, with a facility for disguise which enables her to successfully impersonate three types aside from her natural self in the course of the story.

In the cast are Richard Dix, famous for his portrayal of John Storm in "The Christian" and now a permanent member of the Paramount organization; Charles A. Stevenson, who appeared also in "The Rustle of Silk," "Her Gilded Cage" and is now doing a part in "The Cheat"—all Paramount Pictures; Theodore Von Eltz, a talented young actor who recently completed an important role in "The Common Law," and Joseph Kilgour, whose stage career brought him fame as an actor and then he entered pictures to duplicate his success.

Mack Sennett Films Establish Records

The two latest Mack Sennett releases — "Suzanna," starring Mabel Normand, and "The Shriek of Araby," featuring Ben Turpin and Kathryn McGuire—have set new records on the West Coast where they were recently given their world premieres, according to Allied Producers and Distributors Corporation.

In two Los Angeles long-run houses, the Mission and the Symphony, these two pictures established high water marks in the matter of attendance. "Suzanna" ran for eight weeks at the Mission. "The Shriek of Araby" is in its fifth week at the Symphony and seemingly is good for several more weeks, it is stated.

In San Francisco "Suzanna" played three weeks at the Strand theatre. "The Shriek of Araby" was booked as an added feature to another film at the New Portola and was continued for two weeks.

Ben Turpin Picture Praised by Critics

"Bring on more just like this," says Guy Price in his review in the Los Angeles Evening Express of Mack Sennett's new feature length comedy, "The Shriek of Araby," starring Ben Turpin and Kathryn McGuire, while this Allied Producers and Distributors Corporation release was playing to capacity business in an extended run at the Symphony theatre.

"All the favorable things that many moviemaniacs told me tbout this picture before I saw it are true. It is a perfect picture of its kind."

"If you want to laugh and forget your troubles, see this shriek," said the reviewer for the Times. "It is a shriek of mirth" said the Examiner's critic.

"It's a shriek, yes, in both description and appellation," said the writer for the Herald.

Reviewers Acclaim Mae Murray Picture

Jazz-loving Americans have completely capitulated to the charm of Robert Z. Leonard's presentation of Mae Murray in "Jazzmania," her latest and most gorgeous photoplay, says Metro Pictures Corporation. The results are attested by the extracts from newspaper criticisms quoted below.

When the film was shown at the Capitol, New York City, the Globe wrote: "Mae did some of the stuff we thought nobody but Mrs. Mary Pickford Fairbanks was capable of." "The very last word in gorgeous and tasteful clothes," said the Post. "Will be a hit," prophesied the Telegraph.

Not a whit less emphatic were the reviews of other sections of the country. "Mae Murray proves an adorable queen, captivates audience," said the Dallas News. The Los Angeles Times declared the photoplay "the most spectacular, if not altogether the dizziest excursion of the star." The San Francisco Call-Post calls "Jazzmania" "Mae Murray's newest gilt edged, Tiffany-set luxury drama." "The best settings wherein she has ever been featured are presented in 'Jazzmania,'" is the opinion of the Cleveland News. "Beautiful production and novel story make it a certain hit," is the judgment of the Bellefontaine (O.) Index.

The photoplay is a product of Tiffany Productions, Inc.

Clara Bow Makes Personal Appearance

An added attraction at the Alhambra Theatre, Brooklyn, N. Y., last Wednesday night was the personal appearance of Miss Clara Bow, ingenue of the Hodkinson super-special, "Down to the Sea in Ships." Although her appearance was not in conjunction with the Hodkinson picture, Miss Bow is a resident of Brooklyn, and has achieved great popularity since her success in the whaling film.

Hence her appearance made an attractive addition to the program. Miss Bow first came to prominence as the winner of a beauty contest held by the Brewster publications when she was but sixteen years of age. Immediately thereafter she was engaged by Elmer Clifton as the ingenue, playing the role of a hoyden in his spectacular production, "Down to the Sea in Ships."

"Snowdrift" Listed for April

"Snowdrift," the latest William Fox production, starring Charles Jones, is scheduled for release late next month. This story, which deals with the gold fields of the Yukon, gives the popular Fox star an unusual opportunity for some lively, interesting action.

The picture was directed by Scott Dunlap from the story by James B. Hendryx, who is well known for his tales of the land beyond the Mackenzie River, including "The Promise," "The Gold Girl," and "Connie Morgan in Alaska."

The story concerns a renegade mining engineer from the States who falls in love with a waif, known only as "Snowdrift," and believed to be a half-breed. His love for the beautiful daughter of the North changes the life of the engineer, who successfully battles with Indian bands, the crew of a whaler and the northern blizzards for the love of the girl. Subsequently it is shown that the girl is the daughter of white parents who lost their lives in the far North, and she was then left in the care of an Indian squaw.

The supporting cast includes Irene Rich, Dorothy Manners, G. Raymond Nye, Colin Chase, Evelyn Selbie, Lolo Encinos and Lee Shumway.

Prepare Exhibitor Aids for Big Picture

Vitagraph is preparing unusual exploitation and exhibitor's helps for "Masters of Men" which is now receiving final editing at the Vitagraph studio in Brooklyn. "Masters of Men" is considered the best of all Morgan Robertson's novels of life at sea. It relates the adventures of a young American both in the United States Navy and on board a sailing ship. Special exploitation stunts are being arranged and a special drive being made in the daily newspapers.

Those who have seen the picture say that the cast is one of the best ticket sellers ever offered to the exhibitor. It is headed by Earle Williams, Alice Calhoun, Cullen Landis, and Wanda Hawley.

The sea stuff is magnificently managed and includes action centering around the Battle of Santiago when Cervera's fleet was destroyed.

The United States Navy Department at Washington gave to Vitagraph every cooperation in presenting the life of a bluejacket on board a man-of-war faithfully.

In contrast to this is shown life in the forecastle of a sailing ship commanded by an old-fashioned, brutal type of captain.

Starts Picture

Patricia Palmer and "Ranger Bill" Miller have been selected to head an all-star cast for the Max Miller Productions in a super special feature to be made in and around San Francisco from the original story by J. Stewart Woodhouse, the author is also responsible for Dick Hatton's latest starring vehicle "Playing Double" and the originator of Wallace Reid's best feature "Double Speed."

Loses False Teeth Laughing at Film

The Bangor, Me., Commercial is authority for the following story concerning the Harold Lloyd-Associated Exhibitors attraction, "Grandma's Boy," and the effect which a showing at the Bangor Opera House had on one woman in the audience:

"When the employes were cleaning the Opera House Tuesday forenoon, they found a plate of false teeth, and a little later a Bangor woman called at the box office and received her property, stating that she laughed so heartily at Harold Lloyd's fun-making in 'Grandma's Boy' that she ejected her teeth and did not miss them until she reached home. This sounds a bit like press agent stuff, but Manager Greely vouches for its truth and tells the Commercial that he can produce evidence."

Big Baltimore Houses Book Clifton Picture

Following upon the heels of the successful run of Elmer Clifton's "Down to the Sea in Ship," released by the W. W. Hodkinson Corporation, at the Century Theatre, Baltimore, Md., at which time this romance of old whaling days played to 33,500 admissions in six days, announcement is made to the effect that many of Baltimore's best community theatres have signed subsequent runs for this production.

The theatres booking this production are considered to be the most representative regional theatres in Baltimore and the very fact that so many have signed, following the run at the Century, proves, in the estimation of the Hodkinson Officials, the value of "Down to the Sea in Ships" as a money-making neighborhood attraction.

Among the most prominent theatres in Baltimore that have booked this screen special are the McHenry Theatre, Bridge, Idle Hour, Victory, Red Wing, Grand, Blue Bell, Horn, Rialto, Crystal, Belnord, Broadway and York, all located in the city of Baltimore.

It is estimated that this series of contracts means that Baltimore will, in one part or another, see "Down to the Sea in Ships" for many months to come.

The 35,000 admissions in the first six days which this produciton played to, broke all attendance and box office records for the Century in Baltimore, according to the theatre's report. This proves the exceptional box office drawing power of this production, inasmuch as Century has played some of the greatest and most popular photoplays of the season.

Two Hodkinson Films Released March 25

Two productions are scheduled for release on the Hodkinson program for March 25. They are "The Man From Glengarry" and "The Lion's Mouse." This makes four feature releases for the month of March.

"The Man From Glengarry" is a filmization of the picturesque and virile novel by Ralph Connor. It was produced by Ernest Shipment and the Dominion Films, Inc., and made upon the exact location as called for by the book. It is a strong story dealing with the exciting life of the lumberjacks on the upper Ottawa River.

It contains thrills in abundance, showing some real excitement surrounding a fight scene in a log jam, a sensational rescue of a girl from the rapids and is said to be full of action throughout.

The production was directed by Henry McRae with Warner Richmond, Anders Randolph, Marion Swayne, Pauline Garon, and E. L. Hernandez in the cast.

"The Lion's Mouse" is a mystery melodrama produced by the Hollandia Film Corporation, presented by the Producers Security Corporation and distributed by Hodkinson. This production was directed by Oscar Apfel and features Wyndham Standing and Marguerite Marsh in the cast.

"The Lion's Mouse" is the story of a young girl who shows her ability as an amateur detective by rounding up a band of blackmailers and incidentally solves the mystery surrounding some stolen pearls.

It is considered to be one of the best productions directed by Oscar Apfel. In the opinion of the W. W. Hodkinson Corporation it is felt that "The Lion's Mouse" will supply exhibitors with something unusual in film entertainment.

Making "Snowblind"

Paul Panzer, who once flickered as the deep-dyed villain with Pearl White in "The Perils of Pauline," and who recently returned to the screen after a long absence in "Enemies of Women," has been engaged for a part in "Snowblind," a picturization of an Arthur Stringer story which E. H. Griffith is now making for the Cosmopolitan Corporation. Lionel Barrymore and Seena Owen are featured in the production.

'Bucking the Barrier' April 1 Release

Dustin Farnum's next production, "Bucking the Barrier," will be released April 1st, Fox Film Corporation announces. This story, a new version of love reaching from across the seas to the far North of America, replete with suspense, action, and romance, shows Dustin Farnum in the kind of role that has made him such a popular interpreter of romance and adventure. In addition to the star, the cast includes Arline Pretty, as the lead, and Leon Barry, heavy. Colin Campbell directed.

This story was especially written for Mr. Farnum by George Goodchild and adapted by Jack Strumwasser.

To Write Continuity For Stahl's Next

Paul Bern has joined the John M. Stahl unit at the Louis B. Mayer studio to prepare the continuity for Stahl's next First National attraction, and supply an original story for future production by the director.

This announcement follows closely upon the news of Mr. Bern's resignation from Universal City, where he held the post of supervising editor under Irving G. Thalberg's administration. Previous to this connection he was for several years editor-in-chief at the Goldwyn studio.

Bern gave up executive editorial work in favor of the wider scope of the free lance field, but primarily he wanted a vacation. This latter ambition was short-lived, for he was persuaded by Stahl to start on the adaptation of a story on the very day that his resignation at Universal took effect.

Storm to Direct "Children of Jazz"

Jerome Storm, who directed most of Charles Ray's immensely successful pictures for Thomas H. Ince, has been engaged to direct "Children of Jazz" for Paramount. The production will be made at the Lasky studio and among those who will have leading roles are Theodore Kosloff, Estelle Taylor, Eileen Percy, Ricardo Cortez and Robert Cain.

The Paramount Production department also announces that Leatrice Joy and Owen Moore will appear in a special production directed by Charles Maigne, adapted by Sada M. Cowen from Maximilian Foster's story, "The Silent Partner."

Goldwyn Promises Unusual Picture

Promise of an unusual motion picture, both in weirdness and novelty of setting, and in eerie dramatic quality, is contained in the announcement from Goldwyn of the purchase of the screen rights to Joseph Hergesheimer's novel, "Wild Oranges." It is one of the earliest of the books by the author of "Cytherea," "The Bright Shawl," "Tol'able David," and other popular stories.

Miss Dupont in "Broken Wing"

Miss Dupont has replaced Betty Francisco in the cast of "The Broken Wing," the stage play by Paul Dickey and Charles W. Goddard which Tom Forman began this week for B. P. Schulberg. The altered cast now reads Miriam Cooper, Kenneth Harlan, Walter Long, Miss Dupont, Richard Tucker, Evelyn Selbis, Edwin J. Brady and Ferdinand Munier.

Tom Forman and his company entrained this week for Albuquerque, New Mexico, where the exteriors are to be filmed. The first scenes to be taken there will be those of the battle episode which will be photographed on the banks of the Rio Grande with three thousand Mexicans working as extras.

Joy and Moore in Paramount Special

A special Paramount production in which Leatrice Joy and Owen Moore will appear is to be started at the Lasky studio March 29, under the direction of Charles Maigne. This is a screen version of Sada Cowan of Maximilian Foster's story "The Silent Partner.' This ran as a serial in the Saturday Evening Post and is regarded as a very powerful drama.

Miss Joy has recently completed work in "You Can't Fool Your Wife," George Melford's production. Miss Joy will have the opportunity of wearing some handsome gowns and there is a large amount of emotional acting in her role, while the part to be given Owen Moore will also possess splendid dramatic opportunuties.

Back in California

James Cruze, his assistant, Vernon Keays, and his cameraman, Karl Brown, who came to New York for the premiere of "The Covered Wagon," have returned to California where they will complete the Paramount production, "Hollywood," at the Lasky studio. It was Mr. Cruze's first trip to the metropolis in eight years and he said that he was so overwhelmed with kindness that he walked around in a daze most of the time.

"The Covered Wagon" Sets Up New Attendance Records

At the end of the first full week of James Cruze's Paramount production, "The Covered Wagon," at the Criterion Theatre, the picture had set up a new record of attendance per performance, with every indication that it would break all records for total receipts, average and total attendance and length of run for the theatre, according to an announcement from the Paramount office.

The Criterion has only 608 seats, but with this limited capacity "The Covered Wagon" drew during the first full week of its run $10,873.50, an astonishing record when it is taken into consideration that only two performances a day were given. On the week days, exclusive of Saturdays, the daily receipts showed a fluctuation of only $11, the lowest day being $1,448 and the highest $1,459.

On the first Saturday, March 17, the receipts were $1,790, and on the second, $1,789. On Sunday, March 18, the figures were $1,799, and a week later they were $1,812. .The difference between the Saturday and Sunday and the week day figures is accounted for by the fact that on the former days evening prices prevail at the matinee performances.

Every performance has played to standing room, the attendance each day being far in excess of the seating capacity. This is the more remarkable in view of the fact that purchasers of standing room do so with the knowledge that the performance runs for more than two hours. The seats, all of which are reserved, are now selling far in advance.

Metro Films in Four First-run Theatres

Four feature attractions released by Metro were presented in first-run theatres of Washington during the week of March 5, each engagement being for a full week. Only one first-run theatre, the Metropolitan, showed a motion picture not a Metro attraction.

At the Columbia was "The Toll of the Sea." Reginald Barker's production, "Hearts Aflame," was presented at the Rialto; Viola Dana in "Crinoline and Romance" was the feature at the Palace, and "The Forgotten Law," a Max Graf production, was shown at the Strand.

The extraordinary achievement in Washington is closely seconded in other cities in the same territory for the same week. In Baltimore, Metro pictures were presented at three of the largest first-run houses. Rex Ingram's production, "Trifling Women," was at the New, and "June Madness" was seen at both the Wizard and Parkway.

In Norfolk, the Metro-SL special, "Quincy Adams Sawyer," was exhibited for a first run at the Granby, and in Richmond it was seen at the Bijou.

"The Bright Shawl" Gets Pre-release

"The Bright Shawl," starring Richard Barthelmess, an Inspiration production for First National distribution, was given its first pre-release showing last Monday evening at the Rialto Theatre, South Norwalk, Conn., of which A. M. Hamilton is manager.

With the theatre filled to capacity, "The Bright Shawl" went over big, it is stated.

Edward Roskam Now a Free Lance

Edward M. Roskam, who has been actively engaged in the film industry since 1905, has many plans for the coming season. For the past year "Eddie," as he is familiarly known, has been doing the re-editing and recutting of Robertson-Cole and F. B. O. pictures. This company has discontinued its editing department at this end and Roskam is now a free lance editor and cutter.

The hand coloring effects in "The Third Alarm" were due to Roskam and were one of the sensations of this successful picture. Roskam is making his temporary home at the Craftsman Film Laboratories, 251 West 19th.

Fox Releases for March 31 Week

Fox Film Corporation announces two releases for the week of March 31—a Dustin Farnum production and a Sunshine Comedy.

"Bucking the Barrier," the Farnum feature, was written by the well-known short-story writer, George Goodchild, and adapted to the screen by Jack Strumwasser. Colin Campbell directed. The charming Arline Pretty is the star's leading woman in a story of the Far North and the gold mines. The schedule places April 1 as release day.

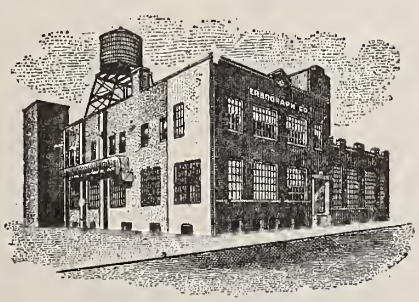
The Sunshine Comedy is "The Mummy," a two-reel funmaker of unusual quality. It will be ready for distribution on the first also.

Fox News is issued bi-weekly, and offers many interesting features in its current publications.

Two on Broadway

"The Nth Commandment," a Fannie Hurst story, directed by Frank Borzage from the scenario of Frances Marion, featuring Colleen Moore and James Morrison, and "The Go Getter," directed by E. H. Griffith from a Peter B. Kyne story, featuring T. Roy Barnes and Seena Owen, both Cosmopolitan productions, will be presented simultaneously on Broadway on April 8. "The Nth Commandment" opens at the Rivoli and "The Go Getter" will be seen at the Rialto.

LUDWIG G.B.ERB,
PRESIDENT



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"The Spoilers" Under Way

Photography is well under way on "The Spoilers," the Rex Beach story of the Klondike gold rush, generally considered the greatest novel of that period ever written. The production is being made for Goldwyn by arrangement with Jesse D. Hampton.

Lambert Hillyer, who is directing the screen version, is assembling an all-star cast: Milton Sills, as Glenister; Anna Q. Nilsson, as Cherry Malotte; Wallace McDonald, as Bronco Kid; Robert McKim, as Struve; Robert Edeson, as Dextry; Barbara Bedford, as Helen Chester; Noah Beery, as McNamara, and Mitchell Lewis, as Marshall Vorhees.

Issuing Special Press Books

First National is issuing special press books on three coming releases, Maurice Tourneur's "The Isle of Lost Ships"; "The Bright Shawl," starring Richard Barthelmess, and "Within the Law," starring Norma Talmadge. These press books will be delivered to First National exchanges and to exhibitors this week.

Goldwyn Borrows S-L Production Staff

Under a special working arrangement made between Arthur H. Sawyer, supervising director of Associated Pictures Corporation, and Goldwyn, the entire production staff of the former has been lent to the latter named company for "Red Lights," a Goldwyn special release. The direction is in the hands of Clarence G. Badger, director of "Quincy Adams Sawyer" and "Your Friend and Mine," recent S-L specials, assisted by Charles Hunt.

Desberg Praises "Robinhood"

Here is what Fred Desberg, general representative of Loew's Ohio Theatres, Inc., had to say about the engagement of "Douglas Fairbanks in Robin Hood" at the Stillman Theatre, Cleveland, in a letter to nited Artists Corporation:

"Never in the history of the Stillman Theatre have we ever approached the business done by 'Robin Hood.' The first week's business at somewhat increased prices broke all records both for attendance and money. The second week's business was practically as good as the first. We are now in the third week and the end of the run is nowhere in sight."

Gets His Wish

Jack Richardson, who for the past ten years or more has been playing villains before the motion picture camera, and dreaming of the time when he might play a nice, likable character, is essaying the part of an honest sheriff in Dorothy Dalton's new Paramount picture, "Fog Bound," which Irvin Willat is producing at the Long Island studio.

Hodkinson Special Continues to Break Records

One of the outstanding surprises of Broadway is the record being made by the Hodkinson super-special, "Down to the Sea in Ships," at B. S. Moss' Cameo Theatre, New York. It is now completing its sixth week, and it is reported that it will remain there for several weeks to come. Eight performances a day are being held in order to accommodate the crowds. The first show begins at 10:00 in the morning and the last at 10:25 at night.

The price schedule is 85 cents for evenings and 55 cents for morning and matinee, exclusive of Saturday, Sunday and holidays, when the evening prices prevail for all performances.

This picture is being shown simultaneously in other large cities throughout the country, and it is reported as having smashed house records against the stiffest kind of competition. In the the estimation of the Hodkinson officials, "Down to the Sea in Ships" has a box office pull equal to any super-production now being exhibited, and it is believed to be of such intrinsic merit as to gain momentum and increase in prestige and popularity as it goes along.

Hodkinson Picture Slated for April 15

"The Affairs of Lady Hamilton," an eight-reel special production, is announced as the scheduled release of the W. W. Hodkinson Corporation for April 15. This announcement, according to Mr. Hodkinson, proves that another step forward has been made by this organization in presenting the exhibitors with unusual box office attractions.

"The Affairs of Lady Hamilton" taps the well of historical love stories surrounding the colorful career of Lord Nelson, popular English naval hero. This romance reveals one of the many secrets of prominent men in the past, showing the power of a woman behind one of the greatest achievements recorded in history, namely, the career of Admiral Nelson.

The production is the work of Richard Oswald for the Sterling Film Corporation and released through the W. W. Hodkinson Corporation. The production features Liane Haid in the role of Lady Hamilton. Miss Haid has achieved fame throughout Europe for her beauty, it is stated. Conrad Veidt plays the role of Lord Nelson. Randolph Bartlett edited the titles.

Big Universal Film Arrives from Coast

Stuart Paton's weird Universal-Jewel production of Earl Carroll's Russian melodrama has been received in New York and reviewed by Universal executives. It is pronounced as one of the most exotic pictures ever produced, and one which will cause more talk than any picture made in recent years.

Characterized as without par in the realm of screen melodrama, "Bavu" will reach the exhibitor at an early date with one of the most intriguing exploitation campaigns behind it ever staged for a film production.

During its production at Universal City, "Bavu" was the talk of the film colony, because of its unusual aspect and because of the atmosphere of mystery and melodrama Paton built up around his sets. It is recorded that to make the actors feel the weirdness of the story, he would not allow them to speak above a whisper during the filming of many of the scenes.

"Bavu" is a story of the Soviet, of an illiterate peasant raised to great power and of his attempts to exploit the people for his own gain. The picture shows vivid flashes of "Red" Russia, and the revolutionary risings of the proletariat.

The picture was made with an all-star cast, with Wallace Beery playing the title role. The other players are Estelle Taylor, Forrest Stanley, Sylvia Breamer, Mickolai de Ruiz, Martha Mattox, Joseph Swickard, Harry Carter, Jack Rollens and others.

Although formerly scheduled for release in June, Universal will place "Bavu" in the hands of exhibitors long before that date. It probably will be released within the next fornight. The Universal factory at Fort Lee, N. J., is busy making prints of the Jewel so that each exchange center may get its early prints without delay.

De Mille Starts on "Only 38"

William de Millle began work last week on his Paramount production, "Only 38," in his usual quiet manner. Half the time no one knows that William de Mille is working, but he accomplishes amazing results just the same. In this picture a big interior and exterior set combined shows the unlovely aspect of a home that is not really a home. Lois Wilson is playing what might be called the title role and is featured together with Elliott Dexter, May McAvoy and George Fawcett, all of whom have splendid roles.

Clara Beranger adapted the A. E. Thomas play which was suggested by a story of Walter Prichard Eaton's. Miss Wilson's make-up, it may be said, is astonishingly perfect and even her friends at the studio almost failed to recognize her in the rather stooped and slightly grey-haired woman of the story.

Metro Film Goes Big in Moline

The biggest theatrical event in the history of Moline, Ill., was a special showing of the Rex Ingram production of "Where the Pavement Ends," which has not yet received general release. The Moline Daily Dispatch made a big spread with the news that the Le Claire Theatre would hold a public preview of Metro's version of the famous John Russell story. "A scoop for Moline," it was called.

An effective tie-up was made by Richard R. Doerling, Metro exploitation representative, with Moline's best bookshop, displaying copies of "Where the Pavement Ends," with attractive placards announcing the run of the picture at the Le Claire Theatre.

"Where the Pavement Ends" is a Rex Ingram production for Metro Pictures Corporation. John F. Seitz did the photography.

Church Combines Pictures with Art Exhibit

A unique method of enhancing the attractiveness of an art exhibition was recently employed by the First Methodist Church of Rolla, Mo., by the use of motion pictures. Each evening a series of paintings were exhibited, the feature of which was the reproduction of the work of some famous master. Inasmuch as the Triart productions, "The Beggar Maid," "The Bashful Suitor," "The Young Painter," and "Hope," distributed by W. W. Hodkinson Corporation, are adapted from the featured paintings, the church committee were able to arrange an interesting tie-up.

The feature of the first evening's program was a reproduction of the original painting, "The Beggar Maid." Following this was a showing of the Hodkinson picture giving a film version of the celebrated painting. This same plan was followed with the other exhibits and met with such success that the entire series of exhibitions were repeated on four consecutive Monday nights.

Universal Announces 8 Big Chapter Plays; Reorganize and Enlarge Serial Department

Carl Laemmle Engages New Stars, Writers and Directors

The Universal serial department has just undergone the biggest reorganization in its history, and, as a result, Universal now has in work its entire program of 1923-1924 chapter pictures. With the acquisition of a group of new serial stars, new serial writers and a greatly enlarged studio force, Universal now asserts it is prepared to make a series of chapter pictures far better than anything they have done before. Eight are scheduled during the coming year.

The new Universal serial schedule will usher in a new brand of photoplay — the Super Serial. When Carl Laemmle, president of Universal, went to Los Angeles several months ago, his first efforts were directed toward the reorganization of the serial department. Fred McConnell, serial manager for Universal, had preceded his chief to the coast, and had laid the preliminary plans for bigger serials. Since Laemmle reached the coast, hardly a week passed without some striking improvement in serial production at Universal City.

The new schedule contemplates the production of eight superserials for the coming twelve months. All of them now are in work, some in actual studio production and others in the hands of the scenario staff. They include two historical serials, of the same high standard and box office drawing power as "In the Days of Buffalo Bill" and "The Oregon Trail," Universal's two wonder serials.

There also will be two stunt serials, three western serials and one South Sea Island serial of novel treatment.

Universal's new serial stars are outstanding in their reputation and popularity. Laemmle announced he would gather together the "pick" of the industry. The result is the following group of film celebrities:

William Duncan, popular serial hero, and Edith Johnson, his wife, who is his leading woman.

Fred Thomson, the "Fighting Parson," who also is famous for his record as a world's champion all-around athlete.

Ann Little, long a serial and feature favorite, and one of the leading dare-devils of the screen.

Jack Mower, popular leading man, star and circus stuntster.

Eileen Sedgwick, the daring heroine of a score of popular Universal serials.

Al Wilson, the champion aeroplane stuntster in the U. S.

Four of the forthcoming serials will be in fifteen chapters of two reels each, and the other four will be in twelve chapters each.

The Universal Serial Department, in order to plan and work up the year's serial output, has been greatly increased. There now are ten scenario experts busy.

The latest acquisition to the scenario staff, as announced last week, is Bertram Millhauser.

It is likely that Fred McConnell, the serial manager for the company, will remain permanently at the west coast studios, to maintain actual supervision of the working out of the new schedule, in the absence of the Universal chief, who can only devote a part of his time to the studio end of the business.

The first chapter picture to be ready under the new plan is fast approaching the screen. Actual shooting has been going on for several weeks, and the first chapter is expected in New York within ten days. The picture is scheduled for release April 30. It is called "The Eagle's Talons" and is an adventure and stunt serial of a superior type.

Fred Thomson and Ann Little are the co-stars, supported by a strong cast, the most important of which is Al Wilson, champion stunt flyer. It is being directed by Duke Worne.

"The Eagle's Talons," which was written by Theodore Wharton, concerns a struggle for the control of the wheat market between two financial powers, one determined to keep down the price of flour on behalf of the world's poor, and the other greedily attempting to run up the price for personal gain.

The cast includes Joseph Girard, Edward Cecil, Edith Stayart, Al J. Smith, George Magrill and Joe Bonomo. The last named player is the winner of New York City's 1922 Adonis contest, being the nearest physically perfect man the judges could find.

The second serial on the schedule is a historical serial based on the romantic and adventuresome life of Daniel Boone, the great American pioneer. The working title of this picture is "Daniel Boone." It is promised to be even greater screen entertainment than "In the Days of Buffalo Bill" or "The Oregon Trail." Jack Mower and Eileen Sedgwick will co-star in it. The role of Daniel Boone has not yet been filled. Mower plays that of one of Boone's proteges. Miss Sedgwick has the role of Boone's daughter.

Among others in the cast of this serial will be Duke Lee, remembered for his work as "Buffalo Bill" and as "Marcus Whitman" in Universal's former historical serials. Ruth Royce also will play a prominent role. Jack Mower, the lead, is a new serial star for Universal, although he has been seen in several Universal features and as leading man for many screen heroines.

"Daniel Boone" will be in 15 chapters and will be released June 4.

Jay Marchant and Frank Messenger will direct this serial together. These two men have been associated with Universal's leading serial directors for several years. In elevating them to actual directorship, Mr. Laemmle is following his policy of training and reward.

William Duncan, who is now completing his contract with Vitagraph, will be ready to start on his first Universal chapter picture in a few weeks. His first picture will be "The Steel Rail," a western type of serial, based, however, on the construction of a railroad in the west. Duncan will direct his own pictures.

This serial will be in twelve chapters. It is to be released August 6, and Universal believes that the exhibitor wants the shorter type of serial for the mid-summer release.

The fourth serial release will be "The Last Submarine," a twelve chapter serial co-starring Fred Thomson and Ann Little. It will be placed in the hands of exhibitors September 10.

The fifth chapter picture scheduled for production which now is being adapted for the screen is "By Right of Conquest," from G. A. Henty's world-read novel of the conquest of Central America. G. A. Henty was one of the best known writers of historical novels for young people, and there is hardly a boy or girl in America who has not read "By Right of Conquest."

Jack Mower and Eileen Sedgwick will be co-starred in this picture, which probably will be directed by Eddie Laemmle.

Next on Universal's serial schedule will be "The Fast Express," a second vehicle for William Duncan. It is projected for release November 26, and is the strange story of a famous railroad engineer, shell-shock, who turns up in the railroad construction camps of the west and lives a new life. This serial will be in fifteen chapters.

A third Fred Thomson-Ann Little serial is next on the Universal schedule. It is called "Beasts of Paradise," and will be laid in the South Seas. It is an adventure story of the first water, and is said to be particularly fitted to Thomson's prowess as an athlete. The story was written by Ewart Adamson.

This serial will be in twelve chapters and will be released January 28, 1924.

The eighth serial scheduled is a western type serial of hard-riding, thrill-a-minute action, in which Jack Mower will be starred, probably with Miss Sedgwick. The working title of this serial is "Hidden Gold." It will be released March 3, 1924.

With an entire year's output planned in advance and under way, Universal executives assert the serial department is in a position to concentrate upon the actual work of production to an extent heretofore unattainable.

"Blood and Sand" Breaks Records in Japan

Cables from Tokyo received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, report the sensational success scored by "Blood and Sand," which has broken Japanese box office records by a wide margin at all of the Paramount first-run houses. Theatres in Tokyo, Yokohama, Osaka, Kobe and other large cities were swamped with demands for seats and the bookings being received from other theatres are of a record-breaking nature.

The Paramount special was shown for the first time at a pre-release showing at the Hotel Imperial auditorium in Tokyo to a selected audience of Japanese and foreigners on February 24 and received the greatest volume of favorable criticism ever given a motion picture in Tokyo.

Reports from all parts of the world received by Mr. Shauer indicate that "Blood and Sand" will more than duplicate the long series of records established in the leading capitals.

In Sydney the picture has just completed a seven-weeks run at the Globe Theatre to tremendous crowds and will be shown for another three weeks in leading downtown theatres. Managing Director John W. Hicks, Jr., reported that the Paramount special could have been continued at the Globe to capacity business indefinitely, but prior booking contracts made it necessary for the picture to be moved elsewhere.

Curran Visits

Thomas A. Curran, Special Representative of the Arrow Film Corporation, who has been in New York for the last few days, conferring with W. E. Shallenberger, President of the Arrow Film Corporation, left for an extended trip on which he will visit the leading exchange centers in the interests of the new Arrow product. Mr. Curran's first stopping point will be Louisville, Ky., from whence he will go to St. Louis, Mo.

JETTA GOUDAL

who plays an unusual and extremely interesting characterization in "The Bright Shawl," the latest picture starring Richard Barthelmess to be distributed by First National.

Has Title Role in "Salomy Jane"

On March 26 George Melford started his new Paramount production, "Salomy Jane," which, it will be remembered, was Paul Armstrong's play adapted from the Bret Harte story. Waldemar Young wrote the film version and Jacqueline Logan will be seen in the title role. Two other important players will be Maurice Flynn and William Davidson, the latter a well known Eastern actor, and the former already known for some excellent work in Paramount pictures.

"Salomy Jane" will represent upon the screen another of those classics which are virtually immortal and are distinctly American, ranking beside "Rip Van Winkle," "The Old Homestead," "Shore Acres" and others of that type. Mr. Melford plans some unusually strong features, especially some beautiful and typical scenery for backgrounds.

Big Business

"'Douglas Fairbanks in Robin Hood' opened tonight to the most enthusiastic audience this theatre ever played to," telegraphed the management of the Curran Theatre, San Francisco, when this United Artists release recently began its run.

"Could have played to double capacity," the telegram went on, "as hundreds and hundreds were turned away. Everybody is unanimous in saying 'Douglas Fairbanks in Robin Hood' is the greatest film drama ever produced."

"Souls For Sale" Has World Premiere

The world premiere of Goldwyn's new Rupert Hughes picture, "Souls for Sale," was held at the Capitol Theatre, New York, on Tuesday morning of this week before an invited audience of between 3,000 and 4 000 enthusiastic persons. Many of these were important exhibitors from New York City and from the territory served by the branch exchanges here, in Boston, New Haven, Albany, Philadelphia and Buffalo. Representatives of the New York daily press, of the motion picture trade journals, of the fan magazines, and officials of various film producing organizations attended.

Goldwyn officials were so convinced of the great and unusual quality of this picture that immediately following its first showing in the home office projection room the premiere at the Capitol was arranged for. The picture is booked at the Capitol for the week starting Sunday, April 8.

S. L. Rothafel of the Capitol Theatre arranged the presentation in keeping with the ideals which have prevailed so long at the Capitol and have been so popular.

The exhibitors in attendance were all greatly impressed by the photoplay which Rupert Hughes has made from his novel of life among the colony of motion picture folk at Hollywood.

"The film is going to do pictures a world of good," was the consensus of various exhibitors and producers. "It will show the public that motion picture players are hard-working, conscientious persons who want to do their task well and earn the commendation of picture patrons. They have the same aspirations as well as the same weaknesses that do persons in ordinary walks of life. It's got great audience appeal."

Goldwyn officials were showered with congratulations on "Souls for Sale." The general opinion was that it has more than lived up to the promises made for it and that it reflects credit of the highest kind upon the producing corporation, upon Author-Director Hughes and his aides and upon the remarkably capable cast. The reception accorded the film upholds the belief of the producers that it is the biggest picture it has yet made and one of the finest ever produced by any concern.

Amusing Incidents in Airplane Scenes

The amusing moments of "Going Up," adapted from the musical comedy hit of the same name, gather about the scenes in which Douglas MacLean boasts about the airplane flights he never made, takes a lesson in flying from the summit of a table and chair, and finally, emboldened by dreams of love, is led to a hangar and sent up to race with a real airman. Before the hero actually sails in the air he goes through every stage of anguish, each of which is said to be a great mirth-producer. It is an Associated Exhibitors' picture.

In his first starring feature Mr. MacLean is supported by a notable cast, including Majorie Daw, Arthur Hull, Hallam Cooley, Edna Murphy, Hughie Mack, Wade Boteler, John Steppling, Lillian Langdon, Francis McDonald and Mervyn Leroy.

"Enemies of Women" Opens at Central

Described as a photodramatic masterpiece which, in beauty of settings, lavishness of production and perfection of detail, vies with any film ever made, "Enemies of Women," by Vicente Blasco Ibanez, the celebrated Spanish author of "The Four Horsemen" and "Blood and Sand," will be presented by the Cosmopolitan Corporation at the Central Theatre, New York, beginning next Sunday, April 1, for four weeks only.

In bringing this romantic novel to the screen, Cosmopolitan is said to have embellished it with a wealth of beauty. The company making the film spent six weeks on location in Monte Carlo, Nice and Paris, where a number of gorgeous scenes were filmed, including some of the Casino at Monte Carlo and the Palace of the Prince of Monaco.

Vieing in their splendor with those scenes of natural beauty are the settings furnished by Joseph Urban, who tomorrow (Monday) will begin the work of redecorating the Central Theatre for the presentation of the film. The house will be remodelled to accommodate an augmented orchestra. William Frederick Peters has composed an original score to accompany the film and will personally conduct the orchestra at the premiere.

"Enemies of Women" is said to be not only a thing of beauty but a fast moving drama, traveling from Russia in pre-war days to Monte Carlo, Paris and back to Russia during the war. Lionel Barrymore and Alma Rubens head a brilliant cast which includes Pedro de Cordoba, Gareth Hughes, W. H. Thompson, Gladys Hulette, William Collier, Jr., Paul Panzer, Mario Majeroni and Betty Bouton. Alan Crosland directed.

NORMA TALMADGE

who will have one of the greatest roles of her career in the famous drama, "Within the Law," produced by Joseph M. Schenck for First National.

Select Cast for "Law Bringers"

All the important roles in "The Law-Bringers," the next Reginald Barker production which Louis B. Mayer will present through Metro, have been cast, according to advices received from the Coast studios of Mr. Mayer. Actual work on the production has already begun, and it will follow "Hearts Aflame" as the second Barker photoplay to be released through Metro.

Many of the players selected for "The Law-Bringers" are celebrated film personalities. Barbara La Marr will enact an important role. Earle Williams is likewise prominently cast. Others of the players selected are Wallace Beery, Joseph Swickard, Renee Adoree, Pat O'Malley, Pat Harmon and George Kuwa.

The photoplay is based on G. B. Lancaster's famous novel, "The Law-Bringers," but this title is considered tentative. New titles are being considered, and announcement of the final selection should be forthcoming soon.

A Vitagraph Western

William Duncan and Edith Johnson are at work on a Western at the Vitagraph studios in Hollywood. The picture is near completion.

Obregon May Act

The castle of President Obregon of Mexico at Chapultepec will be filmed by Marshall Neilan for some of the important scenes in his own film story, "The Eternal Three," the photography of which is now nearing completion. There is a possibility that President Obregon himself may be an actor in some of these Mexican scenes.

DUSTIN FARNUM
As he appears in "Bucking the Barrier," a Fox production.

Artistic Sets for First National Film

Thomas Little, director of the settings and furniture for the Joseph M. Schenck Productions, purchased more than $20,000 worth of Sixteenth Century furniture during his week's visit to New York, for use in Norma Talmadge's next First National production, "Ashes of Vengeance," to be directed by Frank Lloyd, and for the furniture department at the United Studios. There will be thirty-seven interiors in "Ashes of Vengeance" requiring Louis XV and Louis XVI furnishings.

Mr. Little has made arrangements to have four Louis XV coaches built, which will be exact reproductions of the magnificent court coaches of the period.

Walter Israel, director of the costume department of the Joseph M. Schenck Productions, spent $60,000 for costumes, armor and labor, when in New York two weeks ago, also for "Ashes of Vengeance."

Norma Talmadge is surrounded by the highest salaried cast she has ever had—Conway Tearle, Jack Mulhall, Wallace Beery and others to be announced later.

MAURICE CANONGE
France's greatest comedian of the stage and screen, who has been signed by Richard Walton Tully to play the comedy role of "Zouzou," in "Trilby," du Maurier's famous French classic, which Mr. Tully is to produce for Associated First National Pictures, Inc.

Scenes of Vitagraph Film Finished

Victor Schertzinger has finished the scenes of "The Man Next Door," by Emerson Hough, author of "The Covered Wagon," at Palo Verdi ranch near Victorville, Calif., and is now working in the Vitagraph studios at Hollywood.

The director staged a roundup scene and used 5,000 head of cattle. The Palo Verdi ranch is one of the largest in Southern California and covers 3,800 acres.

Clubwomen Endorse Leah Baird Picture

Following a special preview in the educational department of the Crandall theatres in Washington, a few days ago, club women, representing a large number of organizations, gave hearty endorsement to the Associated Exhibitors feature, "Is Divorce a Failure?" the first of the Leah Baird 1923 specials.

The women invited to the screening are enthusiastic advocates of Senator Arthur Capper's bill for national marriage and divorce laws, and it was with the picture's possible influence on the proposed legislation in mind that the special showing was arranged.

"Is Divorce a Failure?" has been described as a photoplay with a very certain entertainment appeal by reason of four wallops which it carries—a realistic shipwreck scene, a tropical hurricane, a life-and-death encounter between the hero and a man-eating shark, and a smoking volcano in action. Wallace Worsley directed the picture, which is in six parts.

"Robin Hood" Makes Hit

"'Douglas Fairbanks in Robin Hood' starts out as the biggest motion picture success ever exhibited in the Argentine," says a cable despatch to United Artists Corporation from the South American offices. "Four big houses were completely sold out the first night," the despatch added.

Nine Successful Releases

With the release of "Your Friend and Mine," through Metro Pictures Corporation, Arthur H. Sawyer and Herbert Lubin, producing S-L special films for Associated Pictures Corporation, have completed nine successful feature releases, all of which have been marketed by Metro. Among them is one of the outstanding feature successes of the past year, namely, "Quincy Adams Sawyer."

"Trifling Women" Runs Second Week

"Trifling Women," Rex Ingram's production for Metro Pictures Corporation, was held over for a second week at the big New Theatre in Baltimore by public demand. Its success was due in a considerable extent to the far-reaching exploitation and advertising campaign carried on in connection with it. Street stunts, throwaways, thousands of posters, photographs, a prologue—these suggest the thoroughness with which the publicity drive was carried out, under the supervision of Leon Victor, of the Metro exploitation forces.

John W. Vandercook, critic of the Daily Post, wrote in part: "'Trifling Women' is bang-up entertainment. An absorbing film. Excellent cast and direction." In the Evening Sun, Q. E. D. said: "Barbara La Marr is excellent as Zareda. Ramon Novarro is Valentinish Ivan. Rex Ingram is at his best."

Starts New Play

Alan Crosland, who directed "Enemies of Women" for the Cosmopolitan Corporation, started work this week on the making of "Under the Red Robe," which Cosmopolitan will picturize from the famous story by Stanley Weyman. John Charles Thomas and Alma Rubens are featured.

Stockholm Likes It

Cable advices received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, indicate that "Blood and Sand" has carried all of Stockholm by storm and is, as a result, one of the most talked-about pictures ever shown in Sweden. The Paramount special has completed the third week of its run at the Olympia with two new Swedish box office records to its credit.

One of these is the longest consecutive showing for a first run house and the other is that every seat for every performance has been sold out in advance.

Producing Activities of Goldwyn Company

Marshall Neilan has wired the Goldwyn studios in Culver City, Calif., that he and his company making a sequence of scenes for his "The Eternal Three" in Mexico City have been officially received by representatives of the government and that the coming of the company has aroused a great deal of interest.

Erich von Stroheim started photography on "Greed," his own adaptation of Frank Norris' novel, "McTeague," in San Francisco last Wednesday.

June Mathis, editorial director for Goldwyn, has elected to write the continuity for Emmett J. Flynn's first Goldwyn picture, "In the Palace of the King," from F. Marion Crawford's novel.

William Haines has joined the company producing "Three Wise Fools" under the direction of King Vidor. He is playing the juvenile lead.

Lambert Hillyer and the company producing Jesse D. Hampton's refilming of Rex Beach's Alaskan novel, "The Spoilers," have returned to the Goldwyn studios from location at Balboa Beach.

First Runs for Lichtman

The Al Lichtman Corporation reports the following first runs for Preferred Pictures recently contracted for:

Loew has booked "The Hero" and "Poor Men's Wives" at the State in Stockton, California. Turner and Dahnken will show "Thorns and Orange Blossoms" and "The Hero" in their houses in Oakland, California, and Stockton, California.

"Poor Men's Wives" has been booked for a week at the Liberty, Kansas City; the Palace, Hartford, Conn.; the Palace, Lawrence, Mass., and the Poli's, Bridgeport, Conn. Poli's has also signed for "The Hero."

Beaudine Starts Work on "Penrod and Sam"

William Beaudine has started camera work on "Penrod and Sam," a screen version of the much-admired Booth Tarkington stories of typical American boy life in any average-sized town. The picture is for First National and is being "shot" at the Hollywood studios.

This production is said to offer even better opportunities for sympathetic translation to the screen than did the popular hit, "Penrod," which was directed by Marshall Neilan for First National distribution.

Beaudine has selected a remarkable cast for the screen interpretation of this story. The players include Benny Alexander, Irene Rich, William V. Mong, Rockliffe Fellows, Mary Philbin, Gareth Hughes, Buddy and Gertie Messinger, and the famous colored "twins," Herman and Verman.

The company is under the management of J. K. McDonald, who headed the companies which produced the Buddy Messinger and the Little Johnny Jones series of pictures founded on American child-life.

Working Fast on First National Film

Another ten days will see the completion of "The Girl of the Golden West," which Edwin Carewe is producing for First National release.

At present the cameras are grinding away both day and night on the interiors of the Polka saloon, the set in which most of the action of the story takes place. As in the days of '49, weatherbeaten prospectors come in to cash their "pay dirt," the faro tables hum with business and roulette wheels spin at a merry gait.

Director Carewe is speeding along production to have the picture ready for spring release. The success of "Mighty Lak a Rose," his first independent production for First National, is creating a demand for Edwin Carewe productions.

Those who have seen the "rushes" of the exterior scenes made in the mountains at Sonora, Calif, believe "The Girl of the Golden West" will be one of the most picturesque as well as dramatic efforts of the year.

Interpreting the roles in the all featured cast are J. Warren Kerrigan in the role of Ramerrez, a romantic character of California in the early days; Sylvia Breamer in the title role, Russell Simpson as Sheriff Jack Rance, and Rosemary Theby as Nina the Spanish vamp. Wilfred Lucas, Hector Sarno, Nelson McDowell, Charles McHugh and Cecil Holland have prominent parts.

Sol Polito is handling the cameras, with the co-operation of Thomas Storey. Wallace Fox is assistant director.

"Alice Adams" Gets Many Booking Dates

Many important first-run contracts already have been signed for the big Associated Exhibitors' feature, Florence Vidor in "Alice Adams." The release date is April 8. Rarely, declare Associated officials, has a picture started on its career with more points of appeal, such as authorship, star, fidelity to original story, and many others, to its credit.

According to Doubleday, Page & Comany, publishers, "Alice Adams," which won for Booth Tarkington the Pulitzer prize for the best American novel appearing in 1922, has broken all the Tarkington records for sales. This means it has won greater popular favor than "Monsieur Beaucaire," "The Gentleman From Indiana," "Penrod," "Seventeen," or any other of this great novelist's previous "best-sellers."

Every preview which has been held of Miss Vidor's picturization of "Alice Adams" has brought enthusiastic praise, it is stated.

"Souls for Sale" Given Premiere

"The Self-made Wife," the Elizabeth Alexander novel published first as a serial in the Saturday Evening Post and recently purchased by the Universal Pictures Corporation, will be the material for the next all star production which Jack Conway will direct.

Conway just completed "What Wives Want," an all star feature from an original story written by Perry Vekroff, with Ramsey Wallace, Ethel Grey Terry, Niles Welch, Vernon Steele and others in the cast. Before that he did "Trimmed in Scarlet," an all star five reel version of the William Hurlburt play, soon to be released.

"The Self-made Wife" is an analysis of the mental attitude of a woman who fails to please either herself or her husband, until dramatic events point out to her the way of her readjustment.

Production Work on "The Fog" Is Begun

Actual production work is now well under way on "The Fog," the newest Graf production for Metro, which is being made under the supervision of Max Graf. The picture is expected to be one of the most important releases of this year of important pictures. Players who will have principal roles are Mildred Harris, Cullen Landis, Louise Fazenda, David Butler, Ann May, Ralph Lewis, Marjorie Prevost, Edward Phillips, Ethel Wales and Frank Currier. Paul Powell is directing and John Arnold is the cameraman. The story was adapted for the screen by Winifred Dunn.

The appearance in this picture of Miss Harris marks her return to the screen after an absence of more than a year, during which she has been featured in her own vaudeville act. The last production in which she played was "Fool's Paradise."

Hodkinson Pictures Making Big Success

Both short subjects and feature productions of the W. W. Hodkinson Corporation are coming in for their share of success, according to reports received from the various branches throughout the United States. Poli's Theatre, Scranton, Pa., has contracted to play "The Headless Horseman," "Bull Dog Drummond," "Second Fiddle," "The Kingdom Within," "While Paris Sleeps," and "Dollar Devils."

Other theatres which have booked Hodkinson product are the Bijou Theatre in Atlantic City, N. J., Proctor's Theatre, Troy, N. Y., the Strand Theatre, Easton, Pa., the State Theatre, Pittsburgh, Pa., and the Wellmont Theatre, Montclair, N. J.

Critics and Public Praise "The Hero"

"The Hero," the Preferred Picture released by the Al Lichtman Corporation, has closed a highly successful run at Miller's Theatre in Los Angeles, where it had its Western premier. Box-office receipts reached a proportion that persuaded the management to hold over the attraction a second week.

Not only did "The Hero" prove its success as a drawing card for patrons, but it received high praise from the Los Angeles press.

Grace Kingsley, in the Los Angeles Times, speaking of "The Hero," said: "It is a whale of a picture . . . A man of ideals, Gasnier is not afraid to deal with human nature as it is . . . And then the climax. Griffith himself never did anything finer."

The Los Angeles Examiner classified it as follows: "Louis Gasnier has gone and done it. He has directed a picture that tells a story, tells it well and clearly, tells it dramatically and gets it over without recourse to extraneous hokum. Gasnier has given himself something to live up to in 'The Hero.'"

"Bell Boy 13" Scores Success at Strand

"Bell Boy 13," a Thos. H. Ince Production with Douglas MacLean as the star, which is being released through First National, scored a big success at the Strand Theatre, New York, when it was shown there during the week of March 25. Motion picture critics of the New York dailies were unstinted in their praise. Following is what some of them had to say:

Tribune—"Bell Boy 13" is one of Douglas MacLean's funniest pictures." E. V. Durling in the Globe—"Douglas MacLean, who this writer insists is Mr. Fairbanks' only logical successor, performs in his usual breezy and highly capable fashion."

Evening Telegram—"It is one of the most humorous of films in which Mr. MacLean dons a bell hop's uniform. The situations are very funny."

Baby Peggy to Make Five-reeler

The announcement comes from Julius and Abe Stern, heads of Century Film Corporation, that their little star, Baby Peggy, is to make her first five-reel—full length—production. It will be made at Universal City and to insure its success the Stern brothers have chosen as her director one of the cleverest women directors in the motion picture industry, Elsie Jane Wilson, in private life the wife of Rupert Julian, the Universal director of "Merry Go Round."

In "Peg o' the Movies" and "Carmen Junior," the two most recent pictures Peggy has made, she surprised even her director by her ability. The big first-run exhibitors who have booked her recently released bloc of six two-reel pictures were unanimous in saying that they could easily book five-reelers of this wonderful little girl.

Fox Announces a Big List of Specials

Reports from the New York offices of Fox Film Corporation indicate that the coming season's list of photoplays from that company will read like a combination of all the past year's "best sellers" and the majority of the current Broadway stage success.

First came the announcement that William Fox had purchased the motion picture rights for Channing Pollock's play, "The Fool," which has scored an unprecedented triumph during its long New York engagement. For these rights, it is announced, the Fox organization paid the largest amount on record for the photoplay privileges of a legitimate stage success.

Coming immediately on the heels of this news William Fox has just announced the purchase of the screen rights for such successful plays as "It Is the Law," which has proved popular during its long metropolitan engagement; "Loyalties," the John Galsworthy stage triumph produced by Dillingham, which also has enjoyed a triumphant run on Broadway; "The Governor's Lady," the Belasco stage play; "The Warrens of Virginia," another Belasco triumph, and others of importance.

Numerous other stage plays are listed among the coming season's William Fox photoplays, including the favorite comedy drama, "Six Cylinder Love," "The Shepherd King," "Monna Vanna," "Cameo Kirby," "The Net," and "Does It Pay."

The list of "best sellers" scheduled for release to the motion picture theatres through the Fox organization is headed by the "best seller" of them all, "If Winter Comes," A. S. M. Hutchinson's celebrated novel, which also is a stage triumph.

"The Shadow of the East," which has had a wide distribution in book form, gives promise of being one of the biggest of next season's Fox specials. It was written by E. M. Hull, author of "The Sheik."

Other popular books which the Fox producing units now are turning into screen plays include Gentle Julia," from the pen of Booth Tarkington; "St. Elmo," Augusta Evans' novel, and numerous other successes.

"The Fool," Mr. Pollock's play, however, will not be included in the coming season's list of attractions inasmuch as William Fox intends to spend at least a year in the making of it, according to word from the Fox offices.

PRINCESS THAIS VALKONSKY

Who was born in Russia, lived as an exile in Siberia, danced for a livelihood in Japan, served as a Red Cross nurse in the Russian army and who will make her debut in pictures in an important role in "Wandering Daughters," being produced by James Young for First National release.

Unusual Climax in "The Rendezvous"

Goldwyn production officials at the Culver City studios are very enthusiastic about a new story the screen rights to which that producing concern has just purchased. It is called "The Rendezvous" and is from the pen of Madeliene Ruthven, a young writer just coming into national prominence. There is, it is said, a big, out of the ordinary climax to the story.

Signs Sedgwick for Gibson

Edward Sedgwick, director and scenario writer, has signed a long term contract with Universal to direct Hoot Gibson in feature attractions.

The productions will entail every type of picture from drawing room drama to "westerns.' No definite schedule relative to the number of pictures to be made during the life of the contract has been announced.

Three pictures have already been made by the Sedgwick-Gibson combination, "The Gentleman from America," "Dead Game' and "Shooting for Love," and production has begun on "Pure Grit," from a magazine story by Gene Markey, which was adapted to the screen by Sedgwick. Most of the stories to be filmed under Sedgwick's direction will be original stories written by him.

The reports from threatres have indicated that the pictures made by Sedgwick and Gibson together have been very successful.

TWO "TANK HAM-ANDS"

Neely Edwards and Bert Roach, Universal comedy team in "Oh Mummy," their current one-reeler now ready for the screen, in the first film debut of a now popular recluse

"Drifting," Noted Play Filmed by Universal

"Drifting," Priscilla Dean's new big Universal-Jewel production, has been completed at Universal City and soon will be shipped to New York. It is said to exceed in interest and artistic qualities even such Dean successes as "Outside the Law," "Conflict," "Under Two Flags," and "White Tiger," her latest production.

"Drifting" is a screen adaptation of a Broadway stage success by John Colton, popular magazine writer and playwright. It was produced on the stage by William A. Brady a year ago with Alice Brady in the starring role. It is a tale of the Orient and of the back-wash of civilization that drifts to the China shores from America and elsewhere.

Wallace Beery, who has played the leading "heavy" in many Dean Jewels, also plays such a role in "Drifting." Matt Moore, another popular player, who was in Miss Dean's latest picture, "White Tiger," is leading man in "Drifting." Among the other well-known players in the cast are Tully Marshall, William V. Mong, J. Farrell McDonald, Madame Rose Dione and Anna May Wong, a talented young Chinese screen actress.

Tod Browning directed. He has made many Priscilla Dean Jewels. "Drifting" is scheduled as Miss Dean's first big 1923-1924 picture.

Mayo in "Six Days"

Frank Mayo's first role under his long-term contract with Goldwyn Pictures Corporation will be the leading male part in Elinor Glyn's "Six Days," opposite Corinne Griffith. Mr. Mayo but recently completed the part of Tom Holby, screen star, in Goldwyn's new Rupert Hughes picture, "Souls for Sale."

Quick Work Done by Universal

Less than seven hours after the announcement of the death of Mme. Sarah Bernhardt reached New York, the International News Reel Corporation had prepared a 200-foot Sarah Bernhardt Memorial, of varied and exclusive shots, showing the famous actress in many striking poses. These memorial subjects were used by the Capitol, the Rialto, the Rivoli and the Strand Theatres in New York City.

This marks a new departure in news reel service. It was possible only by a system closely approximating that of a big metropolitan newspaper, which prepares in advance stories and photographs of all kinds concerning an important personage on the verge of death.

International's film obituary of Mme. Bernhardt was ready in negative form, awaiting word of her death. As soon as that was received, it was rushed to the factory where prints were made.

The Bernhardt Memorial is being included in International News No. 27, which was shipped to all Universal exchanges Tuesday.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

No Summer Let-up at Christie, Both Plant and Force Enlarged

Charles Christie, business manager of the Christie Film Company, who has just returned to Los Angeles from New York, where he conferred with Educational Film Exchanges releasing their output, advises there will be no let-up in the company's activities with the approach of warm weather. On the contrary, several new comedy people have been engaged.

In line with this policy, during the last two months, the Christie forces have been augmented by the addition of three new leading women, Hazel Deane, Duane Thompson and Kathleen Clifford. The studios have been enlarged and many improvements added. A two-story brick building recently completed will house some of the mechanical departments. The foundation has been laid and building is in progress for a new studio and office building, which will contain a stage 100 by 175 feet. This, it is said, will be the largest electrically lighted enclosed space devoted exclusively to comedy making.

In addition to these evidences of enlargement and "full speed ahead," Christie is sparing no expense in turning out high-class comedies produced on the same scale as the better class of features. For instance, to secure proper backgrounds for "A Hula Honeymoon," the entire company was taken on a 4,500-mile journey to the Hawaiian Islands.

At the present time Bobby Vernon, Neal Burns and the new Christie star, Jimmie Adams, are hard at work, and will continue through the summer. Vernon is playing the lead in "Take Your Choice," Burns having completed "Hot Water," is working on a new picture not yet titled, while Adams has also completed "Green as Grass" and is at work on a new production. Dorothy Devore is at Truckee with Al Christie and a company of twenty filming "Winter Has Came."

The directors, Al Christie, William Beaudine and Scott Sidney, are all engaged on new productions. Among the feminine players Duane Thompson is working with Neal Burns, Charlotte Stevens with Bobby Vernon and Kathleen Clifford will be starred in an untitled production which is now under way.

The Christie company has been consistently producing high-class comedies for eleven years, using the best talent procurable, and have developed a style distinctly their own. As a result, they are playing a high percentage of representative first run theatres and their efforts have met with commendation from showmen as well as the public. Christie points with pride to the fact that these comedies have been recommended by organizations throughout the country as suitable for entire families and it is claimed that one of the most prominent of these organizations, "The Motion Picture League of America," has recommended more Christie than any other brand.

More Kiser Film

Pathe announces release of two more Kiser Art Films in the Oregon Trail series. They are "The Crystal Ascension, picturing a journey through the snows and mists to the summit of Mt. Hood, and "Weeping Waters," which is based on a Pacific Coast Indian legend. Interest in these beautifully photographed stories of the Northwest is said to have gained steadily since release of the first three, "The Price of Progress," showing the timber industry; "Fleeced for Gold," dealing with raising sheep, and "The Royal Chinook," the story of salmon fishing.

Herman Working Hard

Al Herman has just finished "Fare Enough," a Century comedy starring Jack Cooper. It is a story of a jitney bus concession versus a street car franchise in a rural community. The cast also includes Marjorie Marcel, Jenne Hope, Joe Bonner and Ford West.

Herman is now working on "Sky High," which is said to jazz the real estate operators in Hollywood. The story is by Herman and Edward I. Luddy. Jack Cooper and the same cast that appeared in "Fare Enough" will be used in this one.

Our Gang in "Boys to Board" Heads Pathe List for April 8

Mickey Daniels, Jackie Condon, Jackie Davis, Sunshine Sammy, Little Farina and the "Our Gang" bulldog, in "Boys to Board," head Pathe's list of nine releases for April 8. This two-reeler shows what happens when "Our Gang" mutinies in avaricious "Mother" Malone's boarding school.

"Plunder" reaches its 11th episode called "Spunk," in which Pearl White thrills as the fearless heroine in a sailors' lodging house fight.

Paul Parrott is the hero of the Hal Roach book agent single reeler, "Keep Smiling."

The Aesop's Film Fable, "Day by Day in Every Way," Henry Cat tries it on all the animals with success—and presently there is improvement throughout the entire universe.

In Pathe Review No. 14 there is a novel section showing the process of presenting to ordinary view the strange things "seen" by "The Camera Eye." In the new Pathecolor series with the process applied to American scenics, the Missions of California are screened. "Adventures in Dreamland" are pictured in the form of "Silhouettes," and "Wood-Workers of Syria" shows remarkable things achieved where machines are unknown.

Screen Snapshots No. 23 shows these favorites in varied scenes: Director Hugo Ballin and George Walsh in military action; Claire Windsor, Patsy Ruth Miller, Helen Ferguson and Eleanor Boardman spend a quiet evening at home; Theodore Roberts brings a pet home to his wife; Lew Cody and Bert Lytell are interrupted at a duel, and Gaston Glass and Marion Mack introduce a new game.

Big Gain in Sales Shown in "Fun from the Press" Drive

Much satisfaction is expressed by the W. W. Hodkinson Corporation over the results of their recent drive on The Literary Digest's "Fun from the Press." Some remarkable records were hung up, and tabulations of the returns, which have just been completed, indicate that the high score for the period went to the Denver office, in charge of Mr. H. O. Bartels. Mr. R. E. Nehls, branch sales manager of the Cincinnati office, ran a close second. The quota assigned to each office was based upon the amount of sales of "Fun from the Press" made by each office during the preceding six months.

During the first week, Mr. L. J. Hacking, branch sales manager of Boston, sold 135 per cent. of his quota; Mr. H. C. Bartels, branch sales manager of Denver, sold 283 per cent., and Mr. R. E. Nehls, branch sales manager of Cincinnati, 142 per cent. During the second week, Cincinnati achieved 130 per cent, while Cleveland, C. L. Peavey, branch sales manager, subsequently turned in 160 per cent., and New Orleans, Mrs. A. H. Sessions, branch sales manager, 128 per cent.

Reports are said to indicate that exhibitors throughout the country are strongly appreciative of the nation-wide advertising and exploitation given "Fun from the Press," by the Literary Digest.

Bull's Sixth Film

Bull Montana's latest comedy is "Snowed Under," and the company went to the snowbound mountain peaks of the Tahoe National Forest at Truckee, Cal., to accumulate atmosphere. This is the sixth Bull Montana comedy for Metro. It was directed by Mr. Stromberg himself.

The action takes place at a winter resort sanitarium. Dr. Jekyl is played by Chuck Reisner. The inevitable girl is Florence Gilbert.

Sarg With Tri-Stone

Tony Sarg has been added to the staff engaged in preparing the famous pictures of famous stars to be released by Oscar Price and Harry Aitken. Mr. Sarg will devote his time to the preparation of some artistic lobby displays. He has already made a most effective poster for use with the Keystone Comedies on the Price-Aitken revival program. His next work will be a series of studies of Douglas Fairbanks, the first of which will be of the actor in his favorite part, "The Americano."

Three Reelers?

Joe Rock Productions announce that on account of the insistent demands from Sam Grand, J. L. Friedman, Bobby North and several other buyers, Joe Rock will probably make three-reel comedies following completion of his present series of two-reelers.

White's Latest

Jack White is working on the Educational - Mermaid comedy, "This Way Out." Supporting Lige Conley is Mack Swain, Ruth Hiatt, Billy Armstrong and Sunshine Hart.

Mickey a Star

Screen talent plus freckles is said to be responsible for Pathe signing seven-year-old Mickey Daniels for five years. Mickey has made a decided hit in the Our Gang comedies, and also in "Dr. Jack." It is said that this contract definitely places him in the star class.

Traffic Warning In New Two-Reeler

"Why Are We Careless?" is the new two-reel film (1800 feet) to be released April 1 for use in connection with safety campaigns and educational interests generally. The film was made by the City of Boston "Conservation Bureau," whose function is educational activities along health, welfare and civic lines.

"Why Are We Careless?" was filmed in the streets of Boston and aims to show actual everyday conditions with pedestrians and vehicles contending for the use of the same areas.

Dinner Conference Opens Drive

Preparatory to the opening of its spring production drive—and the filming of serials for summer and fall releases, the serial department at Universal City held an important dinner-conference last week in the Assembly Tea Rooms, Hollywood—with Carl Laemmle, Universal president, as guest of honor.

Stars, directors, cameramen, publicists, scenarioists and film editors were on hand, to listen to the discussions, which were confined solely to the past and future serial activities of the company. Fred J. McConnell, manager of the serial department, was toastmaster.

Eddie Laemmle, on behalf of the members of the department presented Mr. Laemmle with a handsome silver loving cup, as a token of appreciation of Mr. Laemmle's efforts to better the industry.

Shows Roland Serial

On Wednesday, March 28, Pathe held a trade showing of the first three episodes of Ruth Roland's newest serial, "Haunted Valley," in the large Pathe projection room. The story is by Frank Leon Smith and direction by George Marshall. It is a mystery story and involves the fight of the heroine against a great irrigation enterprise over an apparently worthless piece of property which contains a great treasure that she does not expect. It will be released in May following "Plunder."

New Bray Film

"The Romance of Life" is the title of the fourth Bray Romance to be released through Hodkinson. It presents the creation of life from the very beginning, passing through the stages of plant and animal life until the development of man. According to Hodkinson, it is not only instructive but interesting and should find a ready acceptance among exhibitors.

Short Subjects Continue to Receive Newspaper Praise

From all over the country newspaper editors and critics continue to reply to the Pathe questionnaire as to the value of short subjects, their appeal to the public and the advisability of short programs, and we herewith print an additional lot of these replies in connection with those which have appeared in previous issues.

Billy Leyser, Sunday News-Leader, Cleveland, Ohio—"I honestly believe that no theatre can be properly conducted unless its appeal to the public is general. That, for an exhibitor of motion pictures who neglects to show a goodly number of carefully selected short subjects, seems to me to be paralleled with a case where an exhibitor tries to conduct a performance without a projector. There is no doubt that the value of short subjects is on the increase."

R. W. Mason, Spokane Valley Herald, Spokane, Wash.—"My opinion is that the value of short subjects is increasing."

Earl C. Brownlee, Oregon Journal, Portland, Ore.—"Unquestionably the value of short subjects is increasing as their merits increase and their pulling power is felt, even when programmed with unusual features. Especially do audiences here appreciate the shorts, since so many notable ones are made here."

Harold H. Jensen, Salt Lake Telegram, Salt Lake City, Utah—"The value of short subjects is increasing. Today, from my observations, it is the short, snappy film with a 'kick' in every foot of reel that counts, and holds the interest. Too often a splendid film masterpiece is spoiled because it is dragged out so."

L. L. Clemans, Tacoma Daily Ledger, Tacoma, Wash.—"Movie patrons in this section are universal in their demand for screen entertainment that tells the story in rapid action. . . . The greatest fault is found with feature pictures that drag the action in order to cover a certain amount of footage. One of the most enjoyable features on any program is the Pathe Review, which is universally appreciated."

Homer Mooney, Nevada State Journal, Reno, Nevada—"I think the general public wants one 'leader' film developing a complete plot, and besides that it wants at least one short comedy and a news feature — current events, travel, fashions or joke stuff."

Herbert M. Peet, Great Falls Tribune, Great Falls, Mont.—"In my opinion, one and two-reel features hold a definite place on any motion picture program."

Art Meyer, Motion Picture Bulletin, Los Angeles, Calif.—"In my opinion, the short subject is no longer a filler, but a vital part of the program."

G. B. Foster, Spokane Daily Chronicle, Spokane, Wash.—"I believe the short subjects are most certainly increasing in value to the photoplay program."

Sennett and Turpin Busy on Two-Reelers for Pathe

Evidence is forthcoming that there is nothing in the nature of a "scrap of paper" about the Pathe-Mack Sennett two-reel comedy contract. Following its announcement of the closing of that deal, Pathe quotes the following wire forwarded to General Manager Pearson by E. M. Asher, Sennett's Eastern representative:

"Tell Pathe we are going full steam ahead making the greatest comedies ever turned out. The first two are setting the pace, and we will have to go some to beat them. The first Turpin looks like a knock-out. The temporary title is 'Pitfalls of a Great City.' This is a burlesque of the old-fashioned sob drama.

"The title of the first Sennett is, 'Domestic Economy,' which looks like corking, real old-fashioned comedy, not the slapstick kind, but the kind I told you we should and would make. It will be a scream."

The Pathe-Sennett arrangement calls for six or eight Turpins and thirteen Mack Sennett comedies during the year, which will make Pathe's two-reeler list foot up sixty per year.

Newsy Notes On Short Subjects

Paul Gerson Pictures Corporation are filming a series of twelve two-reel comedies based on Peter B. Kyne's "Tiberius Tinker" stories. Oral Humphrey has the title role.

Eddie Barry, seven kids and a flivver have the leading roles in "Family Troubles," a forthcoming Educational-Cameo Comedy.

C. C. Burr announces that the seventh and eighth of his series of All Star comedies, which Hodkinson distributes, are nearing completion. They are "The Pill Pounder" and "The Life of Reilly."

In a recent issue of International News were several pictures of Baby Peggy. This diminutive Century Comedy star also occupied a place of prominence in a recent issue of Screen Snapshots.

The Parent-Teacher's Association of Kansas City has placed the Larry Semon comedy, "The Counter Jumper" on its list of worthwhile films.

Harry Edwards, who has been directing Buddy Messinger for Century, is now directing Baby Peggy in her first 1923 production, which is as yet untitled. William Friedle wrote the story.

Brownie, the Century Comedy dog, will be starred in "The Leather Slingers," a parody on Universal's successful "Leather Pusher" stories. Raymaker is directing. Billy Engle, Edith Lee Grant and Blanche Bayson are in the cast.

Kinema Holds Over Coue Film

"The Message of Emile Coue," Educational Pictures Special, has been held over for a second week's showing at the Kinema Theatre, Los Angeles. Never in the history of the Kinema Theatre have so many inquiries poured into the box office concerning a film production as were received during the first week's run of this picture, according to a story in the Los Angeles Examiner.

"It is simply astonishing," stated James Q. Clemmer, manager of the Kinema, "how a film that is a lecture in celluloid can capture an audience as does 'The Message of Emile Coue.' I have seen all of filmdom's greatest achievements, yet for genuine enthusiastic reception by an audience, I believe the Coue lecture easily leads the field."

Six Big Circuits Book "Plunder"

The Pearl White Pathe serial, "Plunder," which, at release date, was reported to have done more business at the same stage than even those successive record-breakers, "The Perils of Pauline" and "The Exploits of Elaine," has been booked by six of the biggest circuits in the country, Pathe announces.

The circuits which have thus far booked "Plunder," as announced by Pathe, are: The Saenger Amusement Company, New Orleans; Skouras Brothers, St. Louis; the Gray Circuit, Maine and New Hampshire; Wilmer and Vincent, Pennsylvania; Lubliner and Trinz, and Ascher Brothers, both of Illinois.

Brownie Featured

"Why Dogs Leave Home," the final title for the picture heretofore known as "Try to Get It," has arrived at the New York office of Century. It gives a bigger part to Brownie, the Century dog, than he has had heretofore in his pictures and permits him to show many new gags which he has practiced.

"Peggy" First Runs

Among first run houses booking the Baby Peggy series are the Ascher Circuit, the Newman, Kansas City; the Garrick, Winnipeg; the Kinema, Salt Lake; the Paramount, Seattle; the Grand, Atlanta; the Troy, Troy; the Plaza, Buffalo; the Capitol, Montreal; the new Forum, New York City; and the Rialto, Denver.

"Oh Nursie!" Cooper's Next Release

"Oh Nursie!" is to be Jack Coopers next Century release. In it the comedian has the most difficult proposition of his life, choosing among a bevy of pretty nurses which rival a Ziegfeld chorus. His companions in misfortune are Joe Bonner, Jack Earle and Marjorie Marcel.

Jack Cooper plays a nervy insurance agent who tries to sell everyone he meets

Exhibitors Show All Short Subject Bill

With "The Message of Emile Coue" forming the nucleus, exhibitors are successfully showing all short subject programs. The Curran Theatre, Boulder, Col., and the Wray Theatre, Wray, Col., report very satisfactory business on two such programs.

The program at the Curran Theatre consisted of "The Mesage of Emile Coue;" the Educational African Hunt Special, "Man Versus Beast;" a Hamilton Comedy; and the Lyman H. Howe picture, "A Ride on a Runaway Train." The program at the Wray Theatre consisted of "The Message of Emile Coue;" the Special, "Man Versus Beast;" a Hamilton Comedy, "Extra! Extra!" and the Lyman H. Howe Hodge-Podge, "Garden of Geysers."

Pathe News Events Aid Reports

That events pictured in Pathe News admirably supplement newspaper reports, in fact complete news service to the public, is recognized by most of the leading newspaper editors. This is shown, says Pathe, by their eagerness to secure film enlargements to illustrate their own printed reports. But it has remained for the Charlotte (N. C.) Observer to start a still closer tie-up with the leading picture-news medium.

Twice a week the Pathe News releases are announced in the Observer's theatre columns under the headline: "Today's Pathe News Events," under which is printed the essential facts of each item in the reel copied from the title sheets. This makes an interesting third or a half column summary of the important current news events and reminds readers that they are fully covered in motion pictures at the leading theatres.

Vitagraph Schedule

Vitagraph announces the next Jimmy Aubrey comedy will be "Forward March," to be followed by "The Detective." The newest Seamon comedy is "A Midnight Cabaret" with Kathlyn Meyers in the leading feminine role. "Bobbie's Ark" and "Bare Facts Concerning Bears" are current Urban Popular Classics.

New Christie Finished

"Green As Grass," the first Educational-Christie Comedy in which Jimmie Adams will appear, has been finished, and the Christie studios are now working on two other comedies. Bobby Vernon, under the direction of Scott Sidney, is making "Take Your Choice," while Al Christie is directing Dorothy Devore at Truckee in "Winter Has Came."

Fay With Hamilton

Lloyd Hamilton has engaged Hugh Fay to direct the sixth Educational-Hamilton comedy of the present series for Educational release. Fay is responsible for the production of two of Hamilton's previous successes of the present series, "The Speeder," and "No Luck."

SUBJECTS REVIEWED IN THIS ISSUE

Boys to Board (Pathe)
Day by Day, in Every Way (Pathe)
Dough and Dynamite (Tri-Stone)
Ghost Breaker, The (Winkler)
Green as Grass (Educational)
Haunted Valley (Pathe)
Movie Dare-Devil (Educational)
Pathe Review No. 14 (Pathe)
Pop Tuttle's Lost Control (F. B. O.)
Smile Wins, The (Pathe)
Sunny Gym (Universal)
Under Secret Orders (Universal)

"Pathe Review No. 14"

(Pathe—Magazine—One Reel)

Of particular interest to amateur photographers is this issue of Pathe Review which shows the different processes of "taking pictures" from the choosing of the location through the focusing, developing, etc., to the completed print. There is also a section of photographic gems showing beautiful exterior scenes in panel form. The Pathecolor section shows missions in California. Another section shows the woodworkers of Syria while an installment of Herbert M. Dawley's "Sillietes" is a fantastic creation picturing a weird dream of a man who had too much lobster and welsh rabbit. It is cleverly executed and highly imaginative. The entire reel is up to the usual high standard of the Pathe Reviews.—C. S. S.

"Day by Day in Every Way"

(Pathe—Cartoon—2/3 Reel)

As implied by the title, this is a satire on Dr. Coue's now famous theory. Cartoonist Paul Terry has handled this in his usual clever manner injecting a number of laughs. As usual, the cast plays a leading part. This precocious animal starts out by causing a hen to lay an extra amount of eggs, then he tries the theory on other animals with startling results, but finds in the farmer a hard customer. Reminiscent of several of Terry's more recent cartoons, the farmer takes a trip through space, visiting other planets. Altogether it is a highly satisfactory number of the Aesop's Fable series.—C. S. S.

"Green as Grass"

(Educational—Comedy—Two Reels)

A good comedy stunt used in getting an old nag to speed and thrilling racing scenes afford fine entertainment for the majority. Chilblains, the horse, moves only at one signal—the opening of an umbrella. Discovering the miraculous effect of this act, his owner, played by Jimmie Adams, enters him in a race for which he prepares by taking along a cargo of umbrellas. The scheme works splendidly. The number is amusing, original and full of action.

M. K.

"The Ghost Breaker"

(Winkler—Cartoon—One Reel)

Felix the cat, Pat Sullivan's cartoon creation, is the hero of this single reel comedy distributed by M. J. Winkler. Felix, unawed by ghostly manifestations, succeeds in disclosing that the supposed ghost is a real estate shark who wishes to buy the farmer's land at a sacrifice figure. Mr. Sullivan has created considerable merriment with the clever stunts in this picture which gives considerable rein to the imagination; however, a weak point is the fact that the supposed ghost does many things that would be impossible for him to do, such as disappearing through walls.—C. S. S.

'Dough and Dynamite'

(Tri-Stone Comedy—Two Reels)

One of the earlier Chaplin comedies, revelling in broad slapstick, of a sort that is popular any time, has been retitled with a lot of "jazz" lines and reissued by Tri-Stone. Charlie's adventures in a bake-shop provide the fun. The strikers' plot to blow up the shop provides the dynamite. It is rough, and sticky, with plenty of bread dough in unusual places. It is much more obvious than Chaplin's up-to-date productions, but will be highly amusing to slapstick fans.—M. K.

"Pop Tuttle's Lost Control"

(F. B. O.—Comedy—Two Reels.)

Pop's trip to the city and the resultant purchase of a flivver to serve as the village bus is the source of comedy in this. Tillie, as usual, is good for many laughs as played by Wilna Hervey. There seems to be somewhat of a shortage of comedy incident in the first part, most of the fun lying in characterization. The last scenes showing Pop's failure to control the roving bus have much more action and more effective comedy.—M. K.

The Movie Dare Devil

(Educational—Cartoon—One Reel)

Bobby Bumps is the diminutive cartoon hero in a movie thriller this time. He applies for a job with a new film company, bringing along a sample film demonstrating his ability. The picture shows him doing dare-devil stunts all over the world. The action is amusing and the point is well put over. Almost any type of audience will like it. M. K.

Review of "Hunted Valley," Pathe Serial starring Ruth Roland, is published on page 656 of this issue.

"The Smile Wins"

(Pathe—Comedy—One Reel)

Director George Jeske has employed an oft-used theme in this single reel comedy starring Paul Parrott. A persistent book-agent attempts to sell a particularly hard customer. Considerable ingenuity has been shown in working out the theme, however, and it will afford average enjoyment for motion picture audiences, particularly those who are Paul Parrott fans.—C. S. S

"Boys to Board"

(Pathe—Comedy—Two Reels)

Another highly enjoyable number of the "Our Gang" series of two reel comedies distributed by Pathe. It is astonishing how well the high standard of entertainment value is maintained in this series. Each one is at least as good, if not better, than the preceding one and the series started off with a bang. Not only is the gang of kids in this series unusually clever, but they have been provided with excellent comedy material and well directed, doing the stunts that real urchins would do. In this one the gang are in a boarding school. They run away, taking with them the principal's henpecked husband. Chance brings them to a house which appears to be haunted but after exciting adventures the "spirit" turns out to be a moonshiner and they capture him. Then they return and the husband asserts himself and all the kids receive much better treatment.—C. S. S.

"Sunny Gym"

(Universal—Comedy—Two Reels)

Brownie, the Century company's remarkable dog, is both nominally and actually the star of this two reel Universal comedy, and adds much to its enjoyment. He has some new stunts in which he shows almost human intelligence. Especially good are the scenes where he walks under a frame and gets a lot of boxing gloves on his back and where he shows the new pupils how to punch a bag. Aside from the work of Brownie there is the average amount of comedy hokum, the story dealing with the experiences of two mashers who land in a gymnasium and after going through strenuous training disguise themselves as girls and get into the female section only to be found out and so "mussed up" by Brownie that they go home using a box in lieu of outside clothing.—C. S. S.

'Under Secret Orders'

(Universal—Drama—Two Reels)

This is the second of Universal's series of two reelers, "The Further Adventures of Yorke Norroy," with Roy Stewart as the celebrated member of the government secret service. In this one he shows his skill by recovering valuable papers that have been stolen by a notorious woman crook from another member of the service. There is plenty of punch and action in these two reels and the story holds the interest well throughout. It should prove popular with the majority of spectators.—C. S. S.

PROJECTION

EDITED BY F. H. RICHARDSON

Grinding Compounds

G. W. Bennewitz, Projectionist "The Strand," Sioux Falls, South Dakota, writes as follows:

Have not written anything for our department for quite a while, so will submit a few ideas on the use of grinding compounds in connection with projection equipment.

Every projectionist should have at least two grades of grinding compound in his tool kit. One compound I have found to have especial value is the clover compound. This compound is non magnetic, hence will be drawn into the pores of cast iron, with disastrous after effects. A specially made petroleum hard oil is used as a binder. and keeps the abrasive suspended in the mixture under a temperature as high as 250 Fahr. This insures it remaining uniform on the surface throughout the operation of grinding and lapping.

The Clover compound is made in eight grades, from microscopicly fine to extra coarse. Duplex cans, containing grades A and C, which will serve all purposes of the projectionist, may be had from any hardware store or garage.

Grinding Friction Discs

A great deal of take-up trouble is caused by high spots on the friction discs. If these spots are ground off and the surfaces kept perfectly flat, one will get better results with less tension. There will be less wear on both the projector parts and film.

To do this, dissemble the take-up and apply a thin, evenly distributed coating of grinding compound to the face of the disc. Reassemble and, holding the take-up spindle stationary, start the projector. Use but very light tension between the discs while grinding.

For the truing up of tension shoes, aperture plate film tracks, etc., get a piece of plate glass and, by cutting it to desired size you can make a better wetstone than you can buy. Apply a thin, uniform coating of compound and work it around on the surface until the polished surface of the glass disappears and is replaced by a uniform ground glass surface. The flat surface of an old condenser is good for small work. You are now ready to true the surface of the tension shoe, film track or whatever it may be you wish to surface.

Apply a thin, even coating to the glass, and, with the fingers on its back in such way as to get even pressure all over the work, work it around with a rotating movement, until the entire surface is ground perfectly flat and true. When done, remove sharp edges, if any, with a platinum point file.

If this is done once every month it will keep the surface true and you will be able to produce better screen results; also you may run with less gate tension and the projector parts will last longer.

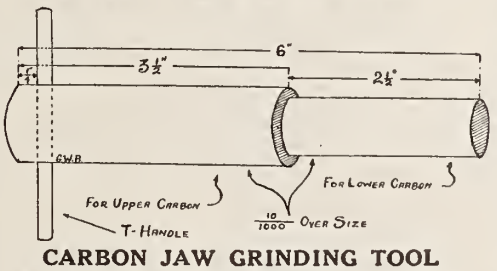
Perfect Electrical Contact

To insure perfect electrical contact of the blades of a switch with the contact points, apply a thin coating of compound to both sides of the blades where they contact with the clips (first having carefully trued the clips with the blades) close the switch and work the blades back and forth. Inspect the work and see if the blade is grinding on both sides. If not, then true the clip. Of course all contacts may be ground at the same time.

The Carbon Jaw

To insure perfect contact between the carbon and jaw. The old and still generally used method is to file the jaws. This is not a good method, for the reason that the contact cannot be filed perfectly true. A better, though not the best way, is to wrap emery cloth around a carbon or a piece of round wood or iron. The projectionist who has thorough knowledge carefully selects the carbon combination best suited to his work, and uses is continually.

The drawing shows a tool for grinding or lapping the carbon jaws to produce perfect electrical contact. Take a dozen of your carbons, both upper and lower, to a machine shop and have them measured with a micrometer. Select the largest of each and have



CARBON JAW GRINDING TOOL
Submitted by G. W. Bennewitz, Strand, Sioux Falls.

a tool such as is shown turned up from cold rolled steel. Have it made 10/1000 larger than the diameter of the largest carbon. Have a hole drilled and a piece of round stock pressed in for a handle, as shown.

You are now ready to grind the jaws. If they be badly burned it is best to remove and clamp them in a vise. Apply thin coating of compound to tool, insert same and tighten clamping screw just enough to produce slight pressure between tool and metal of jaw. Rotate tool until a good surface is obtained, after which it is but the work of a moment to insert the tool and clean contacts.

If a job will require much grinding, start with grade C and finish with grade A. When job is complete always wash with gasoline or kerosine to remove compound.

Really I had to smile as I read the foregoing. I can imagine the gasp some will give as they try to imagine themselves grinding in a switch contact. I venture the assertion that not many will at least, at first glance, see the benefit in or reason for grinding tension shoes and aperture plate tracks, yet brother Bennewitz is perfectly right.

Such surfaces and the surfaces of friction discs should be PERFECTLY flat. and if we examine one projector with another I venture the assertion that such surfaces will NOT be found perfectly flat in one projector out of one hundred. As to the carbon jaws, he also is right. A true ground joint will give decidedly better results, especially if the carbon be working close to capacity, as it must work to give 100 per cent. results, and once a perfect contact is made, it requires but just a moment of work each day to keep it perfect—provided it be done each day. With such a contact the carbon will heat less and carry more current, the metal of the jaw will heat less and results will be better in every way.

This, I believe, is the very first time this department has ever received a letter suggesting 100 per cent. work along these lines. Some of you may laugh and sneer—some of you doubtless will, but after all would not YOU be proud to have PERFECT things in YOUR projection room—things which YOU YOURSELF HAD MADE PERFECT? Think that over, brothers.

NOTICE

NEW LENS CHART

This company is bringing out a new lens chart by John Griffiths.

The supply of the old lens chart is completely exhausted.

Watch for a complete announcement of the new lens chart in Moving Picture World next week.

Important Notice

All owners of the Bluebook of Projection (Fourth Edition of Handbook) are requested to immediately advise me of any errors they may have found in same. To date a few comparatively unimportant errors have come to light, mostly the result of misprint. I desire to have a record of all errors, and ask your help in this respect. In reporting errors please give page and line.

F. H. Richardson

In Bad Hole

Horace P. Priddy, Projectionist, Electra, Texas, writes:

Am projectionist at the Grand Theatre here and am in a bad hole. Will thank you cordially for your advice.

The projectionists in our local are pretty evenly divided on the following question: Provided the conditions as to screen, condenser and projection lens diameter remain the same, does distance of projection affect the brightness of the picture? If it does, then why?

Also one more point: Does the light cross between the front and back factors of the projection lens? If not, then where does it cross?

Yes and No

As to the crossing point of the light rays, why they cross everywhere from the surface of the film to a point more or less distant from the front factor of the projection lens. This is very well illustrated, photographically, in figure 46 of the Blue Book of Propection (Fourth Edition of Handbook), and in figure 61 of the Third Edition of the handbook. However, the point where the rays all have what we may call their crossing point, if we can view it as any single point, is at the aerial image of the condenser. It is impossible to explain this in the space at our command in the department.

As to your main question, yes and no. It depends upon too many things. Such questions cannot be answered in the way you wish. First of all, there is amperage to be considered, which involves the distance of light source from face of collector lens and distance face of converging lens to aperture. This has an immediate effect on results, because it effects the diameter of the light beam at the point the projection lens must "pick it up."

Always Provided

Always provided the condition be such that the projection lens which will "pick up" the entire beam at the shorter projection distance will also pick up the entire beam at the longer projection distances (which is possible only under a very limited range, unless a lens of very large diameter be used for the short distance—a bad condition in itself, then projection distance would have no effect on pictures illumination, except such slight loss as is due to dust

particles or smoke in the air. I am in this of course assuming a picture of what we may term normal size.

To go into this matter exhaustively enough to make you understand it all would take at least all the space in a dozen issues of this department, which is impossible. Study the Blue Book and you should understand it.

Condenser Breakage

E. A. Blaind, who signs himself "Operator, Regent Theatre," Belleville, Ont., from which I gather that he operates the Regent Theatre, has trouble which he describes as follows:

Will you kindly advise me, by return mail, how I can overcome condenser breakage, with which I have had considerable trouble lately. They break as soon as a new one is put in. Have tried everything I could think of, but to no purpose.

There is sufficient room for lens expansion in mounts. No direct draught strikes the lamphouse. Lamphouse is clean and well ventilated. The trouble seemed to start about two weeks ago. The projector (he called it a machine.—Ed.) is a Powers 6-A. Can you recommend any mount which will eliminate the trouble?

Something Was Changed

If the trouble started two weeks ago and there was none of it before, then it is evident that at that time something was changed. You have not supplied me with some very necessary data.

If your lamphouse is well ventilated, and nothing in connection with its ventilation was changed, then we may eliminate that factor from our calculations. You say the projector is a 6-A, but that does NOT tell me what type of lamphouse you have, hence I do not know what type of condenser mount it is.

When answering such questions it is essential that I know the focal length of your condenser lenses and the diameter of the carbon crater.

It is best to not send crater measurement, but an impression made by laying a piece of writing paper on an ordinary blotter and pressing a crater down on it with a rolling motion, so as to impress the edge or rim of the crater on the paper.

You may be using rheostats, and have installed a new one which is of presumably the same capacity. But a new rheostat of the same capacity as the old one would probably give considerable increase in amperage.

If you are operating the theatre, then ask your projectionist whether there has been any noticeable change (increase) in amperage. I have even known a case where the power company installed new street mains, with result that there was a heavy increase in amperage, which seemed very mysterious until the secret of the old, overloaded street mains was discovered, and increased amperage means increased heat, you know.

You see, friend Blaind, there are so many things which may happen which would influence condenser breakage trouble that I can best reply to you by telling you to find out what happened two weeks ago.

Examine Lenses

Perhaps the lenses you now have are of shorter focal length. If either the collector or converging lens focal length be shortened, the E. F. of the combination is shortened and the arc is automatically located nearer the face of the collector lens, and greater heat is therefore its portion, amperage remaining the same.

Find out what was changed about the time the trouble started. That is the secret, and your projectionist should be able to find out what it is if he examines things closely enough.

If he is unable to do so, then how do you suppose I can, who have but a small part of the necessary information and am quite some distance away. I want to help you, but you should remember when asking questions of this sort, that too much information won't do any harm, while too little is not enough.

Swindler—Beware!

J. W. Schmock, projectionist, Kozy Theatre, Ludington, Michigan, writes:

Recently I picked up a copy of the Moving Picture World for the first time, and purely by cacident opened it at your department. Since then I have literally turned the place inside out looking for back numbers.

Inclosed find stamps for lens charts. Ordered the Bluebook the very first day I discovered the department. Up to then I did not know there really was such a thing. Had heard about it some time ago, but the following will tell you why I thought it a fake.

A man visited me and set forth a tale to the effect that the World was making a special effort to get projectionist subscribers, and as an inducement would give a copy of Richardson's handbook with a year subscription. The "Try anything once" bug got the best of me and I fell.

Was Fooled

Of course in return for my hard earned coin I got just exactly nothing at all. The check I gave was made out to the Moving Picture World, but was changed to "Cash" and—cashed. It was indorsed by a woman in Chicago. I wonder how many other suckers fell for the same thing.

I started work in a projection room two and a half years ago and have managed to improve myself until I can at least more than hold my own against some "operators" around here who "know it all."

We just got a 50-50 Hallberg AC to DC motor generator set and are expecting new projectors to arrive very soon now. Will have a list of questions to ask you before long.

Alright, Brother Schmock, I'll do my best to answer them.

As for the handbook-with-a-subscription, why, the World is not, never has and I think never will give any special "prizes" with subscriptions.

Certainly not a six dollar book. THE "PRIZE" WE TRY TO GIVE WITH EACH SUBSCRIPTION CONSISTS OF PAGES FILLED WITH REAL, HONEST-TO-GOSH INFORMATION WHICH IS RELIABLE AND OF STERLING VALUE.

That is the best prize any paper can give.

Lincoln on Strikes

We all, of course, deplore strikes. They represent industrial war and have no excuse. By having no excuse I mean that if the employer and employee get together with no chip on either shoulder, and substitute common sense, reason and fairness for bluff and brute force, there would be no strikes.

It is interesting, however, to know what Abraham Lincoln thought of the right to strike, which same I ran across in a book this morning. Lincoln once said, in a public address:

"I thank God that we have a system of labor where there can be a strike. Whatever the pressure, there is a point where the workman can stop."

In the motion picture industry there should never be a strike of projectionists. I say this for the reason that exhibitors are men of brains and reasoning powers, and the projectionist, who is worthy of the name, is the same. Such strikes as have occurred have been brought about mostly by one or both sides assuming an up-stage attitude and refusing to meet the "other feller" half, or even a quarter of the way.

The exhibitor has very often been unreasonable in his desire to get cheapness at the expense of everything else. The projectionist has been unreasonable in that he has made no adequate effort to make himself worth real money. In many cases he has made no effort at all. Mind you, in this I speak of the men as a whole, not the individual.

When the time comes that the projectionist, as a body, is interested in delivering 100 per cent screen results, and delivering them as nearly as is possible with 100 per cent efficiency, and when the time comes that exhibitors, as a body, realize the fact that a 100 per cent photoplay put on the screen by 75 per cent projection has NOT a 100 per cent drawing power, or does not give the theatre a 100 per cent drawing power, then we shall, perhaps, see reason take the place of force and strikes end.

Not Clear

Norman Dultz, New York City, sets forth his difficulty as follows:

On Page 66 of the Blue Book of Projection —new handbook—appears a section explaining how temperature coefficient is used in electrical calculations. You explain that if the coefficient of a metal is .001, then for every degree Fahr. temperature increases above normal (75 degrees) the resistance of that metal will be increased by .001 of an ohm. per mil. foot. For example: Coefficient of a metal is .001; normal temperature, 75 degrees. Resistance of that metal at normal is 10 ohms. Question: What is its resistance per mil. foot at 175 degrees Fahr.?

Increase is 100 degrees Fahr. For each added degree there is an added resistance of .001 degree Fahr., hence 100 X .001 equaling .1, the added resistance is one-tenth (.1) of a degree, and the total 10.1 ohms.

All this is clear enough, but it is not plain why we must multiply the increase (.1) by 10 and add the result to the original 10, which would make .01 instead of 10.1, unless you mean that the increase per mil. foot, as expressed by the coefficient, is .001 of an ohm per degree per ohm. I will feel obliged if you will send me a personal reply to this problem.

Of Interest to Readers

A personal reply does not seem necessary, friend Dultz, and the matter wil doubtless interest many readers of the department, hence I am using it therein.

The information in the book is correct, though perhaps not put as clearly as it might be. In order to be absolutely certain that no error has been made I sent your letter to the Driver Harris people, who are as good an authority on such matters as I know of. They say:

We would explain that the proper way to express this is that the temperature coefficient in this particular case would be .001 ohm per degree per ohm. This would make the total resistance 11 ohms, rather than 10 1-10 ohms, since you would multiply the rise in resistance, or unit rise, by the total ohms.

Service Plus

E. K. Shirley, projectionist, Woodbine Theatre, Homer, Louisiana, has the following remarks to make concerning service:

Dear Mr. Richardson: You have doubtless heard many talk of "service." Well, I also have something I want to say on that subject.

Just six days ago I was having trouble with one of my projectors. I wrote you, asking advice concerning it. This morning I received a loan mechanism from the Nicholas Power Company, New York, requesting that I send in my old one for adjustment. This afternoon I received your letter advising me that you would refer the matter to the Power Company. Brothers, there is SERVICE for you, with a great big S.

Well, friend Shirley, we try to give the best service we know how, but don't think for a minute we can always do as well as that. Also you should and doubtless do credit the Nicholas Power Company with the larger half of it. I merely sent them your letter and asked them to get busy—which they very evidently did, with a big D.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get? Theres	Max Linder	Sept. 9		3,800
Garrison's Finish	Jack Pickford	Jan. 27		8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3		8,000
The Shriek of Araby	Sennett Prod.-Turpin.			
Woman Who Fooled Herself	May Alison	Nov. 25	Mar. 31	2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2	Mar. 3	5,622
Conquering the Woman	Florence Vidor	Dec. 30		5,887
A Bill of Divorcement	Constance Binney	Jan. 20	Mar. 24	5,819
Head Hunters of the South Seas	Martin Johnson	Jan. 27		

AMERICAN RELEASING

Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		3,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30	Dec. 30	5,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,300
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Timothy's Quest	S. Olcott Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
The Sign of the Rose	George Beban	Aug. 5	Aug. 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25	Mar. 10	6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9	Mar. 3	5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9	Mar. 31	6,087
As a Man Lives	Featured Cast	Dec. 23		6,000
That Woman	Catherine Calvert	Dec. 23		6,000
Voice of the Land	Biblical-series	Dec. 23		
Solomon in Society	Strauss Prod.	Jan. 6		6,000
Milady	Featured Cast	Feb. 3		7,622
One Million in Jewels	Helen Holmes	Feb. 10	Mar. 24	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	Mar. 24	6,462
The Grub Stake	Nell Shipman	Mar. 17		8,061
Son of the Desert	W. Merrill McCormick	Mar. 24		4,144

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart	Feb. 24		5,634
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4,564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20		8,000
Jacqueline	Star cast	Mar. 31		6,000

ASSOCIATED EXHIBITORS

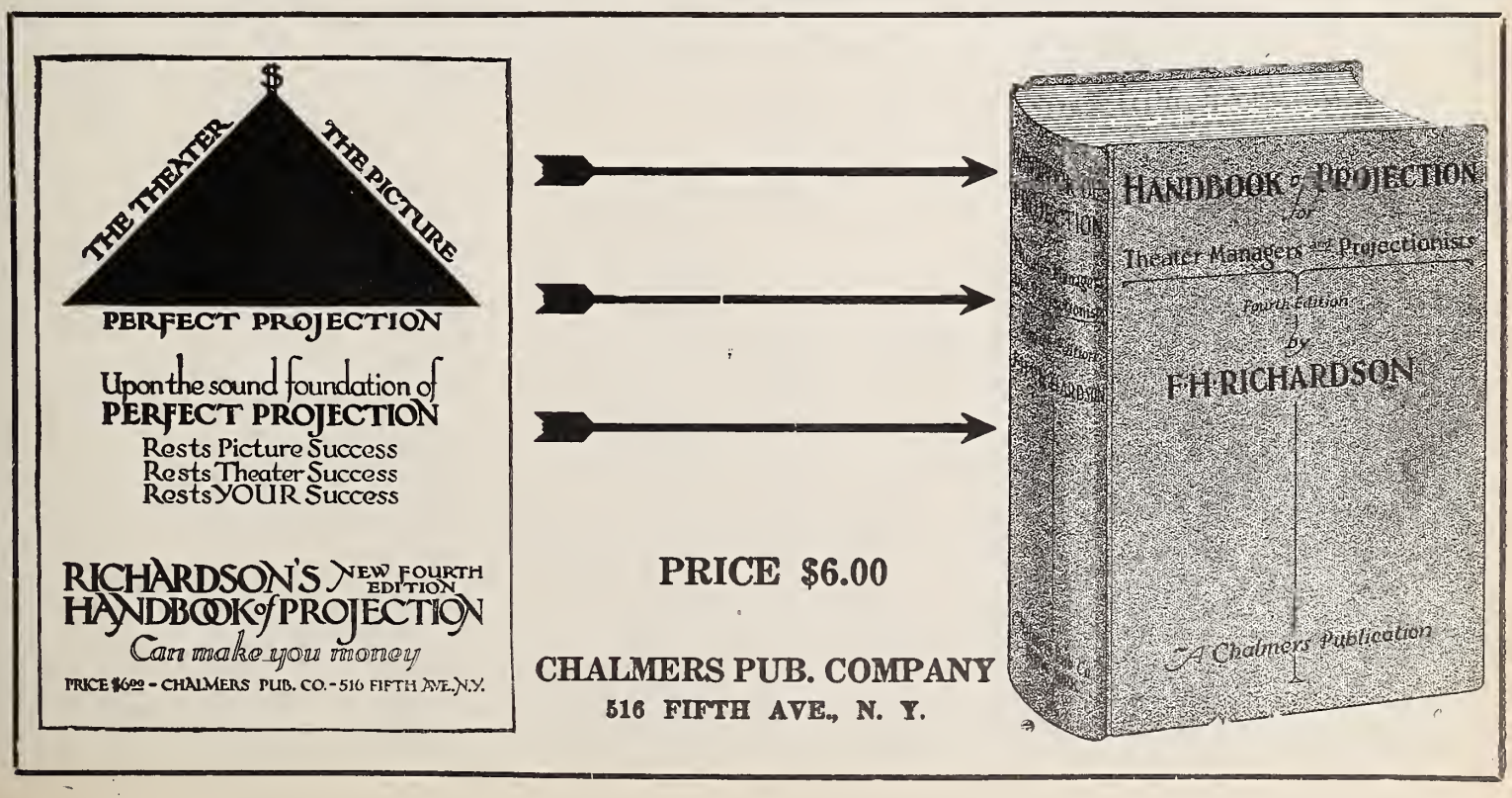
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822

EDUCATIONAL FILMS CORP.

In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip	Sherlock Holmes	Dec. 16		2,000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout	Mermaid Comedy			2,000
Via Radio	Special-scientific	Dec. 23		1,000
The Educator	Lloyd Hamilton	Dec. 23		2,000
Hazel From Hollywood	Christie Comedy	Jan. 6		2,000
The Terrible Tree	Tony Sarg	Jan. 6		1,000
Ouch!	Cameo Comedy	Jan. 6		1,000
No Luck	Lloyd Hamilton	Jan. 13		2,000
The Prickly Conscience	Bruce-Scenic	Jan. 13		1,000
Tea N Tea	Jimmy Adams	Jan. 13		1,000
Be Yourself	Neal Burns	Jan. 20		2,000
Hot Shots	Howe Hodge-Podge	Jan. 20		1,000
Casey Jones, Jr.	Mermaid Comedy			2,000
Second Childhood	Christie	Jan. 27		2,000
Bumps	Cameo	Jan. 27		1,000
Casey Jones, Jr.	Mermaid Comedy	Feb. 3		2,000
Wilderness Tales	Bruce Series	Feb. 3		1,000
Dog Sense	Cameo Comedy	Feb. 10		1,000
Pest of Storm Country	Louise Fazenda	Feb. 10		2,000
Extra! Extra!	Lloyd Hamilton	Feb. 10		2,000
Broke	Jimmy Adams	Feb. 24		1,000
Chicken Dressing	Hurd Cartoon	Feb. 24		1,000
Hold Tight	Lige Conley	Feb. 24		2,000
A Hula Honeymoon	Christie comedy	Feb. 24		2,000
Message of Emile Coue	Special	Mar. 3		
Babies Welcome	Dorothy Devore	Mar. 10		2,000
Oh, Sister!	Jimmie Adams	Mar. 10		1,000
Fishing for Tarpon	Howe "Hodge-Podge"	Mar. 10		1,000
A Jungle Romeo	"Snooky"	Mar. 10		2,000
Hot Water	Neal Burns	Mar. 17		2,000
Uneasy Feet	Lloyd Hamilton	Mar. 24		2,000
Kick Out	Lige Conley	Mar. 31		2,000
Family Troubles	Eddie Barry	Mar. 31		1,000

FAMOUS PLAYERS-LASKY

Manslaughter	DeMille	Sept. 30	Dec. 30	9,061
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095



(Continued from preceding page)

The Cowboy and the Lady	Mary M. Minter	Nov. 11	Jan. 6		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9		7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16		11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18		5,050
Clarence	Wallace Reid	Oct. 28	Nov. 25		6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9		7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2		6,993
The Young Rajah	Rodolph Valentino	Nov. 18	Mar. 10		7,705
Anna Ascends	Alice Brady	Nov. 25	Mar. 3		5,959
Ebb Tide	Melford Prod.	Dec. 2	Jan. 6		7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2	Mar. 10		7,494
Singed Wings	Daniels-Nagel	Dec. 9	Mar. 3		7,788
Outcast	Elsie Ferguson	Dec. 16			7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16			4,538
Back Home and Broke	Thomas Meighan	Jan 6			
Thirty Days	Wallace Reid	Dec. 23			7,788
Kick In	Fitzmaurice Prod.	Dec. 30			7,074
Making a Man	Jack Holt	Dec. 30			6,000
My American Wife	Gloria Swanson	Jan. 13			6,061
Drums of Fate	Mary Miles Minter	Jan. 27			5,000
The World's Applause	Wm. DeMille Prod.	Feb. 3	Mar. 17		6,326
Dark Secrets	Dorothy Dalton	Feb. 3	Mar. 17		4,337
Nobody's Money	Jack Holt	Feb. 10	Mar. 10		5,584
Java Head	George Melford Prod.	Feb. 17	Mar. 31		7,865
The Covered Wagon	James Cruze Prod.	Mar. 31			10,000
Bella Donna	Pola Negri	Mar. 31			7,905
Adam and Eva	Marion Davies	Feb. 24	Mar. 24		7,153
Racing Hearts	Agnes Ayres	Feb. 24			5,600
The White Flower	Betty ompson	Mar. 10			5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10			9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17			5,585
The Tiger's Claw	Jack Holt	Mar. 31			5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31			5,695
The Nnth Commandment	Cosmopolitan				
The Glimpses of the Moon	Dwan-Daniel				
The Leopardess	Alice Brady				5,621

FILM BOOKING OFFICE OF AMERICA

Thelma	Jane Novak	Dec. 2			6,000
When Love Comes	Helen Jerome Eddy	Dec. 16			4,800
Ben-Her	Novelty	Dec. 16			1,000
Pop Tuttle's Grass Widow	Dan Mason	Dec. 23			2,000
Captain Fly-by-Night	Johnny Walker	Dec. 30	Mar. 3		4,940
The Third Alarm	Ralph Lewis	Jan. 20	Mar. 24		6,700
Keep 'Em Home	The De Havens	Jan. 20			2,000
Fighting Blood (Series)	George O'Hara	Jan. 27			2,000
Canyon of the Fools	Harry Carey	Feb. 3			5,180
Pop Tuttle, Detekative	"Tuttle" Series	Feb. 3			2,000
The Long Shot	Dan Mason	Feb. 10			2,000
A Waggin' Tale	Carter DeHaven	Feb. 24			2,000
Stormswept	Noah & Wallace Beery	Mar. 3			5,000
Can a Woman Love Twice?	Ethel Clayton	Mar. 10			6,100
The Bishop of Ozark	Milford W. Howard	Mar. 10			4,852
The Fourth Musketeer	Johnnie Walker	Mar. 31			5,000

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2			6,131
Lorna Doone	Maurice Tourneur	Oct. 21	Dec. 9		6,083
East Is West	Constance Talmadge	Sept. 9	Nov. 18		6,500
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18		6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21		7,453
Oliver Twist	Jackie Coogan	Nov. 11			7,600
Day Dreams	Buster Keaton				2,000
White Shoulders	Katherine MacDonald	Nov. 25	Mar. 10		5,966
Brawn of the North	"Strongheart"	Nov. 25	Jan. 6		7,050
The Dangerous Age	Stahl Prod.	Dec. 2	Mar. 24		7,204
Minnie	Marshall Neilan Prod.	Dec. 9	Mar. 10		6,690
Omar, The Tent Maker	Guy Bates Post	Dec. 9			8,090
Bow-Wow	Sennett Comedy	Dec. 9			1,856
The Blacksmith	Buster Keaton	Dec. 16			2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23			5,935
The Woman Conquers	Kath. MacDonald	Jan. 13			5,102
The Pilgrim	Charles Chaplin	Jan. 27	Mar. 31		4,000
Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3			8,000
Fury	Richard Barthelmess	Feb. 3	Mar. 24		8,700
Money, Money, Money	Katherine MacDonald	Feb. 10	Mar. 10		5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17		6,228
Voice From the Minaret	N. Talmadge-O'Brien	Feb. 17	Mar. 31		6,685
Bell Boy 13	Douglas MacLean	Feb. 17	Mar. 24		4,940
The Balloonatic	Buster Keaton	Feb. 17			2,152
Day Dreams	Buster Keaton	Feb. 24			
Scars of Jealousy	Thos. Ince Prod.	Mar. 17			6,246
Daddy	Jackie Coogan	Mar. 17			5,738
The Love Nest	Buster Keaton	Mar. 17			2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24			7,425

FOX FILM CORP.

Without Compromise	William Farnum	Nov. 4	Dec. 9		5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25		4,587
Arabia	Tom Mix	Nov. 11	Dec. 9		4,418
The Love Gambler	John Gilbert	Nov. 18	Dec. 16		4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30		4,603
Ranch Romeos	Comedy	Nov. 25			2,000
Boss of Camp Four	Chas. Jones	Dec. 2			4,235
Old Spain	Educational	Dec. 2			830
Pekin Ducks	Educational	Dec. 2			500
Out of Place	Al. St. John	Dec. 2			2,000
While Justice Waits	Dustin Farnum	Dec. 9	Mar. 3		4,762
The Great Night	William Russell	Dec. 16			4,346
A California Romance	John Gilbert	Dec. 23	Mar. 3		3,892
My Hero	Lupino Lane	Dec. 23			2,000
Town Terrors	Lee Kids	Dec. 23			2,000
Man's Size	William Russell	Dec. 30			4,316
Catch My Smoke	Tom Mix	Jan. 6			4,070
Three Who Paid	Dustin Farnum	Jan. 6	Mar. 31		4,850
The Runaway Dog	Dogs Acting	Jan. 6			1,000
Watch Your Wife	Paul Parrott	Jan. 6			1,000
Face on Bsrroom Floor	H. B. Walthall	Jan. 13	Mar. 17		5,787
The Fresh Heir	Chester Conklin	Jan. 13			2,000
The Alarm	Al St. John	Jan. 13			2,000
A Friendly Husband	Lupino Lane Feature	Jan. 20			4,527
Pawn Ticket 210	Shirley Mason	Jan. 20	Mar. 10		4,871
Bits of Europe	Educational	Jan. 20			1,000
The Custard Cup	Mary Carr	Jan. 27	Mar. 24		6,166
The Footlight Ranger	Chas. "Buck" Jones	Feb. 3	Mar. 17		4,729

		Review	Concensus		Footage
Brass Commandments	Wm. Farnum-Hawley	Feb. 10			4,829
Young and Dumb	Al St. John	Feb. 10			2,000
Nearing the End	Cartoon	Feb. 10			1,000
Truxton King	John Gilbert	Feb. 17	Mar. 31		5,613
The Five-Fifteen	Sunshine Comedy	Feb. 17			2,000
Romance Land	Tom Mix	Feb. 24	Mar. 31		3,975
Does It Pay?	Hope Hampton				
The Net	J. G. Edwards Prod.				
The Wise Cracker	Comedy	Feb. 24			2,000
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3		10,461
The Buster	Dustin Farnum	Mar. 3			4,587
The Artist	Clyde Cook	Mar. 3			2,000
Good-by Girls	William Russell	Mar. 24			4,746
Hello, Partner	Sunshine Comedy	Mar. 24			2,000

GOLDWYN

The Sin Flood	Lloyd, director	Jan. 21	Oct. 22		6,500
Brothers Under the Skin	Featured Cast	Nov. 25	Mar. 17		4,983
Hungry Hearts	Bryant Washburn	Dec. 9			6,540
Broken Chains	Featured Cast	Dec. 23			6,190
The Blind Bargain	Lon Chaney	Dec. 16	Mar. 3		4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13	Mar. 31		8,531
Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24		5,769
The Christian	Tourneur Prod.		Mar. 17		8,000
Mad Love	Pola Negri	Mar. 10			5,518
Lost and Found	House Peters	Mar. 31			
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14		5,644
Sherlock Holmes	John Barrymore	May 20	June 3		8,233
Look Your Best	Rupert Hughes prod.				5,314
Vanity Fair	Mabel Ballin				7,668

HODKINSON

Bulldog Drummond	Carlisle Blackwell	Nov. 25	Mar. 3		5,000
Fun from the Press	Issued Weekly				1,000
The Kingdom Within	Shertzinger Prod.	Jan. 6	Mar. 31		6,036
While Paris Sleeps	Tourneur Prod.	Jan. 27	Mar. 17		4,850
Dollar Devils	Cullen Landis	Feb. 3	Mar. 31		5,000
Colonel Heeza Liar	Cartoon Series	Feb. 10			1,000
The Fatal Photo	All-Star Comedy	Feb. 10			2,000
The Nuisance	All-Star Comedy	Feb. 10			2,000
Gambling With Gulf Stream	Instructive	Feb. 10			1,000
Down to the Sea in Ships	Elmer Clifton Prod.	Mar. 3			8,600
Days Afield With Rod & Gun	Outdoor series	Nov. 25			1,000
The Four Orphans	All-star comedy	Mar. 10			2,000
Col. Heeza Liar, Detective	Bray comedy	Mar. 10			1,000
The Man From Glengarry	Ernest Shipman prod.	Mar. 31			5,800
The Good for Nothin'					
The Rapids					
Just Like a Woman	Marg'ite DeLaMotte	Mar. 17			4,900
Winner Take All	Ernest Shipman prod.				6,000
The Rapids	Ernest Shipman prod.				6,000
Movie Chats	Kineto—one a week				1,000
The Lion's Mouse	Wyndham Standing				5,600

METRO

Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25		9,000
Enter Madam	Clara K. Young	Nov. 11	Dec. 2		6,500
Love in the Dark	Viola Dana	Nov. 26			6,000
Quincy Adams Sawyer	Star Cast	Dec. 9	Mar. 3		7,500
Toll of the Sea	Anna May Wong	Dec. 9			4,600
Peg o' My Heart	Laurette Taylor	Dec. 23			7,900
The Pest	Stan Laurel	Dec. 23			2,000
Hearts Aflame	Reginald Barker Prod.	Dec. 30			8,110
The Forgotten Law	Milton Sills	Dec. 30	Mar. 3		
Allthe Brothers Were Valiant	Chaney—Billie Dove	Jan. 27	Mar. 17		6,265
Crinoline and Romance	Viola Dana	Feb. 3	Mar. 24		6,000
Jazzmania	Mae Murray	Feb. 24			8,000
When Knights Were Cold	Stan Laurel	Feb. 24			2,000
Success	Murray Garsson Prod.	Mar. 3			7,000
Rob 'Em Good	Bull Montana	Mar. 24			3,000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17			7,000
Pop Tuttle's Polecat Plot	Dan Mason	Mar. 17			2,000
Where the Pavement Ends	Rex Ingram Prod.	Mar. 24			7,706
Your Friend and Mine	Enid Bennett	Mar. 24			5,750
The Handy Man	Stan Laurel	Mar. 24			2,000

PATHE

The Ropin' Fool	Will Rogers	Oct. 28			1,000
Our Gang	Hal Roach	Nov. 4			2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25			2,000
Saturday Morning	"Our Gang" Comedy	Dec. 2			2,000
Dr. Jack	Harold Lloyd	Dec. 9	Mar. 24		4,700
Plunder	Pearl White Serial	Dec. 16			
Fruits of Faith	Will Rogers	Dec. 23			3,000
Stung!	Johnny Jones	Jan. 13			2,000
Royal Chinook	Instructive	Jan. 13			1,000
Paste and Paper	Paul Parrott	Jan. 13			1,000
Mr. Hyppo	Paul Parrott	Jan. 20			2,000
Border Law	Leo Maloney	Jan. 20			1,000
Cheating the Cheaters	Cartoon	Jan. 20			1,000
A Fisherman's Jinx	Cartoon	Jan. 27			1,000
The Champeen	"Our Gang" Comedy	Jan. 27			2,000
Smoked Out	Leo Maloney	Feb. 3			2,000
Don't Say Die	Paul Parrott	Feb. 3			1,000
A Rough Winter	Snub Pollard	Feb. 3			2,000
Raisin Cake and Yeast	Cartoon Comedy	Feb. 3			1,000
The Gliders	Cartoon	Feb. 10			1,000
Once Over	Paul Parrott	Feb. 10			1,000
Jailed and Bailed	Paul Parrott	Feb. 17			1,000
Lost, Strayed or Stolen	Western	Feb. 17			2,000
A Loose Tight-Wad	Paul Parrott	Feb. 17			1,000
The Cobbler	"Our Gang"	Feb. 17			2,000
Trouble On the Ark	Terry cartoon	Feb. 24			500
The Mysterious Hat	Terry cartoon	Feb. 24			1,000
Tight Shoes	Paul Parrott	Feb. 24			1,000
Double Cinched	Leo Maloney	Mar. 3			2,000
The Big Show	"Our Gang" comedy	Mar. 3			2,000
Shoot Straight	Paul Parrott	Mar. 10			1,000
The Traveling Salesman	Terry cartoon	Mar. 10			750
Do Your Stuff	Paul Parrott	Mar. 10			1,000
Spider and the Fly	Terry cartoon	Mar. 10			1,000
The Sheik	Aesop Fable	Mar. 17			1,000
For Safe Keeping	Paul Parrott	Mar. 17			1,000

(Continued from preceding page)

Partners Three	Leo Maloney	Mar. 17		2,000
A Pleasant Journey	"Our Gang" Comedy	Mar. 17		2,000
The Alley Cat	Cartoon	Mar. 24		1,000
Bowled Over	Paul Parrott	Mar. 24		1,000
Safety Last	Harold Lloyd	Mar. 31		6,400
Where Am I?	Snub Pollard	Mar. 31		2,000
The Extra Seven	Leo Maloney	Mar. 31		2,000
Get Your Man	Comedy	Mar. 31		1,000
Farmer Alfalfa's Bride	Cartoon	Mar. 31		750

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470
The Inner Man	Wyndham Standing	Dec. 30		4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483
A Clouded Name	Norma Shearer	Mar. 3		4,885

PREFERRED PICTURES

Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25	Mar. 10	6,971
The Hero	Gasnier Prod.	Jan. 13		6,800
Are You a Failure?	Madge Bellamy	Mar. 17		5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10	Mar. 31	
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,963

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

Little Lord Fauntleroy	Mary Packford	Oct. 1	Oct. 8	9,984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649
One Exciting Night	D. W. Griffith Prod.	Oct. 21		11,000
The Girl I Loved	Charles Ray	Mar. 31		7,100

UNIVERSAL

The Radio King	Serial	Sept. 30		Serial
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
The Kentucky Derby	Jewel	Oct. 28		5,398
Broad Daylight	Lois Wilson	Nov. 11	Dec. 16	4,691
"New Leather Pushers"	Every Two Weeks			2,000
A Dangerous Game	Gladys Walton	Dec. 30		5,000
The Flirt	Jewel Prod.	Dec. 30		8,000
The Flaming Hour	Frank Mayo	Dec. 30		4,568
The Power of a Lie	Mabel Julienne Scott	Jan. 6		4,910
Around the World in 18 Days	Serial	Jan. 6		
Sting 'Em Sweet	Brownie-Century	Jan. 20		2,000
Social Buccaneer	Mullhall, Serial	Jan. 13	10 2-reel chapters	
The Flame of Life	Priscilla Dean	Jan. 20	Mar. 17	5,780
Scarlet Car	Herbert Rawlinson	Jan. 20	Mar. 10	4,417
Doomed Sentinels	Roy Stewart	Jan. 20		2,000
The Ghost Patrol	Ralph Graves-Bessie Love	Jan. 27	Mar. 17	4,228
Hair Trigger Burke	Harry Carey	Jan. 27		2,000
The First Degree	Frank Mayo	Feb. 3		4,385
Hoboes De Luxe	Neely Edwards	Feb. 3		1,000
Yellow Handkerchief	Jack Mulhall	Feb. 3		2,000
Farm Follies	Comedy	Feb. 3		2,000
The Love Letter	Gladys Walton	Feb. 10	Mar. 31	4,426
Kindled Conrage	Hoot Gibson	Feb. 10		4,418
The Oregon Trail	Art Acord	Feb. 10	Serial	
Hearts of Oak	Roy Stewart	Feb. 10		2,000
Peg of the Movies	Baby Peggy	Feb. 10		2,000
Boyhood Days	Buddy Messinger	Feb. 10		2,000
Gentleman From America	Hoot Gibson	Feb. 17		4,058
Six Shooter Justice	Harry Carey	Feb. 17		2,000
Driven	C. J. Brabin Prod.	Dec. 9	Mar. 10	5,400
The Merry-Go-Round	Super-Jewel			
Phantom Fortune	Wm. Desmond			
The Prisoner	Herbert Rawlinson	Feb. 24		4,795
Spuds	Lewis Sargent	Feb. 24		1,000
Pleasure Before Business	Comedy	Feb. 24		2,000
Out of Order	Neely Edwards	Feb. 24		1,000
Sweetie	Baby Peggy	Feb. 24		2,000
Hunchback of Notre Dame	Lon Chaney			
The Bolted Door	Frank Mayo	Mar. 3	Mar. 31	4,426
A Spooky Romance	Century Comedy	Mar. 3		2,000
The Phantom Fortune	Wm. Desmond serial	Mar. 3		
The Best Man	Lewis Sargent	Mar. 3		
Gossip	Gladys Walton	Mar. 10		4,488
A Howling Success	"Brownie"	Mar. 10		2,000
Sweet and Pretty	"Brownie"	Mar. 10		2,000
Wolves of the Waterfront	Jack Mulhall	Mar. 10		2,000
The Abysmal Brute	Reginald Denny			
The Midnight Guest	Graxe D'Armond	Mar. 17		4,795
Whiskers	Lewis Sargent	Mar. 17		1,000
One of Three	Roy Stewart	Mar. 17		2,000
Single Handed	Hoot Gibson	Mar. 24		4,255
The Night Riders	Harry Carey	Mar. 24		2,000
Smarty	Buddy Messinger	Mar. 24		2,000
Nobody's Bride	Herbert Rawlinson	Mar. 31		4,861
God's Law	Roy Stewart	Mar. 31		2,000
Maid to Order	Lewis Sargent	Mar. 31		1,000
Vamped	Jimmie Adams	Mar. 31		2,000

VITAGRAPH

Fortune's Mask	Earle Williams	Oct. 14		4,975
You Never Know	Earle Williams	Dec. 2		4,807
The Counter Jumper	Larry Semon	Dec. 9		2,000
Urban Popular Classics	Educational	Dec. 9		1,000
The Ninety and Nine	Featured Cast	Dec. 23		6,800
A Front Page Story	Star Cast	Dec. 23		6,000
One Stolen Night	Alice Calhoun	Feb. 10		4,900

WARNER BROTHERS

		Review	Consensus	Footage
No Wedding Bells	Larry Semon	Feb. 10		1,000
Hiawath's Hunting Ground	Scenic	Feb. 10		2,000
Dwellers of the Deep	Instructive	Feb. 10		1,000
Masters of Men	Earle Williams			
Brass	Charles Norris	Mar. 17		8,000
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
The Beautiful and Damned	Marie Prevost	Dec. 23		7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000
Little Church Around the Corner	Featured cast	Feb. 24		6,300

MISCELLANEOUS

ASSOCIATED PHOTOPLAYS

Why Women Re-marry	Milton Sills			

AYWON FILM CORP.

Crow's Nest	Jack Hoxie	Nov. 25		4,900
Dawn of Revenge	Richard C. Travers	Dec. 2		4,800
The Drug Monster				

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20		5,000

BLAIR COAN PROD.

Little Girl Next Door	Four stars			

BRAY PRODUCTIONS, INC.

Unblazed Trails	Scenic	Dec. 23		2,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13		6,000
Luck	Johnny Hines	Mar. 31		6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31		5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Temptation	Featured cast			
High Flyers	Hall Room Boys	Mar. 10		2,000
The Passionate Friends				
Her Accidental Husband	Forrest Stanley	Mar. 24		5,800

DISTINCTIVE PICTURES CORP.

Backbone	Edward Sloman Prod.			

EQUITY PICTURES

What's Wrong With the Women?	Goodman Prod.	Aug. 12		6,000
Has the World Gone Mad?	Goodman Prod.	Mar. 17		6,047

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3		6,800

PHIL GOLDSTONE

Deserted at the Altar	Special	Jan. 6		
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5,000

JOE ROCK PRODUCTIONS

The Pill	Joe Rock	Feb. 24		2,000
Little Red Robin Hood	Joe Rock	Feb. 24		2,000

LEE-BRADFORD

Squirrel Comedies				2,000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4,611
Is Money Everything?	Miriam Cooper			

PREMIER PICTURES

Einstein Theory of Relativity	Scientific	Mar. 24		4,000

PRINCIPAL PICTURES CORP.

Environment	Alice Lake	Dec. 23		6,000
The World's a Stage	Dorothy Phillips	Dec. 2		6,000
The Spired and the Rose	Alice Lake	Mar. 24		
Mind Over Motor	Trixie Friganza	Mar. 24		5,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

TRUART FILM CORP.

The Empty Cradle	Alden-Morey			6,600
Women Men Marry	E. K. Lincoln			5,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

How McKeown, Chief of Service of McVickers, Makes Politeness Pay

LAST week we gave a slant at the increased usefulness of a uniformed usher.

Here is an illustration of how Jones, Linick & Schaefer make politeness pay the ushers of the new McVickers Theatre of Chicago, which has a service department just like an automobile company. This department comprises all employes who come in direct contact with the patrons.

Joseph J. McKeown, chief of service, puts it thusly in the last issue of the Service Sheet, published for the theatre employes:

A "Thank You" Contest

Just to be different from the rest, we are going to inaugurate a "Thank You" contest. We want more applause in the form of "Thank You" than W. Remington Welch receives for his organ solo.

Welch is giving us great odds; he is to consume in equally divided periods approximately thirty minutes a day against our possible twelve or thirteen hours.

Every one of us must do our "all" every second we're on the floor to round up every possible "Thank You" we can. Get a "Thank You" out of everyone, even if they are lead dimes. They'll bend if they're squeezed. Whether they say "Thank You" in Polish, Yiddish, Bohunk or Scandinavian, don't lose them till you get it. If it's necessary to open every door in this castle, or turn down every seat, or help with their thirty-pound sealskins, or run down from the kino-booth level to check a few trunks, or dash backstage ninety-one times to ascertain the name of some musical selection, or, or, or, or, etc. —anyway, don't lost that "Thank You" or give it to the other fellow.

Every day, in every way, the total "Thank Yous" will be posted on the Bulletin Board. The greatest totals at the top, and if it isn't your name prepare for the paddling machine. BE A MAN AND A REAL YANKEE SPORTSMAN—that is, don't lie. My boy, here's your start—"Thank You."

JOSEPH J. McKEOWN,
Chief of Service.

The Reward

The winner of the contest, he who pulls down the most "Thank Yous," is given an entire Sunday's leave of absence, so that he may go fishing, visit his best girl, or break the speed regulations in his motor car.

As an illustration of how the scheme pans out, we append a score achieved by the ushering body of the house.

Lawrence, 979; Wirth, 853; Ball, 851; Magilner, 834; McNamara, 745; Hoffman, 635; Clifford, 558; Morphen, 428; Berner, 378; Grissappe, 317; Van Shaich, 292; Simmons, 238; Bonell, 205; Brazee, 197; Mills, 185; Johnson, 131; Smith, 28, and Gill, 12.

All floor men and ushers are under rigid military discipline, but are given their rest hours and provided with a cozy library and reading room adjoining their locker room. Maybe these are a few of the reasons why patrons are pleased with the policy of Jones, Linick & Schaefer's gorgeous new McVickers Theatre.

The plan, with modifications to suit local conditions, is one which could be adopted to advantage very generally.

Making the S. R. O. Sign Read "Come In and Be Comfortable"

THE picture's the thing and it requires a good program, selected with taste and screened with skill to fill the house and keep 'em coming back for more.

But it's a wise exhibitor who hangs out the S. R. O. sign with the cheerful consciousness that the waiting patrons, instead of being standees, have been provided with comfortable quarters in which to luxuriously await their turn at viewing the picture.

The well furnished rest room and foyer take the curse off waiting to the extent of making it a real pleasure and the meeting of one's friends therein a part of the patron's enjoyment of the show.

Last week, we told how the Twin Capitol of Union Hill, N. J., and the Fox Theatre of Aurora, Ill., catered to their overflow. This week, we illustrate the lobby and promenade of Loew's Palace, of Washington, D. C.

A Japanese Room for the Women

A Japanese room for women and a club room for men patrons, with a forty-foot promenade between them, have been provided for their comfort at the Palace Theatre and these several rooms are among the most attractive of any like accommodations in their territory.

The promenade is fitted with comfortable chairs and settees, also desks supplied with stationery for the convenience of those desiring to write. The floor is covered with a red velvet carpet in harmony with the upholstering of the furniture. In the center is a white mantlepiece, a replica of one in the White House, above which is a framed picture, and on the shelf are small ornaments. The space is illuminated by concealed lights and it is further decorated by vases constantly filled with choice cut flowers, potted plants, and cages of singing canaries.

This space is daily used by many patrons. At the left is the ladies' retiring room, capable of accommodating a dozen or fifteen women, attended by a matron, who is a trained nurse and constantly on duty, also a number of the girl ushers have been trained in Red Cross work.

Maximum Service

Lawrence Beatus, manager of the Loew interests in Washington, takes a great interest in the features of the theatre provided for the comfort of patrons and has ordered that every effort be made to bring this service up to the maximum.

The walls of the ladies' retiring room are covered with Japanese wallpaper, with large pictures depicting various Japanese scenes. Illumination is obtained from drop lights in Japanese-type fixtures, and mirrors and pictures in Japanese frames.

The doors contain pier glass on both sides and a private telephone booth has also been provided. The toilets are kept immaculate and by reason of an efficient ventilating system no disinfectants are required. Both the

GeorgeKleineBecomes President of U. T. E.

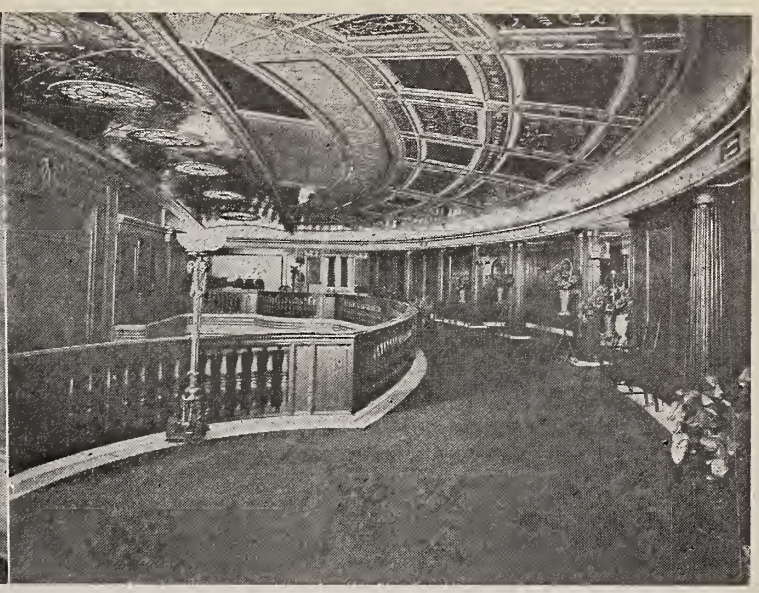
At a meeting of directors of the United Theatre Equipment Corporation, held at the executive offices,, 25 West Forty-fifth street, New York, on March 22, H. T. Edwards tendered his resignation from the presidency of the corporation, which he has held since its organization in 1917.

Mr. Edwards' action was due to his continued ill health and a feeling on his part that someone in better physical condition should assume the burden which he had borne during the past six years.

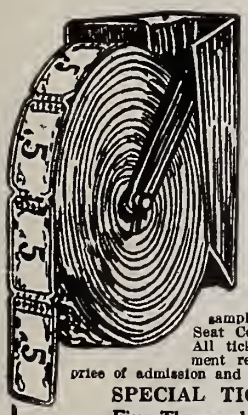
Finding that this decision was irrevocable, his associates reluctantly accepted the resignation and elected the following officers:

President, George Kleine; vice-president, treasurer and general manager, Joseph Coufal; assistant treasurer, J. R. Riker; secretary, Conrad Eckhardt.

The following directors were also elected: George Kleine, Joseph F. Coufal, J. H. Hallberg, Conrad Eckhardt, C. A. Calehuff, Frederick L. Kerr and J. Robert Rubin.



WHERE WAITING IS NO HARDSHIP
Lobby and promenade of Loew's Palace Theatre, Washington, D. C.



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SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

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ERKER BROS. OPTICAL CO.
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HAVE FOR SALE
Several theatres now operating. Good proposition for individual who could give personal attention.
Write for particulars.
A. F., ROOM 304, 41 PARK ROW
N. Y. CITY

FOR SALE
Trade or lease moving picture theatre in good town. Write WILL VISER, Madisonville, Texas.

women's and the men's room have two large windows and an exhaust fan, the walls are covered with white tiles of the burnt enamel type and the floors are laid with mosaic blocks. In the retiring room is a day couch for emergency use.

The men's room is fitted out after the fashion of the small smoking rooms of a first-class club. It has a half dozen heavily-stuffed leather chairs of the library type. The furniture and fittings are all in mahogany. The ceiling is paneled in gold and there are pictures in black and gold frames on the walls. As in the ladies' room there is a fireplace built into the wall in the center of the mantlepiece, with gas logs, which gives a charming effect in winter. A private phone booth is also at the service of the masculine patron.

Navy Department Is in Market for Equipment

The Navy Department is in the market for seven moving picture projectors, as well as certain other equipment, and bids will be opened by the Bureau of Supplies and Accounts in Washington on April 10.

Bids are asked for two motor-driven standard professional type projectors, without lamp equipment, suitable for operation on 120 volts, direct current, to be used on the light cruisers Raleigh and Detroit.

The projectors are to consist of stand, magazines, mechanism, lamp house, arc lamp motors, switches, rheostat, wire, lenses, stereopticon attachment, wrenches and special tools, and booklets of instruction.

In addition, bids are to be opened for two sets of spare parts, to be used on the same boats, to consist of one framing carriage, complete with intermittent movement, or one intermittent movement; and two sets of accessories, to consist of ten lenses, six electric terminal lugs, twelve half-pint cans film cement, one quart oil, two ounces grease, twelve sticks graphite, one film patching block, one geared re-winder, and twelve camel's hair brushes.

Carbons Wanted

Bids are also to be opened for two lots of arc lamp carbons, each lot to consist of 500 carbons seven-eighths by twelve inches, cored, and 500 carbons three-eighths by six inches, solid.

There are two projectors, two sets of spare parts, and two sets of accessories also to be purchased on the same date for the Richmond and the Concord, and three projectors, three sets of spare parts and three sets of accessories for the Omaha, the Milwaukee and the Cincinnati.

Copies of the schedule issued by the bureau, the specifications for the material and the proposal blanks may be secured from the Bureau of Supplies and Accounts, Navy Department, Washington, D. C., by referring to schedule No. 631.

Last Week's Record of Albany Incorporations

While ten companies incorporated in the motion picture business in New York State during the week ending March 24, the amount of capitalization in each instance was comparatively low, the aggregate reaching $355,500.

These companies were: Boston Theatrical Specialties, Inc., $125,000, Peter Minakaki, A. P. Minakaki, J. S. List, Brooklyn. Guild Theatre Co., Inc., $500, Leonard Wood, Jr., Herbert A. Huff, Henry A. Brown, New York. Gramercy Park Photo-Play Corporation, $50,000, Abraham Maselow, J. Stern, New York; Edward Massoni, Brooklyn. Scott Lecture Bureau, Inc., $10,000, S. E. Grey, V. E. Scott, Elmore Leffingwell, New York. H. B. Productions, $10,000, G. De Wolf, C. DeWolf, Yonkers; D. Kalafa, New York. Ogden Operating Corporation, $20,000, Emanuel and E. J. Glick, Max Berger, New York. Alfred E. Aarons, Inc., $100,000, A. E. Aarons, L. E. Dresser, A. M. Wattenberg, New York. Howler, Incorporated, $20,000, F. H. Schnebbe, George and John Leffler, New York. Biltmore Society Orchestra, Inc., $5,000, Edward Sherman, M. H. Cousins, G. Lilenfeld, New York. Wollen & Oberstein, Inc., $15,000, F. S. Wollen, H. Vogel, New York; S. Oberstein, Brooklyn.

Selleck Theatre Gets Two Power's

H. J. Taylor, of the Selleck Theatre, Selleck, Wash., has installed two Power 6-A projectors, purchased from the Theatre Equipment Co.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Globe Ticket Company Has West Coast Branch

On January 1st, 1923, the Globe Ticket Company of Philadelphia opened a branch factory in Los Angeles in the Westinghouse Building, 420 South San Pedro Street. During the last year or two the business of this company has increased to such an extent that it seemed advisable to establish a factory on the West Coast.

This factory is a complete unit, prepared to turn out all classes of tickets on short notice. C. M. MacAllister, who was in the Philadelphia office for several years, has charge of the Los Angeles factory. The same brand of service that has been the standard of the Globe Ticket Company in Philadelphia for over forty years will be the aim of Mr. MacAllister in operating the Los Angeles plant.

For some time previous to the San Francisco earthquake and fire, the Globe Ticket Company had a factory in that city, but the plant was destroyed at the time of the earthquake, and never rebuilt. John A. Beck, who was manager of the San Francisco factory until it was destroyed, is still the local representative there. Being a native son, Mr. Beck is well known among the trade on the West Coast, and will be glad to serve his old friends in every possible way.

More Sea Power

The U. S. receiving ship "Philadelphia" has installed a 6-B Powers, G. E. Mazda. The installation was made at the Puget Sound Navy Yard, Bremerton, by the Theatre Equipment Company.

Management Changes

LIVERMORE, CALIF.—Kline and Levy have sold their interest in Bell Theatre to O. B. Attkisson.

SAVANNAH, GA.—Louis Garfunkel has resigned as manager of Municipal Auditorium.

LIBERTYVILLE, ILL.—Liberty Theatre has been purchased by Ross Palmer.

MONMOUTH, ILL.—Lease on Alamo Theatre has been acquired by Walter Lee, of Biggsville.

LEXINGTON, MISS.—F. J. Casey has disposed of his interest in Colonial Theatre to H. A. Doritts.

PRINCETON, MO.—W. P. Hawkins has sold Grand Theatre to P. O. Jones, of Carrollton.

GRAND FORKS, N. D.—Lease on Orpheum Theatre has been taken over by McCarthy Brothers, of Fargo.

TIFFIN, O.—Tiffin Grand Theatre Company has purchased Grand Theatre for $25,000.

CAMERAMAN desires connection with reputable company. Have own outfit. Been doing commercial work and filming of towns in the South for advertising purposes. Prefer work in or around New York, but can go anywhere on short notice. Willing to work as assistant cameraman in a studio. Box 301, Moving Picture World, New York City.

YOUNG MANAGER available; six years' experience vaudeville, pictures, musical comedies, high-grade stock. Booking pictures and road shows. Reference. Press books sent upon request. Desire advancement. Box 299, Moving Picture World, New York City.

ORGANIST AT LIBERTY—First-class, experienced theatre musician. Expert picture player and recitalist of unquestioned ability. Play all makes. Specialize on Hope-Jones, Kimball, Austin, Smith, Moller and Robert Morton instruments. Have exceptionally fine library. Union. Good organ and salary essential. Arthur Edward Jones, 501 North Mangum Street, Durham, North Carolina.

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RAVEN SCREEN CORPORATION
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(Photo by Dayton, O., News)

Fire Stops Box Office Receipts

A bad fire in your theatre means closing up. Even if your loss is covered by insurance you can't reopen at once. Box office receipts stop. And while you are waiting to have your theatre rebuilt and expecting your new equipment every day, your patrons are forming the habit of going to the house in the next block.

Nothing will put you out of business quicker than a fire. Proper fire protection is business insurance. Put fires out when they are small, before they can spread and cause damage or a panic. You can get Pyrene fire protection appliances from your supply dealer or write us for catalogues and prices.

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The only type to use for fires in electrical or lighting equipment. Light and simple to operate. Approved and labelled by the Underwriters' Laboratories.

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The standard 2½ gallon type for general protection. Insurance regulations recommend at least three extinguishers of this type for every tier of the auditorium and one for every property or store room, on each side of the stage, in fly galleries, etc. Approved and labelled by the Underwriters' Laboratories.

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Capitol, New York
Cameo, New York
Ziegfeld Follies
Geo. White's Scandals
Greenwich Village Follies
C. Dillingham Attractions
A. L. Erlanger Attractions
F. Ziegfeld Attractions
George Tyler Attractions
Comstock & Gest Attractions
Geo. M. Cohan Attractions
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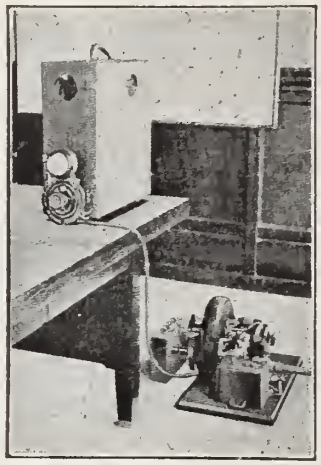

Professional projection with the smallest and lightest portable projector outfit on the market using standard film, is what you get with the

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209 WEST 48th STREET NEW YORK CITY
Large Stock Established 1904 Prompt Shipments
You should have "Motion Picture Electricity"
Price $3.00 by Insured Delivery

THE ROYAL ENGLISH BUREAU, Inc.

beg to announce that they have now taken full control of

BRITAMER PRODUCTIONS

(New Studio to be built in London, England)

and that their first Anglo-American Picture will be

"FRIENDSHIP AND THE MAN"

with M. Earle Balk and Teresa Trucano,
direction of Albert Moreno

All communications to be addressed

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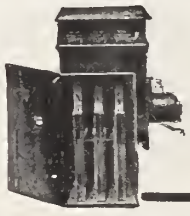

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Write for free demonstration and easy-to-pay low prices.

Automatic Ticket Register Corporation

Largest in the world.
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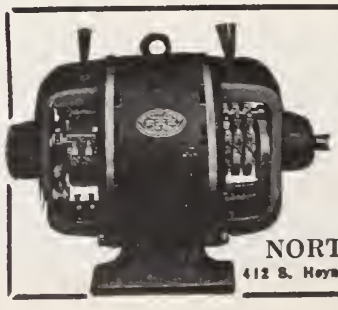
More tickets are printed by us than by any other firm in the world because GOLD SEAL tickets are made and priced right.



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For faithful reproduction
of delicate detail

EASTMAN POSITIVE FILM

The skill of the camera man must not be sacrificed in printing—Eastman Positive Film carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

A Gentleman of Montana Discusses the record made by A Gentleman from Virginia And also proves the Durability of Power's Projectors

THE ARCADE THEATRE
G. H. HOWARD, MGR.
BIG TIMBER MONTANA

March 19th, 1923.

Nicholas Power Co.,
New York, N.Y.

Gentlemen:

In the MOVING PICTURE WORLD of March 3rd, note you have a back page Ad, regarding the staying quality, of the Power's Machines. Now I can show a much better record than the Gentleman from Virginia.

The latter part of 1912 I purchased a Six a head No. 20039 same has run two shows a day and an occasional matinee, ever since. Have replaced on an average of one aperture plate a year or as they show wear. In 1918 we turned the intermittent sprocket around, and the first of this month I replaced it with a new sprocket. Outside of a few broken top roller springs, we have expended to date on this machine in eleven years, about $15.00.

In 1916 I bought a Power's Six B No. 21385 which has had the same use as the above. In 1921 we turned the Intermittent sprocket around, and the same sprocket that came with the machine is in good shape and still working. Outside of replacing aperture plates, have expended nothing on same for repairs.

I forgot to state that in 1916 I replaced the tension shoes, not because they were worn but because they (the newer ones) were longer and do not wear the aperture plates as the shorter ones do, including these we have expended something like $20.00 in eleven years.

Yours truly,

ARCADE THEATRE.

G. H. Howard

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Regional in News Value; National in Service

Moving Picture WORLD

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ASTOR, LENOX AND TILDEN FOUNDATION

Vol. 61, No. 7 APRIL 14, 1923 PRICE 25 CENTS

JESSE L. LASKY PRESENTS AN
ALLAN DWAN PRODUCTION
"THE GLIMPSES OF THE MOON"
with
Bebe Daniels
and Nita Naldi
"One of the most lavish pictures ever produced for Paramount. Allan Dwan's direction shows same masterly skill as in 'Robin Hood'."
—NEW YORK TELEGRAM.
Adapted by LLOYD SHELDON
From the novel by EDITH WHARTON
A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

Ever-last-ingly EXCITIN

BAYU

"Nothing else matters now—just you!"

Presented by
Carl Laemmle
with
ESTELLE TAYLOR
FORREST STANLEY
WALLACE BEERY
SYLVIA BREAMER
JOSEF SWICKARD

From the play by **EARL CARROLL**

Directed by **STUART PAT**

UNIVERSAL-JEWEL

The pleasure is all yo

The
REX INGRAM
PRODUCTION

WHERE THE PAVEMENT ENDS

by JOHN RUSSELL

WITH

ALICE TERRY and RAMON NOVARRO

Metro
Screen Classics

BOX OFFICE WORRY END

The REX IN

WHERE THE PA

by

JOHN RUSSELL

with

ALICE TERRY

and

RAMON NOVARRO

A Metro Screen Classic

REG. U.S. PAT. OFF.

Distributed by

METRO PICTURES CORPORATION

WHEN YOU BEGIN YOUR RUN OF

RAM *Production*

VEMENT ENDS

Jury Imperial Pictures Ltd.
Exclusive Distributors thru-
out Great Britain.... Sir
William Jury Managing Dir.

A MASTERPIECE that is the work of two masters.

Rex Ingram, maker of *The Four Horsemen of the Apocalypse* and *The Prisoner of Zenda,* has taken the most vivid and vital story yet to be written of life in the South Seas and made of it such a classic of the screen as only Ingram can.

John Russell, author of this tropical romance, has been hailed as the *greatest writer of stories since Kipling.*

With such dramatic material, and with players of such pronounced popularity as *Alice Terry* and *Ramon Novarro* enacting the principal roles, *Where the Pavement Ends* is foreordained to be a *box-office sensation.*

The Rex Ingram Production.

Where the Pavement Ends

by John Russell

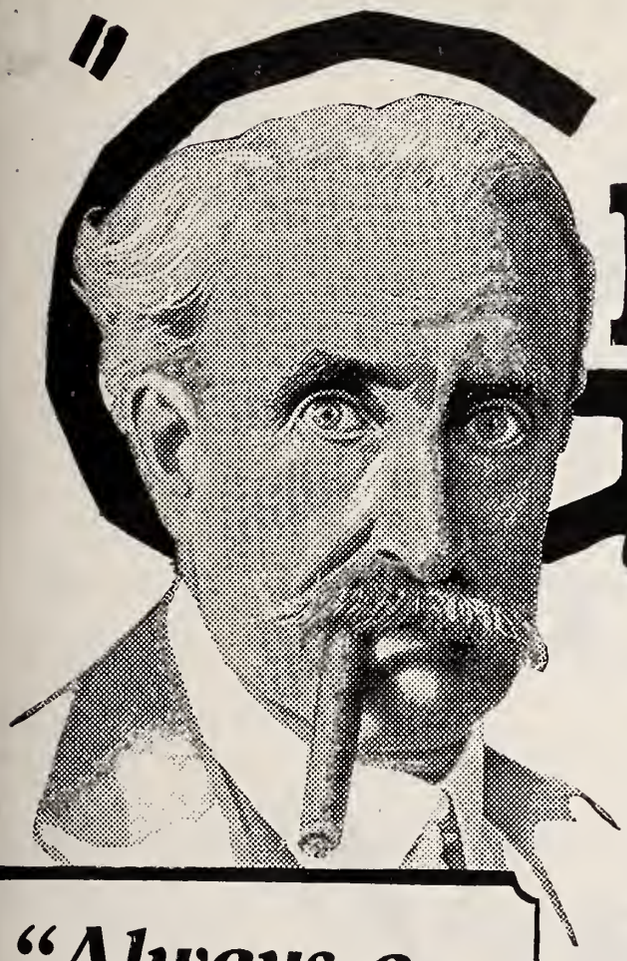
with Alice Terry and Ramon Novarro

Distributed by

METRO PICTURES CORPORATION.

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain. Sir William Jury Managing Director....

A Metro Screen Classic



Adolph Zukor . . . presents

"Grumpy"

A WILLIAM de MILLE PRODUCTION

WITH

THEODORE ROBERTS, MAY McAVOY and CONRAD NAGEL

"Always a Sure Bet"

"'Grumpy' is a mystery-love tale that is always a sure bet in picking box office attractions," says the Motion Picture News.

And the Moving Picture World agrees, "'Grumpy' is a really delightful picture that amuses, thrills, and pleases."

With the New York newspaper critics swelling this duet of praise to a chorus, no wonder "Grumpy" is being hailed as one of the strongest box office successes of the year.

From the popular play by
Horace Hodges and T. Wigney Percyval
Screen play by Clara Beranger

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

A Paramount Picture

Above is the 4-column Press Sheet Ad. Mats and Electros at Exchanges

"Don't let your competitor get this one—or you'll be sorry!"
—Film Daily

The Big Box-Office Picture of The Year!

Variety:

This is a picture Goldwyn could have taken and shown for a run in some legitimate house on Broadway during the coming summer, and put it over for three months at least.

Danny Says:

This is a clean-up. An enormous amount of real audience appeal in the picture. The novelty of the idea and the manner in which it has been carried out will put it over for you with a bang.

Morn. Telegraph:

You can please some of the people some of the time with some of the pictures, but you can please all of the people all of the time with "Souls for Sale."

SOULS

Goldwyn *is doing* Big Things!

HOLLYWOOD

A master story-teller tears aside the veil of secrecy that surrounds the life of a movie star!

RUPERT HUGHES'

sensational serial which ran in the Red Book Magazine.

Does a star in the movies place her soul on the auction block?

35 Famous Stars *in this Great Picture*

Eleanor Boardman, Frank Mayo, Mae Busch, Barbara La Marr, Richard Dix, Lew Cody, Marshall Neilan, Fred Niblo, King Vidor, June Mathis, Eric von Stroheim, Hugo Ballin, Kathlyn Williams, Mabel Ballin, Florence Vidor, Jean Hersholt, Lillian Leighton, Dagmar Godowsky, William H. Crane, John Sainpolis, Bessie Love, Alice Lake, T. Roy Barnes, Johnny Walker, Claude Gillingwater, Chester Conklin, Anna Q. Nilsson, Robert Edeson, Milton Sills, Blanche Sweet, Barbara Bedford, Elliott Dexter, Hobart Bosworth, Raymond Griffith, Claire Windsor, Jean Haskel, Zasu Pitts, Patsy Ruth Miller and others.

Don Allen, Eve. World:

In our estimation the greatest audience picture we ever saw. It has every element that will attract and draw an audience. The cast? See "Who's Who in Hollywood."

M. P. World:

An audience picture and a showman's picture if there ever was one. It is superbly directed and intensely human. Its hold on the spectator is little short of amazing.

M. P. News:

Should go big anywhere

for SALE

Goldwyn *is doing* Big Things!

Five Reels of Roars!

MACK SENNETT

presents

BEN TURPIN and KATHRYN McGUIRE

in

"THE SHRIEK OF ARABY"

Direction by F. Richard Jones

Chicago Patrons Roll In Seats At Turpin Comedy

" 'The Shriek of Araby' is a delightfully funny farce comedy and Ben Turpin is just as amusing as ever," says Exhibitors Herald. "At Barbee's Loop theatre, Chicago, patrons rolled around in their seats.

"Will prove satisfactory entertainment with audiences.

"There are bathing girls and swimming pools and everything a Mack Sennett comedy usually has, and the action is fast and furious."

"Worth Watching For" National Board of Review

"Mack Sennett again, with Ben Turpin staring out of focus," says Exceptional Photoplays, under the head "Worth Watching For." "A great team.

" 'The Shriek of Araby' drives the nails of satire with such accuracy into a certain type of picture that it leaves it a ludicrous hide flapping on a public fence.

"Lovers of good jokes must cry again, Hail, Sennet and Turpin!"

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

Arthur S. Kane presents

Charles Ray

in

"THE GIRL I LOVED"

By James Whitcomb Riley

Direction by Joseph De Grasse

A Star and a Picture For All Audiences!

The inimitable Charles Ray in the kind of role that made him a great star and a wonderfully popular favorite with all kinds of audiences.

"The Girl I Loved" is that sure-fire type of film that combines romantic drama, tear-compelling heart appeal and thrilling melodrama. It wins!

"Ray's Stock Ought To Climb Several Points"

"Charles Ray's remarkable acting makes 'The Girl I Loved' one of his very best pictures," says M. P. World. "Charles Ray stock ought to climb several points as a result.

"It is a success from a production viewpoint and ought to prove a financial success for exhibitors.

"For fine suppressed acting one hardly can expect a better style than that exhibited by Ray; and for melodrama one must give him due credit in the scenes where he is in the runaway, and afterward. The settings are beautiful."

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS PRESIDENT

The Author Says:

"I AM truly enraptured at the magnificent and artistic manner in which you have interpreted my novel. I consider it superior to any film I have ever seen. It is better in many respects than "The Four Horsemen" because of the excellence of the actors and the magnificence of the sets. No author could desire anything finer for his work. I am sure it will be a great success.

"As author of 'Enemies of Women' I congratulate and I thank you."

(Signed) VICENTE BLASCO IBANEZ.

"ENEMIES

by Vicente Blasco Iban

WITH

LIONEL BARRYMOR

and ALMA RUBEN

The Critics Say-

"Without doubt one of the most lavish films ever offered to the public. From beginning to end it is embellished with a wealth of beauty."
—*New York Telegram.*

"It is the last word in what is known as 'a box-office attraction.' It will be a joy forever to exhibitors."
—*New York Globe.*

"For real entertainment, it would be hard to beat. Thrills, romance, melodrama, movingly beautiful scenes."
—*New York Post.*

"It is an eye-full. Looks as if it cost a fortune to make."
—*New York World.*

Now Doing Absolute Capacity at Central Theatre, Broadway, at Two Dollar Top

"Of WOMEN"

Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

A Cosmopolitan Production

Gertrude Likes It and Fred Likes It and George Says Ditto Likewise Mary Kelly.

God Bless Our Soul, Here's One ALL the Critics Agree Upon.

Moving Picture World: As a production and as a performance, "Quicksands" is crammed with entertainment. The thrills are plentiful. The cast is a long list of famous performers who, individually, and in the ensemble, make every scene vivid. The strength of the cast as a box-office magnet can hardly be over-emphasized. In addition to Richard Dix and Helene Chadwick there are at least ten well-known actors who have been associated with important work in the past. Richard Dix as the First Lieutenant gives a performance that would instantly make him a screen idol even if he had had no past success. As a soldier and as a lover he gives an intensely sympathetic interpretation. Helene Chadwick is appealing personally. The exhibitor in search of thrilling screen entertainment realistically portrayed will appreciate this one.

N. Y. Telegraph: It was an inspiration to locate this picture at an army post near the Mexican border and enlist the Tenth United States Cavalry to give it extra zip. The picture abounds in all the accepted dramatic suspense and thrills. We see the officers waiting about the telegraph instrument, while over in Mexico ruffians are storming the room in which the girl and the lieutenant are imprisoned. The Lieutenant places the revolver at her brow ready to shoot. The order comes from Washington to proceed and the cavalry are seen sweeping along to the rescue. There are some fine shots of the cavalry squadron and the bugle call adds a thrill which can almost be heard. The cast is a fine one headed by Richard Dix and Helene Chadwick, both of whom give splendid performances. "Quicksands" is a rattling good drama.

Trade Review: "Quicksands" specializes in melodramatic thrills and love romance. It must be considered a good audience offering from those standpoints and also it must be considered rather exceptional from the standpoint of advertising value in so far as stars' names are concerned in that there is an imposing list of players headed by Helene Chadwick and Richard Dix; an aggregation of all stars. The story deals mainly with a young girl and an army officer who become involved in the exciting business of bringing to an end the activities of a band of smugglers on the Mexican Border. Tremendous emphasis has been placed upon action and the action is lively and life-like all the way through. Helene Chadwick accomplishes remarkable things with her role and builds up a great deal of genuine sympathy for the girl.

Variety: "Quicksands'" cast of ten names means something to the regulars. This, together with some real thrills and a couple of corking fights, as well as a wild ride to rescue by a regiment of United States cavalry, should put the picture over with a wallop with almost any type of audience, from the bigger first run houses to the little daily change theatres. The story is strong in its romance and adventure and has splendid comedy relief. It is well done in production and direction, splendid as to cast and should give general satisfaction everywhere. At the finish the principal trio—father, daughter and lover—are all in the hands of the gang with the United States troopers riding to the rescue and arriving just in the nick of time. This is a border smuggling story and romance of the most timely character and is certain to be popular.

Second Installment of All-Favorable Reviews Next Week

An Ince Punch in every Inch

Thomas H. Ince
presents

"Scars of Jealousy"

A powerful drama with an exceptional cast including
FRANK KEENAN · EDWARD BURNS · LLOYD HUGHES
and **MARGUERITE DeLaMOTTE**

By Anthony H. Rudd · Directed by Lambert Hillyer under the personal supervision of Thos. H. Ince ·

FIRST NATIONAL PICTURES

An Audience Picture if there ever was one!

One Big Punch after another!

"Get out of my house forever!"

"I would rather you were dead than a son of mine."

The blow in the dark

"Give me the key or I'll fire."

With aching heart she watched him go.

HERE is a picture made in the best Ince style, which means it is a sure fire box office winner.

There is everything in it to hold fascinated and spell bound any audiences. Thrill follows thrill, leading up to the smashing climaxes—a battle between revenue officers and mountaineers, a lynching party, and a forest fire so realistic you fairly smell the smoke and hear the crackle of the flames.

Here you have a romance with all the glamor of old Dixie with its proud and ancient aristocracy, and its rugged primitive mountaineers, carrying on their feudal battles from generation to generation. An atmosphere that appeals to all. And a cast to conjure with.

You know the sort of pictures Thomas H. Ince has been producing—"Hail the Woman", "Skin Deep", "The Hottentot". This is just such another winner.

Distributed by Associated
First National Pictures, Inc.

FIRST NATIONAL PICTURES

Thos. H. Ince presents

Scars of Jealousy

Keep your Eye Open for The EAGLE'S TALONS

Universal's Super-Thrilling Chapter-Play

Starring

FRED THOMSON
WORLD'S CHAMPION ATHLETE

ANN LITTLE
THE SCREEN'S MOST DARING WOMAN
with
AL WILSON
WORLD'S CHAMPION STUNT FLIER

HERE at last is a serial with everything — extraordinary cast, fine and logical story, lavish production and unlimited exploitation opportunities! Live showmen wil play it big—and cash in big!

From the Story by THEO. WHARTON ◆◆◆◆ To be presented by CARL LAEMMLE ◆◆◆◆ Directed by DUKE WORNE

UNIVERSAL GETS IT!

Carl Laemmle acquires

THE WORLD'S RIGHTS to THE BIGGEST BOX OFFICE SENSATION IN SCREEN HISTORY

H. A. SNOW'S

Hunting Big Game in Africa

With Gun and Camera

RELEASED DIRECT TO EXHIBITORS

THIS history-making sensation established a record run of eleven weeks, playing to tremendous business at $1.65 top at the Lyric Theatre, N. Y. C. Instead of road showing this greatest of all shows in legitimate theatres, Universal gives every exhibitor a chance to scoop in on the cream which it could have retained for itself. It will be released as a Universal Picture. Wise exhibitors will secure their dates at once. Don't waste a moment.

Beware of Re-issues and Tame Imitations

WRITE OR WIRE YOUR PROPOSITIONS IMMEDIATELY TO

UNIVERSAL PICTURES CORPORATION

1600 BROADWAY
N.Y.C.

An Unfinished Ad—

This ad is being written by the Exhibitors who are making money with Preferred Pictures

RICH MEN'S WIVES—"Wonderful production. Beautiful in all respects. One we are proud to highly recommend. Finely colored art titles lend quality to perfect story. Good business two days at 20 and 40 cents."—Orpheum, Glasgow, Mont.

RICH MEN'S WIVES—"Well deserving title of special. Dramatic but all there. Pleased our crowd. Work of House Peters, Claire Windsor and Richard Headrick worthy of special mention."—Auditorium, Slater, Mo.

RICH MEN'S WIVES with a special cast. "One of the finest pictures we have run for a year. Satisfied 100 per cent. Everybody said it was great. Did a fine business three nights. A good money-maker."—A. J. Paul, Royal Theatre, Galion, Ohio.

SHADOWS—Lon Chaney's masterpiece. Will live up to all the exploitation you can give it. Played up story. Newspapers boosted it as best picture of the year. Only theatre in Cleveland that had S. R. O. on Monday all day. Opposition, 'When Knighthood Was in Flower' and 'Thirty Days'. Capacity 4,400."—Reade's Hippodrome, Cleveland, Ohio.

SHADOWS—"One of the real pictures of 1922."—Grand Theatre, Anamosa, Ia.

THORNS AND ORANGE BLOSSOMS—"Worthy of any exhibitor's notice. Far above the average program picture. Good enough to stand advance in prices. Can't go wrong on it. Good price."—Strand Theatre, Lamonte, Ia.

THORNS AND ORANGE BLOSSOMS—"This picture stood up in the coldest weather we had known in years. Good picture from well known book and play."—Merrill, Milwaukee.

THE HERO—"Business better than for many weeks."—Queen, Dallas.

THE HERO, with a special cast.—"This picture did a good week's business and won the approval of patrons."—David Harding, Liberty Theatre, Kansas City, Mo.

THE HERO—"Good business. Will hold over for the second week."—Miller's, Los Angeles.

POOR MEN'S WIVES—"Business especially good."—Melba, Dallas.

LICHTMAN PRODUCTIONS—"These are good."—J. A. Emory, Star Theatre, Bar Harbor, Maine.

Wait till you read their reports on

"ARE YOU A FAILURE?"

"THE GIRL WHO CAME BACK"

"DAUGHTERS OF THE RICH"

Produced by
PREFERRED PICTURES-INC.
B.P. Schulberg-Pres. J.L. Bachmann-Pres.

Distributed by
AL-LICHTMAN CORPORATION
1650 Broadway New York City

LLOYD HAMILTON

IN

HAMILTON COMEDIES

"One of the screen's really great pantomimists, with a marvelously mobile face and an unerring sense of comedy," says the Washington (D. C.) News. "Hamilton, one day, will be a mountain among screen molehills. You owe it to yourselves to see him."

His Unerring Sense of Comedy Makes

"UNEASY FEET"

One of the Funniest Films of the Year

"One of the best laugh-getters in which Lloyd Hamilton has appeared, which is going some."— MOVING PICTURE WORLD

"There is so much action, so many angles to put to use in the make-up of this entertaining comedy, that it would be difficult to enumerate them."— MOTION PICTURE NEWS

NATIONALLY ADVERTISED

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, President

A BOMBSHELL OF WHO REALLY KNOWS-

WHEN AN AUTHOR, SEVEREST OF ALL CRITICS, PRAISES THE PICTURIZED VERSION OF HIS OWN NOVEL, YOU CAN GAMBLE ON THE BIGNESS OF THAT PRODUCTION.~ ~

CHARLES G. NORRIS

CELEBRATED AUTHOR OF

"BRASS"

DECLARES THAT IN ITS TRANSITION FROM BOOK TO SCREEN THE STORY HAS LOST NONE OF ITS CHARM.

MONTE BLUE and MARIE PREVOST

SUPPORTED BY HARRY MYERS, IRENE RICH, FRANK KEENAN, MISS DUPONT, PAT O'MALLEY, HELEN FERGUSON and OTHERS.

DIRECTED BY
SIDNEY FRANKLIN
PRODUCED BY HARRY RAPF

Coming, Warner Bros. 18 "Classics of the Screen"

PRAISE FROM A MAN

WARNER BROS.
Classic of the Screen

TELEPHONE VANDERBILT 4800

UNDER SAME MANAGEMENT
HOTEL LAFAYETTE, WASHINGTON, D. C.

Hotel Chatham
VANDERBILT AVE., 48TH & 49TH STS.
NEW YORK

CABLE ADDRESS: W. U. CODE, "PARKIR"

DIRECTION OF
J. H. PARIS - A. E. KIRBY

March 15, 1923.

Mr. Harry Rapf,
Warner Brothers Studio,
5842 Sunset Boulevard,
Los Angeles, Calif.

My dear Mr. Rapf:-

I reached New York on Tuesday and the first thing I did was to go and see "BRASS." I confess I went with some trepidation; I had no idea how I should like my "ohild" in other olothes. But I confess I was pleasantly surprised. The spirit of the book, - its raison d'etre - is all there, and what more has an author a right to ask?

The oonscientious effort that has been exerted to make the soreen version of the story a first class film, is all too obvious, and for this my thanks and due appreoiation. In places it is a beautiful picture, in spots it has moments of bigness, - never is it bad. Let me say here that I am a harsh oritic, particularly where my own work has been altered or edited, and so what I have said of the photoplay you have made of "BRASS" is high praise from me.

I am sure that you will appreoiate it when I say that for an author to see his puppets that have originated in his mind and lived there, strutting about on the soreen, is a hard, tough and - may I say - at best an unpalatable experience. I oame to the Strand, therefore, prepared to curse; I oame away pleased and marvelling a bit. In many ways you have accomplished the impossible: you have transferred the spirit, the lesson, the purpose of the book onto the soreen, and, - still more difficult,- you have put Mrs. G. in the picture! That is a real aohievement.

Miss Irene Rioh does as fine an impersonation of a oharaoter as I have ever seen on the soreen. She is great. I think much of the picture's sucoess is due to her splendid work. Please oongratulate her for me. There is much evidenoe, too, of fine direoting in the picture. I admired particularly some of the quick transitions and the fine judgement displayed in the omissions. On the whole, I think you have made "BRASS" a big picture and I congratulate you.

With all good wishes, I am

Very sincerely yours,

Charles G Norris

Coming, Warner Bros. 18 "Classics of the Screen"

Two Human Incidents—That Count

In two orchestra seats in one of New York's musical comedy successes, one night last week sat two tired business men,—who had probably paid some speculator seven dollars apiece to be there.

They were getting their money's worth out of the antics of a particularly funny comedian.

"Lord," said one, "that fellow's funny!"

"Regular Keystone Stuff," said the other.

In a moving picture house in Harlem they flashed a title on the screen.

It was late. A good many people were on their way out.

There was a round of applause.

"Wow," yelled a small boy,—overcome with excitement.

Other small boys whistled. The people that were going out looked at that title and came back.

Then the house settled down to enjoy itself—and for the next twenty minutes it tittered or chuckled or laughed outright according to its sex and upbringing.

This was the title:—

"Dough and Dynamite"

A Keystone Comedy

Written, directed and played

by

Charles Chaplin

Wholly reconstructed by SYD CHAPLIN

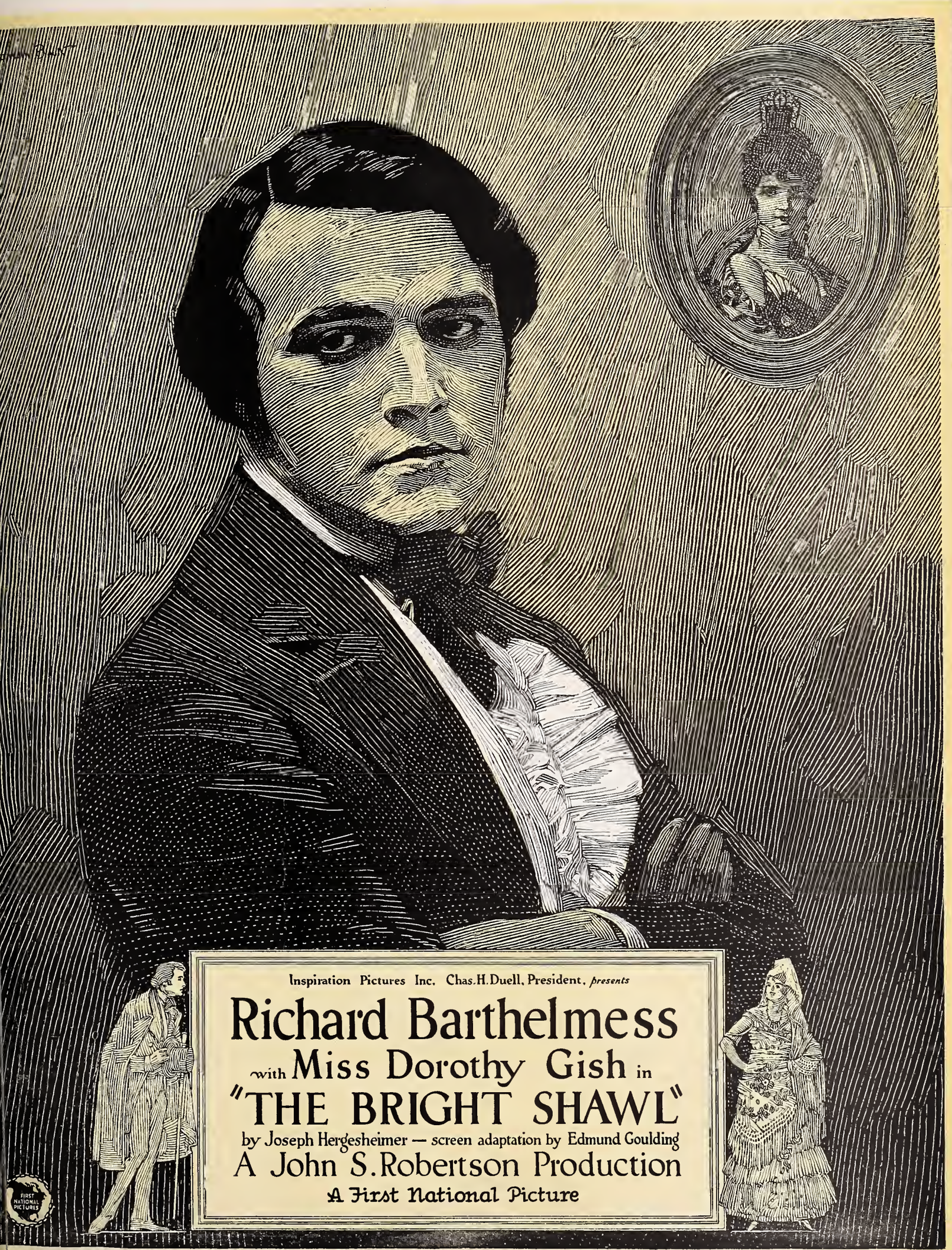
Produced by Tri-Stone Pictures, Inc.

INFRINGEMENTS VIGOROUSLY PROSECUTED

TRI-STONE PICTURES, Inc.

OSCAR A. PRICE H. E. AITKEN

565 Fifth Avenue New York


Inspiration Pictures Inc. Chas. H. Duell, President, presents
Richard Barthelmess
with Miss Dorothy Gish in
"THE BRIGHT SHAWL"
by Joseph Hergesheimer — screen adaptation by Edmund Goulding
A John S. Robertson Production
A First National Picture
FIRST NATIONAL PICTURES

This is a reproduction of a full-page advertisement in The Saturday Evening Post, appearing in the issue of April 21

We Believe This Will Prove "Dick" Biggest Box Office Picture

"Kiss me! Kiss me!"

"You'll answer with the sword"

"He has killed me"

"You love my daughter?"

An American Boy
and
A Spanish Dancer

in a colorful romance of Old Cuba when the Cavalier descendants of the Castilians were fighting for liberty — a drama of hearts, flowers, swords — and a great soul.

To get the correct atmosphere for the picture the entire company spent several months in Cuba to take the exterior scenes.

Of the many characters created by Richard Barthelmess we believe his pantomimic artistry is most appealing in this story of a young American's loves and adventures.

Miss Dorothy Gish has never surpassed in heart interest her part as the Spanish Dancer, a world-famous coquette, who gives her life for love of the American boy—and Cuban liberty.

We believe that the artistry of these players; the splendid character studies of all the members of the supporting cast; the fine quality of production achieved by Inspiration Pictures, Inc., and its president, Charles H. Duell; the unusual sympathy and understanding in direction by John S. Robertson; the excellent adaptation by Edmund Goulding of Joseph Hergesheimer's colorful story; the wonderful photographic work by George Folsey; the exceptional skill in art direction by Everett Shinn — all these elements have resulted in a picture which will be heralded not only for its artistic merit, but for its entertainment value and its BOX OFFICE PULLING POWER.

"You

"We'll settle it no

Distributed by
ASSOCIATED
FIRST NATIONAL
PICTURES, Inc.

"The BRIGHT SHAWL"

FIRST NATIONAL PICTURES

ASSOCIATED EXHIBITORS

FOREIGN REPRESENTATIVE SIDNEY GARRETT

ARTHUR S. KANE, President.

PHYSICAL DISTRIBUTORS PATHE EXCHANGE INC.

3,440,000 paid subscribers, more than enough readers in your town to guarantee big business, are reading this page and waiting for you to announce your showing. Get it while it's hot!

THE SATURDAY EVENING POST

APRIL 7, 1923

PHOTOPLAY
MOTION PICTURE
PICTURE-PLAY
MOTION PICTURE CLASSIC

MAY ISSUES—
OUT IN APRIL

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BOOTH TARKINGTON'S PRIZE NOVEL

PRESENTED BY KING W. VIDOR

ADAPTED AND DIRECTED BY ROWLAND V. LEE

Other Nationally Advertised

Encore Pictures

Constance Binney in
"A Bill of Divorcement"

Martin Johnson's
"Head Hunters of the South Seas"

"The Woman Who Fooled Herself"
with May Allison and Robert Ellis
Presented by E. A. MacManus.

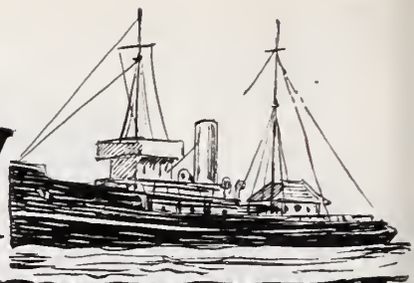
"Breaking Home Ties"
Founded on the heart song of centuries.
"Eili, Eili"
Presented by E. S. Manheimer.

Monte Blue and Mary Alden in
"The Tents of Allah"
Presented by E. A. MacManus.

Coming—
Douglas MacLean in "Going Up"

coming—

to smash every known box-office record



WONDERS OF THE SEA

J. E. WILLIAMSON'S AMAZING THRILL-PICTURE

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A *FEW* OF THE REASONS WHY

"More thrilling than the wildest scenario. A real novelty."
—N. Y. Commercial.

"One of the most unusual and peculiarly fascinating films ever shown on Broadway. One watches in amazement."
—N. Y. Times.

"A marvelous piece of work, as thrilling as the most sensational melodrama and as beautiful as a visioned fairyland."
—N. Y. Eve. Mail.

"Remarkable submarine picture—many thrilling moments."
—Journal of Commerce.

"Gripping story of adventure among the denizens of the deep."
—N. Y. Eve. Telegram.

"Drawing power, good for any house, anywhere. Will get the crowds."
—Motion Picture News.

"Tremendously interesting and thrilling."
—Film Daily.

"Rare entertainment, novel and thrilling, too."
—Exhibitors Trade Review

OF COURSE This Picture is Distributed by

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Keep Your Eye on F.B.O.

"Should be well pleased with this one"

HARRISON'S REPORTS March 31, 1923

"The Lion's "Mouse"—Marguerite Marsh, Wyndham Standing

(*Hodkinson, March* 25, 5,200 *ft.*; 60 *to* 74 *min.*)

A first-rate melodrama; the mixture of suspense, good direction and acting, and fast action may always be depended on to result in a picture that will thoroughly satisfy the majority of fans. "The Lion's Mouse" is no exception. Mary Odette, an English player, whose name occasionally appears with American artists, gives a clean-cut impersonation of the mouse's role.

Any picture in which a young and attractive wife temporarily jeopardizes her marital happiness for the sake of either an unfortunate or erring brother is sure to win the audience's wholehearted sympathy. The heroine in this case, in her zeal to extricate her brother from the toils of international blackmailers, and to maintain secrecy about the matter, is suspected by her husband of unfaithfulness. But in the end, everything comes out as it should.

Picture-goers who love strong melodrama and the majority do should be well pleased with this one.

Producers Security Corporation
presents

"The Lions Mouse"

with **Wyndham Standing** *and*
Marguerite Marsh
Directed by **Oscar Apfel**

A Hollandia Production

HODKINSON PICTURES

Cash in **BIG** on the World's Latest Craze and Sensation!
The Telephone Cannot Act Too Quickly for you on the Biggest Film Event of the Season!

"THE MYSTERY OF KING TUT-ANKH-AMEN'S EIGHTH WIFE"

NOT a foreign production!
NOT a re-issue!
NOT a conglomeration of scenics!

BUT a Beautifully Produced Egyptian Mystery Play in Five Parts!

A Full Line of Paper, Photos and Exploitation Accessories

MAX COHEN

Long Acre Building, New York City

Phone, Bryant 4416

"A Picture Filled With Dramatic Thrills!"

—*Omaha Bee.*

Read what the critics say of the Ince Punch in this one!

AN EYE-OPENER

"Filled with dramatic moments, with clever comedy relief. The climax is an eye-opener. A modern drama of western America in which Marguerite De La Motte, Milton Sills and John Bowers do splendid work."

—*Omaha Bee.*

PLENTY OF THRILLS

"An interesting story with plenty of thrills, including a cattle stampede, a fall from dizzy heights, the spectacular breaking of a great dam and the struggle for life of two men caught in the raging water. Enacted with finished skill."

—*Denver Times.*

FULL OF ZEST

"A tempestuous production, dealing with a popular theme. Very interesting. The story is well put together and enacted by a most capable cast. A very realistic and well achieved breaking of a dam adds zest."

—*Rocky Mountain News.*

WELL WORTH WHILE

"A picture worth while with novelty of theme. There's a big punch when a bursting dam floods a valley."

—*Cincinnati Times-Star.*

YOU'LL LIKE IT

"You are going to like this one—it is so human. John Bowers has done one of the biggest pieces of dramatic interpretation of his career. Marguerite De La Motte lends unusual appeal to her role. Milton Sills is excellent. The climax is a thriller."

—*Omaha World-Herald.*

Written by Bradley King

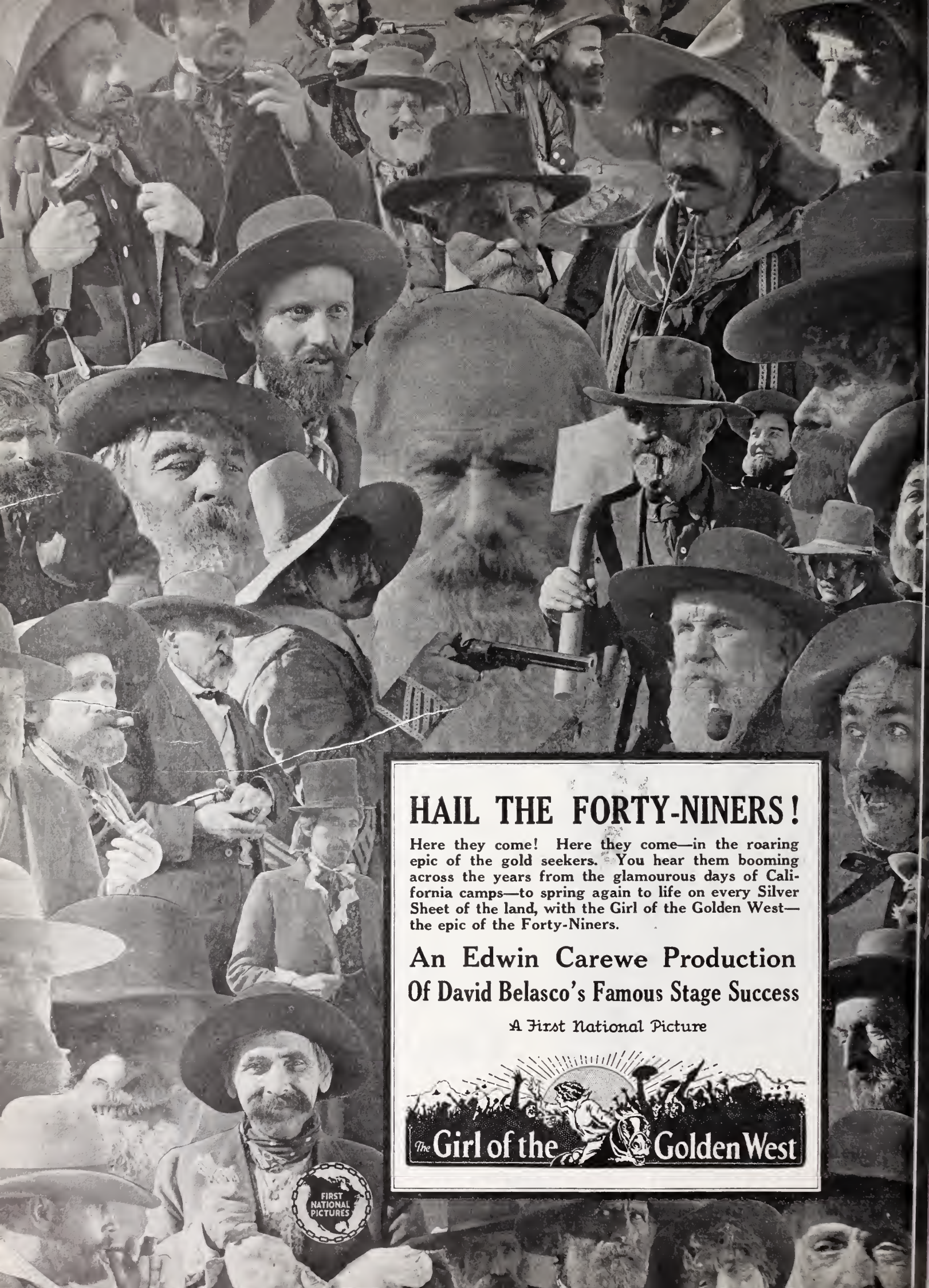
Directed by John Griffith Wray Under the personal supervision of Thomas H. Ince

Distributed by Associated First National Pictures, Inc.

Thos. H. Ince *presents*

"What A Wife Learned"

FIRST NATIONAL PICTURES



HAIL THE FORTY-NINERS!

Here they come! Here they come—in the roaring epic of the gold seekers. You hear them booming across the years from the glamourous days of California camps—to spring again to life on every Silver Sheet of the land, with the Girl of the Golden West—the epic of the Forty-Niners.

An Edwin Carewe Production

Of David Belasco's Famous Stage Success

A First National Picture

FIRST NATIONAL PICTURES

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

THE pendulum has swung again, and the fortress walls that surrounded the bigger distributing machines seem to be crumbling. The independent with a big picture now, or a big one next Fall, will be able to pick and choose among distributing machines.

This is interesting.

It means a livelier market, a healthier competition—and such conditions seem always to have moved hand in hand with a prosperous industry.

Three-year terms seem to complete motion picture cycles. At one end of the period we find distributing machines starving for pictures and clamoring for anything and everything in the way of product. At the other extreme we see them handcuffed and bound with their own production plans, with contracts, commitments and what-nots that leave even the capable independent producer begging for an outlet.

And in the center—the healthy condition, a compromise of the two extremes, that finds distributors of all sizes of impressiveness willing and able to give the ambitious creator a fair chance to bring his wares to market.

IT seems probable that even Famous Players will find room on its list next year for productions sponsored by independently operating producers. Some contracts have already been signed.

Goldwyn, in addition to its own gigantic production operations, has achieved the necessary "balance" through alliances with Distinctive and Cosmopolitan.

Universal's trend may be seen by its acquisition of "Driven" in the season just passed and its current presentation of the remarkably successful African hunt pictures.

Not the least of the reasons for Metro's sustained performance during the season just closing may be found in that same balance between judicious fostering of independents and its own production work.

First National, after being at the extreme of a "no-production" policy for many years, is now aiming at that same "balance."

WHAT lesson there is in this continually repeated cycle may be summed up in this conclusion:

Production cannot be successfully and permanently reduced to factory terms.

The most capable of producing staffs, the most complete of resources, the most sincere and ambitious of intentions, when under single-headed distributor-control do not prove sufficient to hold up year in and year out.

The factory is perennially inclined to play "the sure thing." And, despite its own best intentions, to reduce creation to machine terms.

For progress, for daring, for "the new" that keeps us abreast of the great public's demands—we fall back on the independent.

THERE is a thought for the exhibitor in this. If picture history proves that it is impossible for any one organization, no matter how strongly fortified, to perpetually hold production supremacy then——

Picture history warns the exhibitor against booking laziness, travelling in a rut, disregarding new alignments, new developments.

Keep your eyes open and—as far as practical—your books open. Watch the market with the same vigilance that you would watch the tape if your bread and butter hung on the pranks of bulls and bears.

This year, above all, these words apply. A cycle has been completed. And you want to look towards next Fall, and at next Fall's promises, with open eyes, clear eyes, sharp eyes.

Robert E. Welsh

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Judge Going to London

To Manage Advertising and Publicity for First National

Horace C. Judge, for the past three years the assistant to C. L. Yearsley in the advertising and publicity department of First National, sails for London on the Homeric, April 21, to assume the management of the London and British advertising and publicity department.

On returning to his native land, he will be associated with Ralph J. Pugh, managing director of the English branch of First National. His broad experience in motion picture and theatrical activities in this country, combined with a thorough knowledge of English business methods, makes him an ideal man to publicize pictures in England.

He has been an active member of Associated Motion Picture Advertisers, of which body he is a director. He resigned the treasurership to take up his present appointment.

Mr. Judge has sold his home in Portchester, N. Y., and will be accompanied by Mrs. Judge when he sails on the Homeric.

Lichtman Returns Soon

Has Made Arrangements for Handling Product Abroad

Al Lichtman reports progress by cable in establishing agencies for the distribution of Preferred Pictures in Europe where he has been traveling for the past six weeks. After a brief stay in London which he made his first stop he continued to the Continent where he has visited all the important capitals arranging for the opening of foreign offices of the Al Lichtman Corporation. A wireless received recently at the home office advises that he sailed March 31 on the Aquitania arriving in New York April 7.

Plans Discussed for Financing National Exhibitor Organization

IN order to discuss a plan for the adequate financing of the national organization a number of exhibitors of the United States from Minnesota, Wisconsin, Indiana, New York, Nebraska, Illinois and Michigan, responding to an invitation from the Motion Picture Theatre Owners of Michigan, gathered at the Hotel Sherman, Chicago, on Wednesday, March 28.

The meeting, a most harmonious one, lasted for several hours during which time the situation was thoroughly discussed and those present unanimously decided that their personal convictions were that the plan as presented by Michigan should be followed out and recommended that it receive the consideration of the Board of Directors of the Motion Picture Theatre Owners of America at its coming meeting previous to the National Convention.

Those present were: A. R. Pramer, of Omaha, Neb.; W. A. Steffes, Theo. L. Hays and Clyde Hitchcock, of Minnesota; Gus Schmidt, of Indianapolis, Ind.; Howard Smith, of Buffalo, N. Y.; W. W. Watts, of Springfield, Ill.; Leo Frank and J. J. Reubens, of Chicago, Ill.; Fred Seigert and Joseph Rhode, of Wisconsin, and from Michigan, W. S. McLaren, president; H. M. Richey, general manager; J. R. Denniston, Monroe; J. C. Ritter, Detroit; Claude E. Cady, Lansing; A. J. Kleist, Pontiac, directors; Glenn Cross and Harvey Lipp, of Battle Creek; E. S. Brewer, Owosso. Invitations were extended to other representative exhibitors in other States who found it impossible to be present.

The meeting was opened by W. S. McLaren, president of the Michigan organization, who was also elected permanent chairman. He outlined in a few words the purpose of the meeting. He said that Michigan realized the vital necessity of national organization and that the lack of finances had been a serious handicap. Further, he stated that the purpose of the meeting was to discuss just one thing, and that finances and the devising of ways and means to provide funds for the incoming administration. He also made it plain that at no time during the meeting could personalities or policies enter into the discussion. He then introduced H. M. Richey, general manager of Michigan, who outlined the plan that was later endorsed.

Briefly, the plan as outlined is based on the contention and the realization that the financing of the national organization must be done by the exhibitors in the country who are convinced of the necessity of national organization. It is also based on the conviction that there are 1,000 exhibitors in the United States who will pay a minimum of $100 for the first year to give the national officers something to work with and a chance at least to do the many things that must be done.

It was the intention of those present that the efforts of the meeting be constructive, that they should go back to their respective States to get to Chicago representative exhibitors, who, realizing the vital necessity of national organization, would make the idea a reality.

Before the meeting closed, a resolution was adopted unanimously thanking the Motion Picture Theatre Owners of Michigan for taking the initiative for so worthy a purpose even to the extent of stepping outside of the boundaries of their own State to start the ball rolling.

Metro to Release Authentic Film of Wild Animal Life

METRO has concluded to release immediately Mr. and Mrs. Martin Johnson's "African Big Game," an authentic motion picture showing wild animals as they exist in their natural state in the jungles and on the plains of the African continent. The celebrated explorers and naturalists recently returned to the United States from British East Africa, bringing with them this unique photoplay.

For two years Mr. and Mrs. Johnson, accompanied by a large number of natives who formed the "safari" or expedition, braved the dangers of deserts and treacherous forests for the purpose of making a photoplay of big game which should be instructively entertaining, and at the same time a historical record. Many of the species caught by their watchful cameras are even now verging toward complete extinction.

Martin Johnson's efforts as a naturalist have received the commendation of Carl E. Akeley of the American Museum of Natural History and other eminent authorities, both in the United States and abroad. His contributions to the literature of wild animal life have given him a prestige which explains to a great extent the widespread interest in his photoplay. "Cannibal-Land" and "Through the South Seas With Jack London" are two of his well known books on travel and animal life.

More than 100,000 feet of film were exposed during the two years spent in British East Africa. Every known kind of wild animal and many which are familiar only to scientists and naturalists were photographed. Of this tremendous footage only six reels have been retained, and the photoplay, which is ready to be released, contains many vivid and exciting scenes of wild animal life, it is reported.

"African Big Game" is the achievement of Mr. Johnson's long-expressed ambition. Several years ago he visited Borneo and other Southern Pacific islands and became interested in native as well as animal life in the South Seas. At that time he determined to prepare data for the African expedition, and his material at last being completed, he set sail for British East Africa two years ago.

Already Mr. Johnson is making arrangements for his next African expedition, to which he will devote five years. His present plans make provision for his headquarters on Lake Paradise, the district around Lake Rudolf, near the Abyssinnian border. This region is called by Mr. Johnson the most perfect spot he has ever visited, and he intends to spend a good deal of time in its vicinity.

Double Bill Policy Menacing New England's Industry

Keen Competition Is Eliminating Margin of Profit

By ROGER FERRI

UNLESS the double bill policy that is now menacing the exhibition field in New England is eliminated during the next six months the motion picture industry there will be in a sad way. While exhibitors there generally concede the impracticability of continuing this policy and securing a substantial profit on their investments, the fact remains that the past few weeks have uncovered a situation unparalleled in this country, for competition in certain New England spots has been so decidedly keen and the productions booked on the same bill so superlative that those with less attractive product have booked three-feature bills.

A careful survey of conditions in New England has been made by Moving Picture World. Representative exhibitors have been interviewed on the situation and the clocking system resorted to in an effort to obtain a fair comparative estimate of business as attracted by the double feature policy. This survey also has been productive of data relative to overhead expenses as compared with maximum grosses and the conclusion drawn that while houses may be jammed the attendance means nothing financially, for under present conditions neither exhibitor nor exchangeman can profit at the first run house unless, of course, the theatres play to capacity every day in three of the four weeks in every month at least.

New England first run theatres constitute one group that are not complaining about high film rentals, for in comparison with what the same productions are getting in other territories, New Englanders have no kick coming. Neither has the public. The exhibitors are victims of circumstances, while the truly big losers in the long run will be the distributors, who, if present conditions are allowed to prevail, will find it next to impossible to earn their quota of production-distribution cost on any worth-while picture.

The Lenten season, indeed, has contributed nothing that suggested a solution of the problem. Under present conditions there is one indication and that is that the motion picture industry in 1923-24 will not be able to turn out enough productions to satisfy the exhibitor demand. This prediction, of course, is made with a continuation of the double bill policy in mind.

The average gross business of first run houses in key cities in New England (these include Boston, Providence, Worcester, Portland, Augusta, Manchester, Burlington, Springfield, New Haven, Hartford and Bridgeport) is about $3,500. The average house overhead is estimated at about $1,400 weekly, including salaries, but not advertising, exploitation and incidental expenses which runs the "nut" up to about $2,000. The average first run house bill includes two features, a comedy, news weekly or cartoon. The average rental of two features, a first rater and a second rater, runs about $1,300 for the week. These figures exclude orchestras, which a comparatively few houses maintain. It can be seen, therefore, that the average expense is approximately $3,200, which must be collected at the door before the exhibitor starts figuring at all on the profit. Taking $3,500 as the average gross takings against $3,200, it will be seen that the exhibitor makes an average profit of $200.

From these figures the reader need not stretch his imagination to perceive the reason why there were so many motion picture houses in New England that were forced out of business last season, for the first run house average is the gauge for the second, third and fourth run houses, though as a matter of fact the best money-makers in New England to-day are seemingly the third and fourth run houses. Two weeks of capacity average business and two poor weeks in the average month, it can be seen, would make the exhibitor a heavy loser. For every week of poor business he must have three of capacity if he is to come out from under. That's under current conditions.

Boston, New England's metropolis, is not the first run city in that territory. In fact, with the exception of Loew's State and the Park, Boston boasts of no first run houses. The Park is distinctly an exploitation house for productions in the New England distribution of which the Jake Lourie interests are concerned. The State is located in the exclusive Back Bay section of the Hub and shows two features weekly.

Drastic Censorship

The State Senate, in session at Columbus, Ohio, took action March 29 looking toward the tightening of censorship laws on moving pictures.

Distributors who deliver to exhibitors uncensored films, or films that do not bear the "leader" noting that they have been inspected, or which contain any matter that has been eliminated by the Board of Censors, would be liable to fines of from $300 to $500 for the first offense, and $500 to $1,000 for subsequent offenses, under the bill of Representative J. H. T. Gordon, the ministerial senator from Logan County, which bill passed the Senate March 30.

The Gordon measure, which has already passed the House, also would bring the violations into the class of misdemeanors, instead of felonies, to leave the case up to the court officials for decision, no provisions being made for jury trials.

Situation Unchanged

The censorship situation remains unchanged in New York State. There have been no new developments at Albany during the past week. While there was some talk that the bill might be reported out of committee adversely in the Assembly, no action was taken one way or another. The Assembly committee apparently intends to remain stubborn and permit the bill to die in committee.

It is now thought that the present session of the Legislature will conclude its efforts on or about April 28, leaving less than four weeks to go. While the censorship repeal measure has been passed in the Senate by a vote of 27 to 22, it will probably not go to a vote in the Assembly much before the closing week of the session. With the introduction of many statewide measures of importance, the censorship repeal bill has seemingly been engulfed for the present at least, and little or no talk on censorship is heard at the State Capitol these days.

Providence, the second largest municipality in New England, is really the first run city in New England. Boston theatres are controlled by circuits which dictate their own rental terms. There it is a case of take it or leave it. Big productions seeking a break must necessarily assent to percentage deals or seek a home in the Tremont Temple, which has been reaping a harvest at the expense of motion picture producers. A run in Boston, however, means nothing in the lives of the picture public in other parts of New England.

As a matter of fact, the day of the $1.50 and $2 top admissions for motion pictures in New England are gone. That fact has been substantiated time and again this season. The only big picture that played in Boston at $1.50 to a consistent profit for any length of time (14 weeks) was "Douglas Fairbanks in Robin Hood." This special has made picture history in New England. About five weeks ago it was booked at Edward Albee's Victory Theatre in Providence, R. I., at 55 cents top. The picture drew amazingly large crowds, grossing about $8,000 for the week, a record for the house. The demand was so great the management held it over for a second week and grossed about $1,000 less at the augmented prices.

Previously Mary Pickford in "Tess of the Storm Country" had played to a week of capacity business at the Victory Theatre. Last week the New York Albee picture booking offices in an effort to offset the stiff opposition bills arranged by other houses brought back "Robin Hood" and "Tess of the Storm Country" to the Victory Theatre on the same bill. The top admission was 35 cents, 20 cents less than the top when the pictures were first shown there. In addition to these two productions, the house also showed a two-reel comedy, the bill including something like 26 reels of film—and at 35 cents top. But one of those indescribable turns in showdom took the management by storm, for the public refused to respond to this unusual bargain, despite the fact that there seemingly was a demand for the features—and "Robin Hood" and "Tess" had to be pulled off on Wednesday, after having played two days to virtual empty houses. "Super Sex" and a Dick Talmadge picture were substituted and finished the week out. Incidently the week returned the poorest gross that house has ever recorded.

The opposition that forced Arthur G. Whyte, who books the Victory Theatre for the Albee interests, to arrange the above return engagement constituted treble bills at all the houses, excepting the Emery-Majestic, which opened Saturday afternoon with a double bill, Mae Murray in "Jazzmania" and an all-star cast in "The Famous Mrs. Fair." Insofar as Holy Week was concerned none of the houses came out winners by any worthwhile amount.

This week the situation, coming as it does at the outset of the final third of the 1923-24 season, is particularly gloomy financially insofar as the interests of the picture industry at large are concerned. In the first place the Victory Theatre is bringing back Francis X. Bushman and Beverly Bayne in "Modern Marriage" to the screen, the pair making personal appearances in conjunction with the showing. The prices have been raised to 55 cents top and at the current figure the house this week can do not more than $8,200 wtih capacity at every show. The Bushman-Bayne appearance and picture showing is a percentage proposition. The house has furnished a second feature. Through a good turn of luck, the Bushman-Bayne turn will profit also by the inauguration of the new organ recital, Providence being a plugger for music. With a top gross of $8,200, which would better the "Robin Hood" record by $200, the house should show a profit of about $4,000, which will be the biggest profit this house has ever had. For this showing the Albee interests and the Bushman-Bayne combination will have Harry Crull and Matt Reilley to thank, for they alone were responsible for the excellent exploitation campaign that was conducted all last week. They interested official Providence, arranged a luncheon to the stars and otherwise negotiated business-getting tieups.

The Emery-Majestic got away to a flying start on Saturday. The Emery Brothers combination, through the efforts of Bill Mahoney and Martin Tuohey, managers of the Rialto and Emery theatres, respectively, who look after the picture booking for the new house, with the splendid Saturday start (the day grossing about $1,600) the Emery-Majestic this week should run up its figures on its first week to $14,000 or $15,000, although the house even at 35 cents can do a couple of thousand dollars more than the latter figure. "Jazzmania" and "The Famous Mrs. Fair" are the offerings on a bill that also includes a comedy and organ recital that consumes about twenty-two minutes. The show runs 3 hours.

The Strand can gross between $7,000 and $8,000 on a capacity week, while the Modern can do about $2,500 less on a big week. Each shows double features. An example of the bills shown at this house can be gleamed from the attractions playing there this week. At the Strand Norma Talmadge, Providence's best drawing star, appears in "The Voice From Minaret," with "Money, Money, Money." At the Modern Theatre two first rate Paramount pictures are on the bill. The Rialto can gross about $5,000 on a turnaway week and has done that on "Lying Lips," which holds the house record. This house shows double bills too. An example of the bills shown at this house can be obtained from a recent booking which had Buster Keaton special comedy, "The Toll of the Sea" and "Quincy Adams Sawyer."

Eddie Fay's theatre is a gold mine. For 35 cents top he gives his patrons six acts of good vaudeville, a feature attraction booked out of the Film Booking Offices, Vitagraph and independent exchanges in Boston, a two-reel comedy and a news weekly. The Emery Theatre shows six acts of Loew vaudeville, a feature usually an outdoor and a news weekly. And the top here, also, is 35 cents.

With the Emery-Majestic Theatre added to the first-run list, Providence first-run picture demand is seemingly greater than the supply. Here is what Providence's first-run houses will need next season:

Emery-Majestic	104
Modern	104
Strand	104
Rialto	104
Victory	104
Emery	104
Fays	52
Total needed 1923-24	676

The Emery Brothers interests will need 312 productions in their Providence houses, the Majestic, Rialto and Emery. Last week they acquired the Le Roy in Pawtucket, R. I., where 104 more pictures will be required raising the number to 416 pictures. The Modern-Strand interests will need 208. The Albee interests in Providence (Victory), Pawtucket (Bijou and Music Hall) and Woonsocket (Park) will need about 300 first-run pictures.

One evil the double feature has brought among exhibitors in New England is the elimination of the independent exhibitor. The tendency now is to circuitize the houses. The Black interests introduced the double feature policy in New England, but even with the breaking up of the Black combination the policy has remained and is today more menacing than ever to the industry at large.

They Get
The World ALONE

Prefer the "World" for everything between the two covers, but especially the reports of pictures by different exhibitors.

FRANK STANLEY,
Tuscan Opera House,
Dixfield, Maine.

All of it is helpful to any exhibitor. Subscribe for the "World" only.

O. L. MITCHELL,
Lyric Theatre,
Crisfield, Md.

I. W. Rodgers Elected President New Division Missouri M. P. T. O.

THE final step in splitting Missouri into two divisions of the Motion Picture Theatre Owners was taken on March 27 at the Elks' Club, St. Louis, when the organization convention of the Eastern Missouri division elected I. W. Rodgers popular Poplar Bluff, Mo., and Cairo, Ill., showman, as its first permanent president. Prior to that time Joseph Mogler, president of the St. Louis exhibitor organization and a national vice-president, was acting president of the division.

The decision to sub-divide the state was reached at the last convention of the Missouri exhibitors. National President Sydney Cohen attended that gathering, as did other national officers, and it was pointed out to them that the fact that Missouri exhibitors do not all purchase their film in one city worked to the disadvantage of a joint organization for the entire state.

It was suggested that the state be divided into two sections, with Moberly, Mo., as the dividing line, the eastern half to have its headquarters in St. Louis and the western half at Kansas City. When he returned to New York Cohen granted the necessary franchise to the eastern section.

At the opening of the organization convention Joseph Mogler, who acted as temporary chairman, explained the aims and purposes of the new body and why it had come into being. The election of permanent officers was almost the first business taken up by the gathering. After that matter had been disposed of, a generous repast was enjoyed in the Elks' Club rathskeller by the sixty odd exhibitors present.

At the afternoon session several important resolutions were discussed and adopted. One placed the organization on record as absolutely opposed to the present deposit system, and the national body was urged to work for the repeal of the existing deposit rules. The music tax also came in for considerable attention, and the body voted that all its members should refuse the use of their theatres to all singers who boost songs affiliated with the Society of Authors and Composers. The tax was declared unfair, and all exhibitors were urged to work for legislation designed to eliminate this evil. A third resolution favored the repeal of the federal excise tax on all theatre admissions under 50 cents.

The other officers elected by the new body were: First vice-president, J. F. Rees, Wellsville; second vice-president, Charles Goodnight, De Soto; third vice-president, J. E. Smith, Eureka; fourth vice-president, Mrs. M. J. Moore, St. Charles; fifth vice-president, R. Stemple, St. Charles; treasurer, Fred W. Wehrenberg, Melba and Cherokee Theatres, St. Louis; secretary, L. C. Hehl, Woodland Theatre, St. Louis; sergeant-at-arms, Charles Warner, Queens Theatre, St. Louis.

Executive committee: The president, five vice-presidents, secretary and treasurer, and Spyros Skouras, Skouras Brothers' Enterprises, St. Louis; W. O. Reeves, Eighteenth Street Theatre, St. Louis; Tommy James, Comet Theatre, St. Louis; Hector M. E. Pasmezoglu, Delmar, Criterion and Congress Theatres, St. Louis; W. A. Boyd, Louisiana; Jack Truitt, Moberly; Joe Mogler, Mogler and Bremen theatres, St. Louis; Oscar Lehr, Family, Peerless and New Broadway theatres, St. Louis.

The following were named as delegates to the national convention to be held in Chicago in May: Joe Mogler, Hector M. E. Pasmezoglu, Oscar Lehr, F. E. Hoelzer, L. C. Hehl, Fred W. Wehrenberg, and Spyros Skouras, all of St. Louis, and President I. W. Rodgers. Alternates: Mike Nash, Mrs. William Young and W. O. Reeves, of St. Louis; A. C. Norwein, Bonne Terre; R. Stemple, St. Charles; Charles Goodnight, De Soto; J. R. Pratt, Fulton, and Jack Truitt, Moberly.

It was decided to have the body meet at least once each year for the discussion of problems confronting the exhibition of motion pictures. However, the executive committee will gather every month.

Appropriate for Easter

"The Stream of Life" Proves its Unlessened Emotional Power

During the two weeks prior to Easter, "The Stream of Life" was shown every day at the noon hour at the Colonial Theatre. The remarkable character of the picture which is in six reels proved again that its entertainment power is still great.

There was no doubt but that the inspired story has lost nothing, despite the fact that the production, obviously, is not new. In this case superficial evidences of age, such as the old fashions in women's clothes, count for nothing. The theme is superior to all that. It carries a profound appeal that is especially significant for the Lenten season.

"The Stream of Life" is a sermon without preachment. It confines itself strictly to ordinary facts, showing the life of a man—any man—in its various stages of physical, social and spiritual development. It is so real that almost any one who sees it will be reminded of his own experiences. There are moments of the bitterest tragedy and of the most sublime faith. Mother love plays an affecting part. The story is told simply, with the best of taste. Its emotional force is unquestioned, as any one would realize after seeing the Colonial audiences respond to it. James K. Shields is the author of the story and the film is in the hands of the Plymouth Film Corporation, 71 West Twenty-third street, New York City.

Selznick Doubles Force

As an initial step in the promulgation of its declared policy of confining its activities to distribution only the reorganized Selznick Corporation announces that in the past few days it has doubled its selling force and is now prepared to take on any meritorious product seeking a medium of distribution.

Universal Gets Three

More Popular Stars Added to Capable List

Three popular stars have just been engaged for Universal feature productions, the Universal home office announces. They are Roy Stewart, William Desmond and Jack Hoxie. Stewart and Desmond have been playing in Universal serials and short features for several months. Hoxie, who is a Western star, is a newcomer to the Universal lot. His recent productions have been with Arrow.

This addition gives Universal a full complement of six stars for the Universal attraction schedule of five-reel features. The other three are Gladys Walton, Hoot Gibson and Herbert Rawlinson, who have been making Universal features for many months.

Roy Stewart already has started work on his first Universal five-reeler, "Burning Words." Stuart Paton is directing.

Desmond's first five-reel feature will probably be "The Sky-Line of Spruce," a north woods story by Edison Marshall. Jack Hoxie's first Universal picture will probably be "Don Quickshot of the Rio Grande."

To Ban Annoyances

Iowa legislators may act to protect theatre audiences from bad smelling contrivances such as were used with serious consequences during a labor war in Council Bluffs several months ago. A bill directed at such contrivances was introduced in the Iowa Senate March 31 by the Committee on Public Health, having been drafted in the office of the Attorney General at the request of Senator Baird of Council Bluffs.

The new Senate bill would fix a penalty ranging from a year in jail or $1,000 fine to three years in the penitentiary for conviction of such an offense.

Watching Legislature

O'Reilly and Berman Safeguarding M. P. T. O. Interests

Accompanied by Samuel I. Berman, secretary of the organization, Charles L. O'Reilly, of New York, president of the Motion Picture Theatre Owners of New York, arrived at the State Capitol in Albany last Monday night, and will be more or less in the legislative corridors from now until the session closes, watching the bills in which the motion picture industry is interested. The two men occupied seats on the floor of the Senate Monday night, and watched with interest the proceedings being enacted by the Upper House.

Mr. O'Reilly stated that he was interested principally in two bills, the one calling for the repeal of the present censorship law in New York State, and the one which seeks to impose a 6 per cent. tax on the gross receipts of many forms of amusements, including the motion picture theatre.

L. A. DeHoff Improving

Louis A. DeHoff, booking manager for the Combined Whitehurst Interests, operating the Century, New, Parkway, Garden and Peabody Theatres, Baltimore, has been ill with the sleeping sickness for a number of days. He is now improving a little and it is thought that the crisis is passed. Mr. DeHoff is one of the best known film men in Baltimore.

Wm. A. Dickey Dead

William A. Dickey, father-in-law of Bernard Depkin, Jr., well-known moving picture exhibitor of Baltimore, who is manager of the Boulevard and entertainment director of the Metropolitan, died at his home in Guiford, Baltimore, Md., on Monday morning, April 2, from heart disease.

Ince to Direct Personally One Special a Year for First National

NEWS comes from the Thomas H. Ince studios that Mr. Ince has decided that he will direct personally one big special production each year. This announcement closely follows word of a renewal of his distribution affiliation with Associated First National Pictures, Inc., for the season of 1923-1924 and includes advices that the First Thomas H. Ince personally directed production will be made for release by First National.

For the coming season the Ince production schedule provides for only four or six pictures, whereas in the past the Ince organization has produced from twice to three times as many each season. This reduction of the schedule makes it possible for the producer himself to direct at least one picture a year and supervise the balance of his pictures.

"I am definitely committed to make the biggest pictures possible and I have cut my production schedule to a point where I can not only give each picture produced by my studios more of my individual attention, but where I can direct one picture a year," said Mr. Ince.

Simultaneously with the announcement that Ince would produce one personally directed picture came detailed news of the Ince production schedule. It includes four specials.

"Country Lanes and City Pavements," written by John Fleming Wilson, author of "The Man Who Came Back" and other big successes. Mr. Ince will himself direct this picture. The continuity will be by Bradley King. Madge Bellamy and an all-star cast will be seen.

"Her Reputation," by Bradley King and Talbot Mundy, featuring May MacAvoy and an all-star cast. John Griffith Wray will direct this production under the personal supervision of Mr. Ince. "Her Reputation" is a powerful story based on newspaper life.

"The Just and the Unjust," from the popular novel by Vaughan Kester. Directed by John Griffith Wray, under the personal supervision of Mr. Ince. All-star cast. This is a novelty drama, big in heart interest and gripping in action.

"Unguarded Gates," with Madge Bellamy in her first great starring picture. This is an unusually strong story of a girl of the new generation.

In explaining his decision to again appear as a working director, Mr. Ince said:

"First of all, the story of "Country Lanes and City Pavements" made a tremendous appeal to me. There is much work at Culver City—supervisory work, detail work; but I decided to become a director again just for one picture a year. So I am going to take hold of it and put everything I have into it.

"In the motion picture we have a medium which is adequate to the fullest reproduction of any story that can be conceived by the mind of man; but the medium itself is no good to anybody unless through it there is told a story which grips our interest and holds it. And the only kind of story which can do that is a story which deals with the struggles and triumphs and hopes and fears of human beings; of men and women of whom, when we see them presented on the screen, we can say: 'I know people who are like that.' Herein lies the mission of the director who aims at success; to hold the mirror of life up to the screen and to have it reflect true life back to the public."

Kansas M. P. T. O. to Hold Convention on April 16-17

PLANS for the fifth annual convention of the Motion Picture Theatre Owners of Kansas to be held at the Broadview Hotel in Wichita, Kan., Monday and Tuesday, April 16 and 17, are rapidly nearing completion. It is thought that the largest crowd that ever attended a convention of the Kansas organization will be on hand.

There will be many exhibitors there who have never attended a convention before, because they did not take an interest in the organization. But now that the music tax people are bringing suit against so many small town exhibitors, a new interest in the affairs of the organization has sprung up.

Sam Handy, attorney for the Motion Picture Theatre Owners of Kansas, will be at the convention in order to explain the music tax situation. Other prominent men also will be there.

Among the subjects which will be discussed will be the new uniform contract, the music tax problem, new distributing organization plan, present film rentals, joint board of arbitration activities, review of recent legislative work, appointment of delegates and alternates to the National Convention, appointment of committees for the ensuing year and election of officers for the ensuing year.

They get The World ALONE

Formerly subscribed for two other papers, but discontinued both.—L. M. Zug, Manager, Rialto Theatre, Jerome, Idaho.

"The World" is the only trade paper we have ever subscribed for.—Allman Bros., Pike Theatre, Canal Dover, Ohio.

"The World" fills all needs.—Memorial Theatre, Wilmington, Vt.

Vignola Visits Tomb

Robert G. Vignola, the director, who is now homeward bound from a five months' tour of the world, has been accorded the signal privilege of inspecting Pharaoh Tutankhamen's tomb and of taking photographs of the relics, according to advices received by Arthur M. Brilant, his personal representative in New York.

In his letter Mr. Vignola declares that the knowledge he has gained from his tour of Tutankhamen's tomb will stand him in good stead in his future productions. He is expected in New York early in May.

Many Films Stolen

The stealing of film continues in Albany, N. Y., and has reached such proportions as to attract the attention of the police. A seven-reel feature, "Silas Marner," owned by the Pathe exchange in Albany, was stolen from a light delivery truck in the neighboring city of Troy last week, while the driver of the truck was spending a few minutes in a restaurant. The film had been picked up but a short time before at the Lincoln Theatre. Frank Bruner, manager of the Pathe exchange in Albany, believes that the thefts are due to boys who have home machines.

Many losses of one and two-reel films have also been reported through trolley shipments made out of Albany, to theatres in neighboring villages reached by interurban service. At least one film exchange in Albany decided the past week to ship no more unaccompanied film by trolley. Of late it has been a common practice for exhibitors in nearby places to phone the exchanges in Albany, with a request that this or that film be sent out to them by trolley. Conductors have refused to sign for the film, and in many cases it has never reached the destination.

Schulberg Entertained

Friends Welcome Him Back to New York

More than one hundred friends of B. P. Schulberg, representing every branch of the film industry, gathered in the Crystal Room of the Ritz Carlton Tuesday, March 27, to welcome him back to New York. Mr. Schulberg has been away from Manhattan for more than a year.

Among those present were J. G. Bachmann, treasurer of Preferred Pictures and of the Al Lichtman Corporation; Harry Reichenbach, toastmaster; Dr. A. H. Giannini, film banker; Bobby North, Roy L. McCardell, the Morning Telegraph's humorist; S. L. Rothafel, S. Jay Kaufman, of the Globe, and Rube Goldberg, the cartoonist.

All Can Be Sued

Court Holds Those Named in Litigation Must Answer

All persons connected with the construction and operation of the Knickerbocker Theatre, Washington, D. C., the roof of which collapsed on January 29, 1922, who are named in suits for damages brought by those injured or the legal representatives of those killed in the accident, can be sued, according to a ruling of Justice Hoehling of the District Supreme Court.

The ruling of Justice Hoehling overruled motions of Reginald W. Geare, architect. John H. Ford and the Union Iron Works to dismiss the suit which has been filed, in which they are named. The court held that the declaration stated cause of action to which all the defendants must plead.

Five Candidates Likely to Compete for Presidency of the M. P. T. O. A.

THE exhibitor convention season is on in full swing and will continue until after the national convention has been held in Chicago early in May. With meetings held this week in Arkansas, Kansas City and Omaha, the month was ushered in auspiciously. During the next six weeks something like a dozen conventions will be held.

However, these conventions, according to schedule already announced, will be purely local and devoid of the pyrotechnic displays that marred the sessions last year. Nevertheless, the spotlight—as last year—will be focussed on the doings in New York State. That organization openly rebelled against the M. P. T. O. A. last year, going so far as to threaten a national confederation. That was the expressed intentions of the leaders of that movement.

New Eastern Unit?

A year, though, has brought innumerable changes even in exhibitor minds of New York, apparently, for it is now believed that when the exhibitor convention is held in Buffalo on May 8, 9 and 10 a new M. P. T. O. unit that will embrace most of those who constituted the New York confederacy will be officially recognized. This means that the Empire State, contrary to reports, will have its usual quota of representatives at the national convention in Chicago next month.

There will be at least five candidates for the presidency of the M. P. T. O. A. Bill Steffes, head of the Minnesota exhibitors, has been a candidate for two years. He was ready to be shoved into the battle as compromise candidate last year if any serious opposition developed against Cohen as a consequence of the New York resurrection. However, this move was unnecessary and Bill had to sit back and look forward to another year.

Steffes Active Candidate

This year, however, Bill Steffes is very much in the fight. He is already busy with his campaign in the Northwest and there is very little doubt that he will succeed Cohen if the latter does not run again. However, Steffes will have no easy time, for there are a number of candidates bobbing up and each will carry strong supporters. New England may have two nominees for that office. They are William A. True of Hartford, president of the Motion Picture Theatre Owners of Connecticut, and Edward Fay, one of the most picturesque figures in the business and president of the Motion Picture Theatre Owners of Rhode Island.

Until this week very little had been heard concerning the plans of Mr. Fay, who has been a staunch supporter of Cohen ever since the inception of the M. P. T. O. A. This week his friends have stepped forward with his name and it is certain that, in view of the fact that Mr. True's time is largely taken up with the national exhibitor-distribution plan, the Connecticut man will bow to his fellow-Yankee in a presidential race.

Mr. Fay ranks as one of the most popular and best known exhibitors in New England. He is a self-made man and has built up a business that is the envy of no few in his respective territories, for he also operates money-making picture houses in New York City, Philadelphia and Rochester. As executive of the Little Rhody organization he has succeeded in having the Legislature there defeat every bill detrimental to show business and indications now are that as the result of the exhibitors' efforts there Rhode Island may next season enjoy Sunday movies. Under Fay's leadership, the censorship movement was defeated so decisively reformers there have not even dared mention the subject.

Joseph Mogler, of St. Louis, also has been mentioned as a candidate. One thing seems certain, in so far as the exhibitors throughout the country are concerned, and that is that the next president of the M. P. T. O. A. will not be recruited from the ranks of metropolitan exhibitors. There has been some talk about the position having been offered to several big exhibitors, but this is all rot as there is no person or representative committee in the M. P. T. O. A. empowered with the right to make any such proposition to any individual or set of individuals.

Conventions Due

The exhibitor conventions scheduled are as follows:

Motion Picture Theatre Owners of Minnesota, Minneapolis, April 10, 11 and 12. At this meeting President Steffes is expected to officially announce his candidacy and platform for the presidency of the M. P. T. O. A.

Motion Picture Theatre Owners of Kansas, Wichita, Kans., April 16 and 17.

Motion Picture Theatre Owners of Illinois, Chicago, April 18 and 19.

Motion Picture Theatre Owners of New York, Buffalo, May 8, 9 and 10.

A. M. P. A. Holds Meeting

Well Known Men of the Industry Make Speeches

At the weekly meeting of the Associated Motion Picture Advertisers held on Thursday, March 29, a regular all-star cast was presented. Professor James Melvin Lee, director of the School of Journalism at New York University, was billed as the leading attraction of the day.

Vice-president Shapiro was in the chair and among the many who responded to his introductions were George E. Redman of London, "Danny" of the Film Daily, Jack Bachman of the Al Lichtman Corporation and Ben Schulberg of Preferred Pictures.

So glad were the boys to see Mr. Schulberg back amongst them that they elected him an honorary member of the organization. He used to be a press agent himself and was one of the founders of the A. M. P. A.

"Danny" told of the hard job ahead of exploitation men to get back the big money that is being spent in production on the coast. Mr. Schulberg said that the picture need not appear quite so dark; that the money on the average was being well spent and would come back with a profit to boot; that actors were not being paid more than they deserve.

Professor Lee spoke principally about newspapers and the way schools of journalism are helping to train newspaper men, including motion picture critics.

Officers Elected

M. P. T. O. of Southern California Name Officials for Year

Motion Picture Theatre Owners of Southern California held their annual election of officers at Los Angeles, April 3, and named Fred Miller, of the California Theatre, Los Angeles, president.

The voting was by acclamation, and an enthusiastic demonstration greeted the naming of each officer. Others elected were W. W. Whitson, San Diego, and James Sams, Ocean Park, vice presidents; Glenn Harper, Vermont Theatre, Los Angeles, secretary; Ben Bernstein, Savoy Theatre, Los Angeles, treasurer; C. E. Walker, Santa Ana; D. D. Vanderlip, Inglewood; H. J. Siler, Whittier, and Harry C Arthur, West Coast Theatre, directors.

The organization is in a healthy condition and promises to eclipse all previous records for beneficial accomplishments.

Opens $150,000 Theatre

Washington's Suburban House to Open June 1

Washington's (D. C.) newest theatre, the Takoma Theatre, located in the suburb Takoma Park, will be completed and open not later than June 1. The policy will be motion pictures. The building will represent a total investment of $150,000. The seating capacity will be 750, all on main floor. The theatre is owned and will be operated by the Takoma Theatre Corporation, W. G. Platt, president.

Coming to America

Jakob Karol Bringing German Made Pictures for Distribution Here

Jakob Karol, president of the Jakob Karol Film Company, of Berlin, Germany, is coming to America in April to arrange with American organizations for the distribution of several of the Karol company's productions.

Several of them feature Maciste, who, several years ago made such a vivid impression by his portrayal of the slave in the great production, "Cabiria." The new pictures to be distributed are "Maciste and the Javanese Girl," "Maciste and the Daughter of the Silver King," "Maciste and the Prisoner of No. 51," "and "Maciste and the Chinese Trunk."

Others to be put on the American market are "The Last Sensation of the Circus Farini," and "The Tiger of the Circus Farini."

They get The World ALONE

¶ We get all the information we need out of "The World."—A. H. Blum, Manager, Idle Hour Theatre, Baltimore, Md.

¶ I like "The World" best. Have read them all.—Homes A. Graves, Globe Theatre, St. Johnsbury, Vt.

¶ Have tried them all, but invariably get the World ever since its inception.—W. D. Fields, Lloyd Street Theatre, Chester, Pa.

Universal Acquires H. A. Snow's "Hunting Big Game in Africa"

UNIVERSAL has obtained the world's rights to H. A. Snow's "Hunting Big Game in Africa With Gun and Camera." The production will be released as a Universal picture, word comes from Carl Laemmle, president of Universal.

Despite the fact that this picture is particularly suited to road showing, Laemmle announces that the production will be released unconditionally to exhibitors immediately.

Laemmle, who now is on his way East from the Coast, especially to superintend the launching of the picture, has broadcasted a call to all parts of the country for booking propositions on first runs for it.

Although this call has been out only a few days, the office of Art Schmidt, general sales manager for Universal, is swamped with queries. A number of important first runs are on the point of being closed.

The picture has just completed a run of eleven weeks in the Lyric Theatre, New York City, at $1.65 top. Its next screening will be in the Forrest Theatre, Philadelphia, where it will open within a week or so for an indefinite run. The Forrest is one of the finest legitimate houses in the Quaker City, and in arranging for its run there Universal has assured adequate exploitation of the picture for the exhibitors of the Philadelphia territory, including Southern New Jersey and Eastern Pennsylvania.

Laemmle's decision to release the African picture through the regular Universal exchange channels followed an extended conference of the Universal sales cabinet.

The entire publicity, advertising and exploitation departments of the Universal organization have concentrated on "Hunting Big Game in African." The Universal Laboratory at Fort Lee, N. J., is working twenty-four hours a day on the prints, and it is expected that the picture will be on its way to every Universal exchange within the next week.

Emergency press sheets, paper and other accessories are now coming off the press for immediate use. These will be followed shortly by more extensive material. The emergency publicity, advertising and exploitation material went to press less than forty-eight hours after the purchase contract had been signed.

The African film is a thrilling and an amusing narrative of the thrilling adventures undertaken by white men.

Wants Sunday Closing

Efforts are being made by churches in Washington, D. C., to have moving picture theatres closed on Sunday, the first step in this regard having been taken at a conference between the board of directors of the Chevy Chase Theatre and leading church members of that community, a suburb of Washington. It was urged by the church members that the theatre close on Sunday, and an attempt was made to show that it would make more money in six days than in seven, since, if open on Sunday, it would have the opposition of all members of the churches. It is claimed the opposition numbers between 1,600 and 1,700 persons, and while it is asserted that no boycott is contemplated, it was intimated that attendance at the theatre would be reduced materially if it was kept open on Sunday. The theatre as yet has not announced its decision.

Program Announced

Engineers' Convention to Include Entertainment for Women

For the convention which the Society of Motion Picture Engineers will hold at the Hotel Traymore in Atlantic City, New Jersey, May 7 to 10, inclusive, the following program has been announced:

Monday. Registration, Address by the President, Report of Arrangements Committee and Papers. In the afternoon there will be additional papers concluded by a get-together luncheon at 5:30.

Tuesday. Symposium on Home Motion Picture Equipment. After the reading of ten or more papers, the society will adjourn to visit one of the piers to witness a net haul.

Wednesday. Papers and Discussions during the morning and afternoon. Banquet in the evening.

Thursday. Papers and Discussion followed by closing the general business routine late in the day.

At a meeting of the Arrangements and Publicity Committees held in New York at the Cafe Boulevard, Thursday, March 29, plans for providing entertainment for the ladies who attend the convention were discussed. A final tea at the country club, Thursday noon, is part of this program.

It has been reported that excellent hotel rates for the members and their families have been obtained. Registration cards for the hotel will be sent the last of this week and the first of next.

Hayes Leaves M. P. P. & D.

Arthur Kroch Takes Charge of Public Relations Work

Ralph Hayes, who has been prominently connected with the Motion Picture Producers and Distributors, Inc., handling principally the organization's affairs in connection with public relations, has resigned to go into the banking business in Cleveland, Ohio. Before taking up his banking duties Mr. Hayes will spend some time abroad.

Arthur Kroch, formerly managing editor of the Louisville Courier Journal, will succeed Mr. Hayes. Mr. Kroch arrived at the organization's headquarters Wednesday.

A farewell reception was tendered Mr. Hayes Saturday, March 31, by the force of the M. P. P. and D. and he was presented with several valuable tokens of esteem. He has made many friends during his term of service with Will H. Hays, and they regret his departure.

Favors Censorship

The Rev. O. R. Miller, one of the so-called reformers of New York State, who has led the fight for motion picture censorship in times past, is fully as active at Albany these days in an attempt to defeat the censorship repeal bill.

Mr. Miller is carrying his campaign to the newspapers, seeking their support.

"An evil story in a film is a hundred times more dangerous than in a newspaper," says the Rev. O. R. Miller. "Why should editors be fooled and frightened by the absurd movie argument that if the movies are regulated by an effective law, newspapers will soon be censored? The press is protected from censorship by the Federal and State constitutions; the movies are not."

Luncheon to Hugo

Will Include Announcement of Plans for All Schools

Plans for putting educational pictures into every school-house in the country are announced by Francis M. Hugo, recently elected director-general of the National Non-Theatrical Motion Pictures, Inc.

Mr. Hugo stated that the organization which he represents has decided to furnish projectors to the schools on a basis within reach. Also films of a historical, religious, biographical and scientific character can be supplied at a nominal expense.

A luncheon will introduce Mr. Hugo and his plans on Wednesday, April 11, at the Biltmore to representatives of organizations interested. This will be held at one o'clock, the reception to be at 12:30, under the auspices of the National Non-Theatrical Motion Pictures, Inc.

Added to Staff

James Shelley Hamilton for the last two years editor of the Exceptional Photoplay Bulletin, issued by the National Board of Review, has been added to the editorial department of the Paramount Long Island studio. He comes to the department with considerable knowledge of motion picture making, having written serials for Pathe and having reviewed hundreds of pictures in connection with his work on the Bulletin.

They get
The World ALONE

Prefer the Moving Picture World. Cannot go wrong.
JOHN F. CAREY, Manager,
Liberty Theatre,
Providence, R. I.

If you have the "World" you don't need any other
A. M. BROWN,
Empress Theatre,
Cedar Falls, Iowa.

Exhibitors Tell First National Type of Pictures Audiences Want

DURING a three months' tour that included every First National exchange west of Chicago, F. M. Brockell, manager of distribution for First National, talked to hundreds of exhibitors, owners of chains of theatres, managers of big city houses and managers of small-town theatres.

He asked each exhibitor a question—the question that has been awaiting an answer these many years: "What type of picture do your patrons want?"

As a result of this canvass, Mr. Brockell returned to the New York office last week with an interesting and significant collection of opinions. They represent the conclusions of all classes of exhibitors on this most important question, which, if answered conclusively, would mark the coming of the millennium in the motion picture industry.

For the purpose of tabulation, Mr. Brockell made the following classifications: Society drama, melodrama, crook or underworld drama, society comedy, rural plays, spectacles, costume plays, Western, European, famous stage plays, famous books, star plays. By star plays, pictures in which the story is subordinated to the personality of a star are intended. The famous books and the famous plays are productions in which the advertising value of heavily exploited titles is the first consideration.

Some of the exhibitors with whom Mr. Brockell talked were too indefinite to permit a checking of their opinions, but approximately two hundred were sufficiently explicit to be placed on record as either favoring certain types of pictures, or believing that the public is neutral in regard to the style of screen entertainment it receives.

Mr. Brockell summarized his survey in the following conclusions:

Society comedies and dramas are first in demand in the large cities.

Spectacles are not wanted, especially when they run beyond the usual feature length.

Crook dramas and melodramas are popular in the smaller cities and in small towns, but as a rule they are not favored for first-run houses.

The Western picture made on an elaborate scale appears to be gaining in popularity. Exhibitors everywhere are anxious to get "The Girl of the Golden West."

The tendency is to avoid star plays, unless the drawing power of the star has been thoroughly tested and found adequate in the exhibitor's locality.

The prejudice against costume plays is passing, because of the number of recent successes classed as costume plays.

Adaptations of famous books and plays are popular, owing to the advertising behind them and the exploitation possibilities they offer.

Rural plays are popular only in certain sections, usually the part of the country used as a background for the story.

Everywhere exhibitors want pictures with what is characterized as human appeal.

In discussing this survey, Mr. Brockell said: "It appears from these varied expressions of preference that there is not any ideal type of motion picture for the country at large. A really big picture must override all local conditions and prejudices, and for the others, it all depends upon what class or type of audience or what section of the country you want to reach.

"I was particularly interested in learning that the fears felt for any story of a period necessitating the use of costumes were not well grounded. In fact, there has been a considerable change in this respect during the past twelve months, due, I think, to the pronounced success of a number of our favorite stars in pictures of this type. It is being proved that as long as a story is gripping and human the audience does not object to clothes of an earlier period.

"I did find that many exhibitors are bothered about the length of their programs. Even in houses of moderate pretentions it is customary to sandwich in a few short reels, probably a news film or a comedy, or both. The problem of the exhibitor is to run off his program in the allotted time, and naturally he will hesitate before booking a feature that is going to hold up his show.

"Practically every exhibitor I met seemed to feel that the producer could serve him best by keeping the big features from running to excess footage, thereby forcing a disruption of the regular program. It seems to be the feeling that nearly any story can be told in five or six reels.

"There is no question about exhibitors being ready for longer runs whenever they have pictures that warrant them. Our own records show a steady improvement in this respect. First National is supplying big pictures that stand up under heavy advertising, and it is being found that in order to reap the full benefit of this advertising a picture should be kept at a theatre for more than two or three days. The policy of longer runs is sound business and therefore bound to prevail."

Has No Jurisdiction

Exhibitors May Conduct Business as They See Fit

The Internal Revenue Bureau, Washington, D. C., has ruled that collectors of internal revenue are not authorized by the revenue law to exercise any jurisdiction over the manner in which exhibitors conduct their business, so long as admission reports are correctly rendered and all taxes due are voluntarily paid.

The decision comes as a result of protests from a ruling by the Collector at Baltimore to the effect that all moving picture theatres should have two employes to handle tickets, one to sell and one to collect them. It was pointed out in the protests to the Treasury Department that this ruling was beyond the jurisdiction of the collector, and that, if upheld, it would work a hardship upon proprietors of smaller theatres, many of whom personally sold and collected admissions or who employed one person in the dual capacity of ticket seller and collector.

Edw. Laemmle Engaged

Announcement of the engagement of Edward Laemmle, nephew of Carl Laemmle, president of Universal Pictures Corporation, and one of the Universal directors of production, to Miss Peppi Heller, is made this week upon the arrival of Mr. Laemmle in Chicago. Miss Heller is the sister of Mrs. Louis Laemmle of Chicago.

The wedding will take place in Chicago Sunday, April 8.

Ready for Dinner

Plans All Arranged for Naked Truth Event

All is now ready for the A. M. P. A. Naked Truth Dinner scheduled for Saturday, April 28, at the Biltmore. Harry Reichenbach will be master of ceremonies and S. L. Rothapfel has been corraled as director general of presentation. Report has it that this year's Naked Truth is set to outstrip any previous A. M. P. A. effort.

The big bosses and other executives of the Infant Industry are already on the list of those who have procured tickets to eat with the Boys and "see themselves (albeit a little distorted) as ithers see them." It is whispered that the naked art program is intriguing enough of itself to be worth more than the price of admission. President John Flinn, who holds the record for long distance presidency while absent most of his term in Mexico and points South, will preside in person April 28, it is said.

Kane Back in New York

There having been signs of spring in the northern atmosphere recently, the homeward movement of presidents from Florida has set in in earnest. One of these, Arthur S. Kane, head of Associated Exhibitors, arrived back in New York Monday, looking hale and hearty, and enthusiastic over the attractions of the southern resorts and the excellence of their golf courses. Mr. Kane was away six weeks and went as far as Havana, Cuba.

Joins Sales Staff

C. L. Brentlinger, of the well known Indiana family of exhibitors, has joined the Associated Exhibitors organization as a salesman at the Des Moines, Ia., branch. Mr. Brentlinger formerly was manager of the Orpheum at Terra Haute, one of the houses in the circuit owned by his father, A. F. Brentlinger.

Meighan Corrects Rumor

Thomas Meighan announced before his departure that stories printed in newspapers regarding his possible return to the speaking stage were not altogether accurate and gave a wrong impression to the public.

"While I hope in the near future," said Mr. Meighan, "to appear on the stage in New York in a play written by George Ade, there is no truth in the rumor that I am going to quit the screen. Moreover, when I do return to the stage, it will be under the management of Mr. Zukor and Mr. Lasky."

They get
The World ALONE

Moving Picture World is all we need, as it gives us all we want to know.—E. P. Basyner, Star Theatre, Whitinsville, Mass.

Take no other paper besides "The World." It is not necessary.—Arthur L. Shanahan, Strand Theatre, Kittery, Maine.

A. B. C. Audits show that Moving Picture World has the largest net CASH PAID exhibitor circulation in the field!

Also—

The Fastest Growing!

It's Cash, Paid-in-Full, Circulation That Counts

Glenn Hunter

Starring in Hodkinson Pictures

Scenes from "A PLEASANT JOURNEY"
a Hal Roach Comedy
Released by Pathe

Scenes from "SLANDER THE WOMAN"
starring Dorothy Phillips
A First National Attraction

Scenes from "IS DIVORCE A FAILURE?
starring Leah Baird
An Associated Exhibitors Picture

Scenes from "SINGLE HANDED"
with Edward (Hoot) Gibson
A Universal Picture

"WHERE THE PAVEMENT ENDS"
a Rex Ingram Production
with Alice Terry and Ramon Navarro
A Metro Picture

"THE LAST HOUR"
an Edward Sloman Production
distributed by Mastodon Films, Inc.

Scenes from "THE BARNYARD"
a Larry Semon Comedy
A Vitagraph Picture

"What kind of Motion Picture do you like best?"

That question was asked of fifty persons, chosen at random, in a suburb of New York.

Among those asked were small tradesmen, a street car conductor, several professional men, commuters to New York, ladies from fine homes, high school students, etc. etc.

Of the fifty *thirty-one* specified by name

PATHE NEWS

No other news weekly was mentioned by name; six persons said "The news weekly," which might have meant Pathe.

That town is like any other town.

Mr. Exhibitor, just paste this in your hat; *Pathe News has a grip upon the affections of Americans that no other picture can equal!*

Released twice a week.

Pathépicture

TRADE MARK

PEARL WHITE

Follow the big ones!

Among the well known circuits booking "Plunder" are the following;

Skouras Circuit, St. Louis
Lubliner and Trinz, Chicago
Ascher Bros., Chicago
Gray Circuit, Maine and New Hampshire
Wilmer and Vincent, Pennsylvania
Saenger Amusement Co., New Orleans

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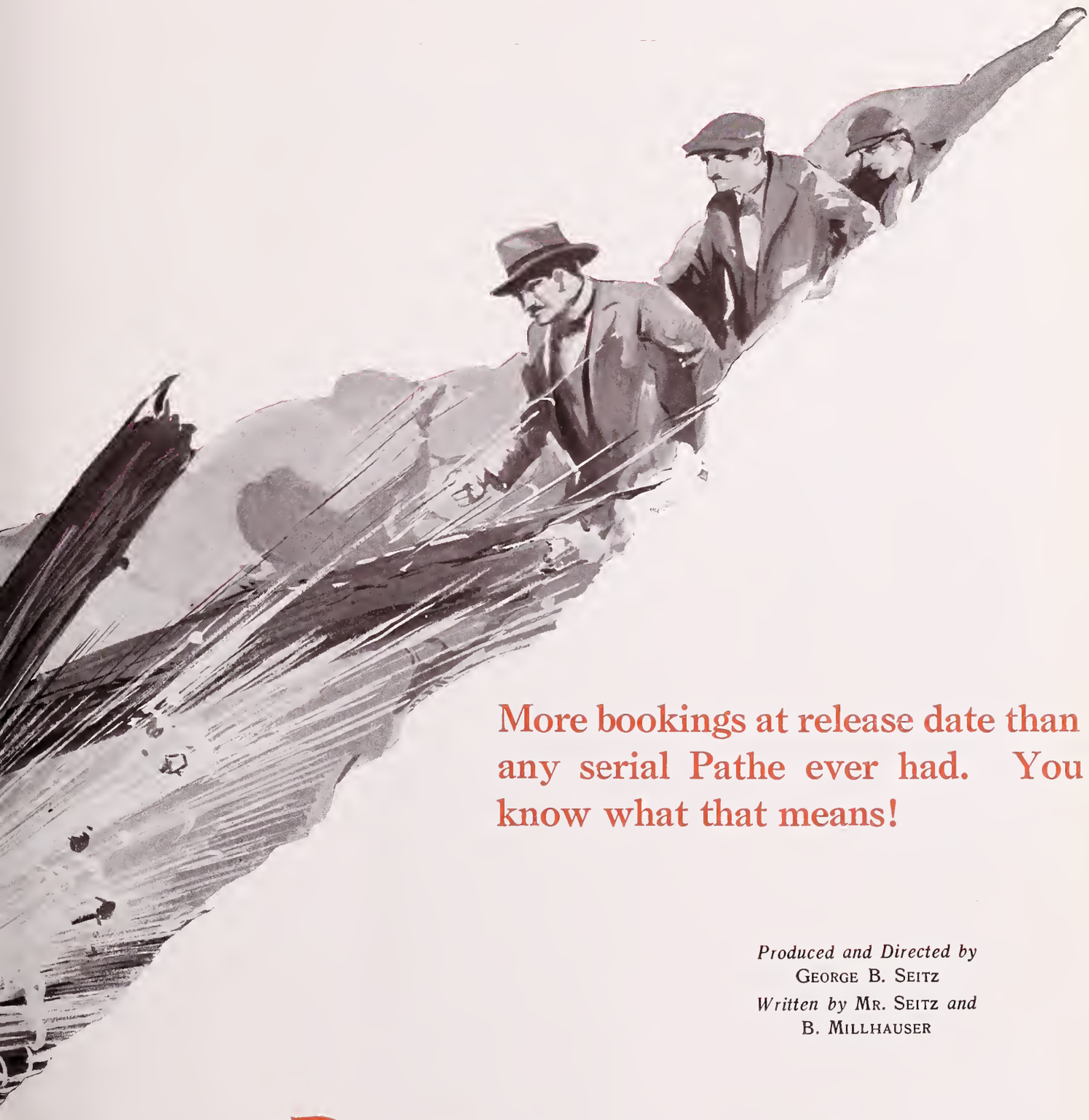
PLUNDER



More bookings at release date than any serial Pathe ever had. You know what that means!

Produced and Directed by
GEORGE B. SEITZ
Written by MR. SEITZ *and*
B. MILLHAUSER

Pathéserial

TRADE MARK

You'll be "Sold on Sight"

with

Leo Maloney

in RANGE RIDER SERIES

Two Part Westerns

Better short dramas just can't be made.
Story, action, beautiful scenery, good direction, fine acting.
See one or two and you'll be sold on sight.

"Under Suspicion"; "We have reported on several of this series but could not help sending a report on this. Had several comments on this. Everybody pleased. Try them. The price is right, too." Anderson & Weatherby, Gem, Omaha (Ex. Herald).

"These pictures have been holding a pretty good tempo all along, always containing a well fought fight, beautiful scenic backgrounds and sufficient plot. However, 'Smoked Out' is one of the best. It has an unusual amount of human interest and stages the best fight of the series." M. P. News

Written and directed by
LEO MALONEY *and* FORD BEEBE

Pathépicture

TRADE MARK

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Problems! Feature Footage and Village Presentations

"I personally feel that the small town exhibitor particularly wishes shorter features because he can't get the advanced admission necessary when the show runs over seven reels," writes Charles Lee Hyde, manager of the Grand Theatre, Pierre, S. D. "It is necessary to give some variety to your evening's program, a comedy and a news reel or scenic, and this with a long feature makes your rental out of sight and also kills your second show.

"The average small town exhibitor has a small seating capacity which he must fill more than once to run at a profit, and if he has too long a show, people will not come out to the second show. When I speak of small seating capacity—the average 400-seat house doesn't have but about 200 seats that people will sit in and feel satisfied, and if the 7:30 show doesn't get out until 9:20, you won't be able to get another crowd to come and fill them, while at 8:45 it is much easier.

"The fundamental difficulty of the long reel productions seems to be that they have been padded a lot. I see fifty pictures that I feel would be improved with cutting for every one I see that needs more. One hundred feet more on the end of 'Suds,' showing Mary as the public loves her, would have meant a million dollars to the exhibitors of the country who have run her later pictures, but this is about the only picture I have ever seen that I felt could have been improved by adding to it materially in footage."

On Presentations

"Personally I believe it would be a great help in letting exhibitors have light on the different systems in vogue in different localities," writes David Chait, of Chait & Berman, proprietors of the Palace Theatre, Flemington, N. J., replying to a query on the advisability of our describing picture theatre presentations in the smaller places. What do you think?

"I, for instance," he continues, "always try to have at least eight reels, so that to a five-reel feature I add a two-reel comedy and news or review, dispensing with the short subject as the length of the feature increases, viz., to a seven-reel feature I would play only a single reel comedy. To a comedy feature I add a western drama (two reels), etc. Of course all short subjects are run before the feature. I have a very accomplished pianist for the feature, while for the comedy I use the electric piano to relieve the pianist. Also, once every two weeks I have our local band give a concert. For this they get a small cut of percentage. The admission price is not raised, but I more than make it up by playing a shorter feature and by the increased attendance.

"Also, I direct a playlet each month (at least one a month) of Boy Scouts, Girl Scouts or some other organization in town, and present that in addition to the pictures, the only cost to me being my time, and thereby keep the name of the theatre in the minds of the public. I have my programs distributed to each house so that, in addition to newspaper advertising, this keeps everyone familiar with my pictures."

Mr. Chait concludes his letter with a tribute to Straight from the Shoulder Reports, saying that they have "materially assisted me through a hard winter."

"Limited Opportunities"

"Yes, it might be a good department, but you know how limited the opportunities are in a small town for talent," writes Arthur B. Hancock, of the Columbia Theatre, Columbia City, Ind. "You cannot even find a soloist to liven up the program. Presentations and prologues add spice to the program, but who is making enough money to buy and make the sets?

"We pay very good money for an organist who is an artist, a boy who senses the right music for the picture and doesn't forget to take his foot off the swell pedal occasionally. He is clever—had a Victrola set into the pit, and during the showing of 'Topics' each week he uses this in an old favorite waltz or march, together with the organ, and never fails to liven up the house.

"We use an opener (Chats, Pathe News, Topics and a fable) ahead of each feature. That is, the above are the openers on each bill, three a week. On two of the bills we use two-reel comedies, making a show of one hour and forty-five minutes—eight to ten reels is the bill. This makes our projection city speed, and there is where the small theatre is falling down. Some of the clientele occasionally visit the city, watch a picture at high speed and like it. It comes along later in the old home town, they drop in to see it again and it disappoints because the action seems too slow.

"However, we too are falling down. Can't get them out unless we have a 'Knighthood in Flower' or something equal."

This department cordially invites letters from exhibitors on vital film topics.

Goldman Wins Compromise, Retaining St. Louis House

Through a compromise reached out of court, William Goldman has secured possession of the King's Theatre, Kingshighway, near Delmar Boulevard, St. Louis, and has dismissed the suit he filed against the Famous Players Missouri Corporation for possession of the show house when the deal they entered into last February was temporarily held up.

Goldman had originally planned to open the Kings as a picture house on Easter Day, but the lawsuit blocked his plan and he has postponed the opening until May 1. He will charge 20 and 30 cents and show late run pictures. He also plans to build a $1,000,000 picture house on Grand Boulevard, adjoining the New Grand Central Theatre.

The safe of the Novelty Theatre, St. Louis, was looted by cracksmen on March 26. They carried away $400 in cash and $184 in cash. A bottle of "medicinal" whiskey also was taken from the strong-box.

Freund Brothers have let the contract for their $100,000 Kingsland Theatre to be erected at Gravois avenue and Kingshighway, St. Louis. Work will start shortly.

When fire destroyed one of the more important factories at Metropolis, Ill., it hit the box office receipts of the picture theatre there a severe blow. Many of the workers have left town temporarily.

"The Glorious Adventure" will open the Odeon Theatre, St. Louis, as a picture house on April 6. Henri Chouteau, who purchased the theatre, recently spent $20,000 in converting it into a picture house.

The Trio Theatre, Hale, Mo., has been leased by Fay H. Barr.

The Gem Theatre, Millstadt, Ill., has been purchased by Ben Mischke. Jake Young was the former owner.

Mrs. John Paul now has both the Marvel and Landale theatres in Carlinville, Ill.

The Fairy Theatre in St. Louis has changed hands again. Morris Reichmann is the latest owner. He bought it from Sam Horwitz, who purchased it but a few weeks ago from Fred Sterlin.

G. W. E. Griffin has announced plans for the opening of an airdome tent show in Centralia, Ill., about May 15. He will call his place the Broadway Theatre. It will seat 1,500 and show late run pictures. W. O Goin, Centralia banker, is also interested in the venture.

Minneapolis

(By Wire to Moving Picture World)

Sydney S. Cohen is expected to attend the annual convention of the Minnesota branch of the Motion Picture Theatre Owners of America, which will be held here April 10, 11 and 12. W. A. Steffes, president of the organization, has extended an invitation to all Northwest exhibitors to attend the convention. It plans to act on the uniform contract and music tax.

Delegates to the national convention at Chicago will be selected.

The Twin City Amusement Trust Estate, operated by Finkelstein & Ruben, was made defendant in a $25,000 damage suit filed in the District Court in St. Paul this week by the Fox Film Corporation. It is alleged that the Twin City theatrical concern failed to live up to a contract with Fox which called for the playing of a series of pictures in 1922.

Milaca, Minn.—Residents at a recent referendum declared themselves not in favor of "Blue Sunday." C. W. M. Nemec, manager of the Casino Theatre, led the fight against Sunday closing.

New England's Biggest Film Theatre Opens in Providence

New England's largest motion picture pavilion was officially opened Saturday evening, March 31, when the Emery-Majestice Theatre threw open its doors to the Providence, R. I., public with an all-star double feature program headed by Metro's "Jazzmania," with Mae Murray, and "The Famous Mrs. Fair," with Myrtle Steadman, Gordon Huntley, Marguerite De La Motte and others.

The opening, strictly a business one, was devoid of any pomp or ceremony, some 2,000 people crowding Washington street between Aborn and Empire streets waiting to get in. When the first show was started there was not an empty seat in the auditorium, which ranks as the most beautiful and auspicious picture palace in New England. The house has a capacity of 2,700 and grossed something like $2,000. This figure was received with enthusiasm by Alton and Burton Emery, owners of the theatre.

That the house will prove a money-maker is the opinion generally of well-informed persons in the Rhode Island capital. The performances are de luxe affairs, with lighting effects, organ selections, novelty presentations and prologues, two feature productions and a news weekly or one-reel comedy. The top admission is 35 cents. The average de luxe performance runs about two and one-half hours, and consequently the entertainment furnishes the most astonishing "buy" in picturedom.

The Emery-Majestic was built some years ago by the Emery brothers at considerable expense. Until March 24 it was a legitimate production stand on the Shuberts' booking boards. Last season the Shuberts, whose lease on the house expired April 1, made an effort to exercise an option, but this the Emerys refused to consider on the ground that the Shuberts had broken their agreement by booking Shubert vaudeville into that house, the Emerys having inserted an anti-vaudeville clause in the lease as a means of protecting their own vaudeville interests at the Emery Theatre, three blocks south of the Majestic.

The matter was taken to court but later was settled, the Shuberts waiving all claim on the house and taking it over on Saturday night, March 24, when "Blossom Time" moved out and, incidentally, established the house record for legitimate attractions. The house had been a consistent loser for the Shuberts. Next year the legit attractions will play the old stand, the Opera House, now occupied by the Bonstelle Stock Company.

Alton Emery will be in active managerial charge of the Emery-Majestic Theatre, while Bill Mahoney and Martin Tuohey will look after the theatre bookings. Bill Strong is the press agent.

Walt Part, for many years one of the Providence professional "singles," has been appointed manager of the Capitol Theatre in Providence, R. I. He took charge on Monday morning of this week. The Capitol has been a mint ever since it adopted the thrice-a-week-change picture policy.

The Emery Brothers of Providence have taken over the lease on the Le Roy Theatre, Pawtucket, R. I., which will be opened within a few weeks as a first run picture theatre. This is Pawtucket's newest house, located on the site of the old railroad station and opposite the Imperial Theatre.

Edward Fay of Fay's Theatre, Providence, R. I., is winning recognition as a judge of sure-fire box-office winners. Last week he showed "The Third Alarm" in the toughest show week of the year—and broke his house record with the production.

As a means of arousing interest in their attraction, Charles Ray's latest special, "The Girl I Love," the Victory Theatre next week will stage a contest the winner of which will be given a Ford touring car. The contest will be in the nature of a star identification test. The stunt is arousing considerable interest locally.

Both the Emery-Majestic and Victory installed new $50,000 organs last week. The organs were installed in the record-breaking period of ten days. The Victory also has been re-seated.

Business at the Providence houses last week was good, everything considered. The fact that it was Holy Week seemed to be the big setback. Gross receipts were considerably low—in many cases the lowest of the season. But the managers had expected even worse business. Saturday increases at all houses helped push up the figures for the week in general.

Mayor Joseph H. Gainer at a testimonial luncheon given Francis X. Bushmann and Beverly Bayne at the Biltmore Hotel, Monday noon, paid Ed Fay, president of the Rhode Island Motion Picture Theatre Owners, a tribute when he characterized him as "Rhode Island's foremost showman." Ed was enthusiastically applauded by his fellow-exhibitors, who were in attendance.

The luncheon to Francis X. Bushman and Beverly Bayne on the occasion of their return to the screen, at the Biltmore Hotel on Monday, was an auspicious affair. Everybody who was anybody in Rhode Island was there to wish the two veteran stars Godspeed and good luck. The two are making personal appearances this week at the Victory Theatre, staging an act in conjunction with the world premiere showing there of their picture, "Modern Marriage."

It was just noon when the guests seated themselves at an "E"-shaped table in Parlor A of the million-dollar hostelry. Prior to the luncheon the stars and two members of their company were introduced to the various city and state officials and exhibitors. Mayor Joseph H. Gainer welcomed them to Providence and presented them with the key to the city. Mr. Bushman, in his reply, congratulated the Mayor on being the governmental head of such a wonderful residential city and then announced that his novel personal appearance stunt was not only a novelty, but a pet ambition of his, namely, the synchronization of silent and spoken drama. Miss Bayne also spoke. Both were royally received.

Those who attended the luncheon, which

RHODE ISLAND EXHIBITORS AT BUSHMAN-BAYNE LUNCHEON

Pay tribute to American Releasing Corporation's players at Providence affair. Ed Fay, characterized by Mayor Gainer as "Rhode Island's foremost showman," is the gentleman with the glasses sitting at the table in the corner of the room.

Solve This Puzzle

The Victory Theatre in Providence, R. I., established a house record for two weeks with "Robin Hood" at 55 cents top, 20 cents more than the usual top admission. Previously "Tess of the Storm Country" did splendid business at that house, hundreds being turned away nightly.

So last week, Holy Week, the management decided to bring both pictures back to the Victory—and on the same bill at regular prices! This double engagement of these remarkable productions surprised showmen in the town, but for some reason or other the pictures failed to draw and they were pulled out, "Super Sex" and a Richard Talmadge picture being substituted.

was splendidly arranged by Harry Crull, Rhode Island director general of the Edward F. Albee theatrical enterprises, and Matt Reilley, manager of the Victory Theatre, included the following: Mayor Joseph H. Gainer of Providence; Edward M. Fay, owner of Fay's Theatre and president of the Motion Picture Theatre Owners of Rhode Island; Senator Hartford, manager of the Imperial Theatre, Pawtucket, R. I.; Mr. and Mrs. Francis X. Bushman; Timothy J. Dwyer, publisher of the Providence Evening Tribune; Martin J. Flaherty, city editor of the Providence Evening Tribune; Miss Alice Higgins of Providence; Miss Mary Higgins of Providence; Miss Zita Moulton and Roland Bottomley of the Bushman-Bayne company; Roger Ferri, Moving Picture World; Fred Lovett of the Royal Theatre, Olneyville, R. I.; Manager Reardon of the Boston exchange of American Releasing Corporation; the popular Fred Mack, better known as "The Lookout" of the Providence News, and Mrs. Dyer, owner of the Imperial Theatre, Pawtucket, R. I.

There is some talk hereabouts to the effect that Walter Lederer, Providence's wealthiest real estate owner and proprietor of the Arcadia, a dancing pavilion, will build a theatre to house legitimate attractions in Providence, R. I.

Manager Isaaco of La Sirena Theatre, Providence, R. I., catering to an Italian clientele, is featuring foreign-made productions twice weekly and reaping a harvest from his efforts.

One of the most popular and successful exhibitors in New England is Martin Tuohey of the Emery Theatre. He has literally grown up with show business in Providence, having made his bow as comedian for the old Homan Stock Company at the Scenic Theatre, now the Rialto.

Sol Braunig of the Modern Theatre and Ed Reid of the Strand Theatre this past week bought page advertisements in the local newspapers advertising future attractions at those houses.

They get The World ALONE

I have been a reader of "The World" since back in the days of "The Index." Being a small town exhibitor, I find that "The World" is the only publication that really is of any benefit to exhibitors of my calibre.—Emmet Nolan, Manager Star Theatre, Yates Center, Kansas.

Take no other. Your publication is all we want.—Athens Show Shop, New Bern, No. Car.

Connecticut

Peter W. Murphy has resigned as manager of the Strand Theatre in Waterbury. He has been engaged in various capacities in the Poli theatres for 15 years. Morris Rosenthal succeeds Mr. Murphy.

Abe Davidson of Norwich has purchased land in Main Street, Willimantic, on which he will erect a picture theatre. Construction work will be started soon. The structure will be of brick with a frontage of 92 feet. The theatre will seat 1,200. Most of the seats will be on the main floor. There will be four stores in the front and the lobby probabily will be in the center.

A. J. Collins, manager of the Empress Theatre in Danbury, has recovered from his recent serious illness, caused by a disorder of the stomach.

Parsons' Theatre, Hartford, was 27 years old April 1 and in a newspaper story concerning the anniversary mention was made of one of the oldtime picture programs, which should prove of interest to exhibitors. Parsons' was opened April 1, 1896. During the week of May 25 in that year an Edison Vitascope program was presented. The pictures were short reels showing Herald Square, New York City; a dance by Cissie Fitzgerald, a vaudeville star, famed for her wink; "The Rescue," showing a burning building with horse-drawn apparatus and firemen responding to an alarm. Of the films the Hartford Times' review said: "The Vitascope pictures are thrown upon a screen, the figures being life-size. The motion is true to life and the change of color natural. The photographs move before the eye at the rate of forty in each second, giving the sense of continual motion to the figures."

The bill which allows minors to attend picture shows when accompanied by an adult person has passed the House. The measure differs from the present law, in that it does not require that the adult person shall have the authorization of the parent or guardian and relieves the theatre manager of trying to find out in each instance the status of the adult accompanying the child. The bill follows:

Section 1—Any person owning, keeping or managing, wholly or in part, any moving picture theatre, who shall allow, at any time, any child under the age of 14 years, or after 6 o'clock in the afternoon of any day, any girl under the age of 14 years, to be admitted or to remain in such place, unless such child is accompanied by its parent or guardian or some adult person, shall be fined not more than fifty dollars.

Section 2—So much of section 6435 of the general statutes as is inconsistent herewith is repealed.

In connection with this bill the House also has passed House bill No. 686, providing that owners or managers of picture theatres who shall admit children under the age of 14 years or girls under the age of 16 years, unless accompanied by parent or guardian or some adult person, shall be fined not more than $50.

Moulton's Toy

George W. Moulton, manager of the Dreamland Theatre, Livermore Falls, Me., is the owner of a curious toy—if it can be called a toy. It is an ivory hand exquisitely carved, and was given to him by a professional magician who acquired it in India. When placed on a table and a question is asked it will rap—once, signifying "no"; twice, "yes"; three raps, "don't know" or "doubtful."

The ivory hand predicted in advance the acquittal of a woman who was on trial on a charge of murder.

Harry Browning, manager of the Grand Theatre in Middletown, was given a handsome Elk's watch charm by employes and a few personal friends on March 31. William Lippus, director of the Grand orchestra, made the presentation. The gift came as a complete surprise to Manager Browning.

Maine

Daniel D. Leader, formerly of Lewiston, a pioneer in the picture business in Maine, died March 28 in his home in Waterville after an illness of only three days. He was 50 years old. In 1905 he became manager of the Empire Theatre in Lewiston. Subsequently he became the first president of Maine Theatrical Managers Producing Association and at the time of his death he was vice-president of the Motion Picture Exhibitors of Maine.

In 1906 Mr. Leader established the first picture theatre in Rumford. He went to Portland in 1913 and there supervised the building of the Empire Theatre and became manager. He also was manager of the Old Portland and Greeley theatres in Portland. At one time Mr. Leader was manager of the Star Theatre in Westbrook.

About five years ago he was manager of the Empire Theatre in Salem, Mass. At his death he was manager of Waterville Opera House. Mr. Leader is survived by his wife, two sons and two daughters. The funeral was held March 31.

The Church Federation of Portland is highly pleased with the success of the Holy Week services conducted daily in Keith's Theatre. Manager Hamilton received much praise for his care in arranging incidental details.

Tremont Amusement Company of Bangor, Me., has incorporated for $10,000; all common; directors, Samuel Sulz, president; M. L. Abbot, treasurer; Howard M. Cook.

Films in State Library

Two motion picture films have been placed in the archives of the Connecticut State Library that will not be shown again until 1968. When shown six years ago they attracted great attention throughout the State. The films are war pictures and prohibition propaganda motion pictures.

Guy Hedlund was the director in charge of the filming of both screen subjects, the first being a private venture which represents a value of $10,000, while $3,000 is the actual sum expended in its production. The prohibition film was financed by the prohibition State committee.

The war film illustrates Connecticut war activities and also contains statements then regarded as prophetic. The evils of intoxicating liquor are shown in the prohibition film and are vividly portrayed.

Mr. Hedlund, maker of both pictures, appeared in motion pictures in 1909, working with Mary Pickford and Owen Moore. He now is head of the Hartford Company, cinematographers.

Paramounts for Chicago Likes Schoenstadt; Guest Matinees

H. Schoenstadt & Sons, operating a large chain of theatres in Chicago, have just signed a contract with Paramount to use their program in all of their theatres. A cable from Arthur Schoenstadt advises that he will return to the U. S. in about six weeks. While in Europe he has already visited exchanges and theatres in Berlin, Venice, Naples, Rome, Monte Carlo, Paris and various cities in England. Schoenstadt & Sons report a splendid business in all of their theatres, despite the Lenten season.

George Aylesworth, manager of the Portage Park Theatre, every few days has a guest matinee, when women are privileged to bring a friend for the price of one admission. The plan has had the effect of filling the house for the matinees and bringing in many patrons from other parts of the city who might otherwise not come.

The managers of the Ascher Brothers' theatres held their monthly meeting at the general offices of the company, on South Wabash avenue, and luncheon was served, after which a general get-together was held. The boys listened to good talks by L. P. Newhafer, general manager of the circuit, and others. Nathan Ascher told the men about the new pictures booked for the circuit. These meetings help to get the managers acquainted with each other and to interchange ideas for the benefit of all.

Charlie Lamb, of the Palm Theatre, at Rockford, had a full house on Wednesday with "The Third Alarm," and then for Thursday and Friday he gave the folks a real fashion show in co-operation with a leading department store of the city. The style revue used eight models from the store, and, of course, the people were standing in line for admission to the house.

The safe blowers seem to have it in for the Majestic Theatre, at Springfield. For the third time they blew her open last Sunday night, and this time they got away with $575, part of the Sunday receipts, and left some badly battered furniture for a souvenir. The next time the management had better leave the safe open and save the furniture.

The Broadway Strand Theatre, on West Roosevelt road, is now playing five acts of vaudeville with its feature picture program. A ragtime revue also helped to pack the house last week.

A battle royal is on Tuesday for Sunday movies in Oak Park, and when the battle is over, whoever wins will know they have had a real fight.

Maury Rubens, movie manager at Joliet, is back on the job after a battle with the flu.

Herman Yates, assistant manager of the Crown Theatre, at 1607 West Division street, was brutally assaulted by two unidentified men in the basement of the house one night last week. Two men who posed as health inspectors lured him to the basement of the theatre on a pretext they wanted to look over the house and slugged him and made their getaway. Yates was taken to the hospital.

Abe Wallerstein, Michigan City manager, never misses a bet to put over worth-while exploitations, and the boys from the film row here like to work with him for that reason.

The many friends of Abe Gumbiner, movie manager here, hope he will be out in a few days after an attack of the flu and other winter ailments.

W. L. Busby, O. J. Johnson and W. M. Sauvige, prominent theatre and movie men in Central Illinois, have formed the Pox Advertising Company at Alton, with offices at 224 Front street. W. L. Busby is manager of the Empire Theatre at Quincy.

Morris G. Leonard, I. R. Erickson and Barnett Hodges have formed the Rockford Theatres Company, with offices at 105 West State street, Rockford, to operate movie theatres and others. The new company has a capital of $24,000.

The Crystal Theatre had to get along without Frank Schaefer this week. Frank was doing duty on the jury.

The Stanley Theatre, at Scotville, will have a new front installed this spring. The house will be fixed up in modern style before the summer months.

The theatre at 1650 Roosevelt road, owned by Mark Goodman, had a fire in the basement that was put out with small loss and without stopping the show.

The Eau Claire Theatre Company has purchased land for a new house to seat 1,500, and M. Hons, of the company, says that work will begin as soon as the plans are ready.

The site of the Kenwood Theatre, at 1225 East Forty-seventh street, has been sold by Charles A. Watson to Charles H. Hill and Horace W. Cook for an undisclosed consideration. The sale will not affect the opening of the house under the new management of Leo Salkin and his associates, who have taken the Kenwood Theatre over from the Ascher chain of theatres.

Charley Rohler, Ralph J. Cutgsell and Edwin Van Hoogstral have formed a company to operate orchestras and theatres, including movie houses, with offices at 54 West Randolph street.

There are not many lobby displays in the downtown theatres, but the ballyhoo man is a very active person in front of the most prominent theatres. He tells the waiting crowds just how long they have to wait and tries to keep them in good humor while they are doing their bit.

State street, between Washington and Lake, is a live spot these days, with the Roosevelt, the Chicago, the Orpheum and the State Lake all doing a good business and the Capital building, formerly the Masonic Temple, getting a clean-up. There is lots of life in the two blocks both day and night.

There will soon be a new orchestra director at the Riviera, as Rheingold Halle, the leader, has been engaged by the Victory Theatre, at Evansville, the big first-run house of the Indiana city, to lead the orchestra there, and Otto Geiss has been transferred to the Strand Theatre. Director Zachary, of the Strand, will be concert master at the Victory under Director Halle.

The Logan Square Theatre came to the bat again for the stockholders and depositors of the Logan Square Bank during the reorganization after the death of the president of the bank by loaning the house to the bank people so they could perfect their plan to reopen the bank.

While patrons were interested in a noonday show at the Rialto Theatre, on South State street, the boys backstage put out a rubbish fire in the basement of the house.

Balaban and Katz, in co-operation with one of the newspapers, entertained twenty-five orphans from the Chicago Orphan Asylum at a matinee performance of Jackie Coogan in "Daddy."

The movie managers at Hammond must be prosperous. Here is S. J. Gregory coming back from the Sunny South only to find more cold weather, and Jimmy Creiton, of the Parthenon Theatre, going out to San Francisco.

Here is L. M. Rubens, of Joliet, coming back from the West Coast right in the midst of our second winter, but he says he will keep warm by hustling up the plans for his new theatre.

Lubliner & Trinz are being sued by Eileen Harvey, dancer, for $100,000 for injuries alleged to have been suffered while working at the Covent Garden Theatre.

It is reported that Van and Schenck, the vaudeville headliners, have been signed for a week in June at the Chicago Theatre at a salary of $5,000.

All the theatrical folks of any prominence in both movie and legitimate circles will be at the Colonial Theatre on Sunday afternoon, April 8, for the benefit performance for the American Theatrical Association, who take care of the ill and indigent members of the profession.

The State Lake Theatre is celebrating its fourth session with a report of 5,824 complete performances to a total attendance of 13,560,000 in the four years—a record this blue-ribbon house of the Orpheum circuit is proud of.

(Continued on next page)

Raising That Music Tax

Bennie Cohn, able assistant of Harry Ascher at the Ascher Englewood Theatre, Sixty-third street and Marshall avenue, Chicago, has hit upon a novel method of capitalizing the composers and authors in exchange for the music tax the theatre pays.

On April 25, 26 and 27, during the showing of "Adam's Rib," Mr. Cohn has arranged an added feature entitled "The Hickville Follies." The Englewood Orchestra, Cecil L. Davidson's Syncopators, will be dressed in "rube" attire. The Stars of Songland will appear in songs and dances all dressed as village characters.

In addition, Van Alstyne, the composer, will accompany Clem Dacy in his latest compositions. "The Boy Wonder," a female impersonator who is a protege of Van Alstyne, also will appear. He impersonates Karl Norman, well-known as the Creole fashion plate.

Mort Livingstone of Remick's will sing their latest songs. Joe Mamme and Fred Rose, staff writers of Watterson, Snyder and Berlin, and Ned Miller, the composer, will also take part in the program. Nubsie Allen, Chicago's tiny girl, who has become a favorite with audiences throughout the Middle West, will represent the Leo Feist Music Company.

As Bennie Cohn says: "If the publishers want to soak us with the tax, let us make them furnish us talent to swell our box-office receipts so we can pay it."

J. W. Thanlin has leased the Lyric Theatre, at Greenfield, from E. E. Cashman, and will make some improvements in the house.

T. E. Barley has leased the Colonial Theatre, at Troy, and is now in active charge of the house. The house is owned by the Holmes Brothers.

H. H. Dewey is now in charge of the Strand Theatre, at Chariton, taking the house over from Arries and Dickson. Ralph Percifield will manage the house for the new owner.

The Bluebird Theatre, at East Peoria, is now under the direction of Paul P. Rorig, who formerly was in charge of the Orpheum Theatre, at Elgin. H. P. Rorig will look after the Orpheum Theatre in the future, while his son is in charge of the East Peoria house.

G. E. Miner has purchased the Majestic Theatre, at Rhinelander, and placed M. C. Martin in charge as manager. Miner also owns the Majestic and Rialto, at Rice Lake, and has made Lawrence Barrett manager of the Majestic.

Harry Ascher, of the West Englewood Theatre, is some memory hound. After he meets a patron of the house once he has the dope on him and can usually call him by name the next time he comes to a show. Harry also has a hearty smile for the patrons, and has made a success of the house after a hard fight to overcome local conditions.

Howard Donaldson, formerly manager of the Calo Theatre, now is manager for Mahendra the Seer, and Howard says his attraction fills the houses wherever he books it in.

Spanuth Brothers have taken over the Peerless Theatre, at Thirty-ninth and Grand Boulevard, and will cater to the colored trade.

Ed Wurtzberger, formerly manager of the Peerless Theatre, has been made assistant manager of the Aschers' West Englewood Theatre, under Harry Ascher.

The Orpheum Theatre, under Manager McCready, has made a deal with the "L" roads to allow the purchase of a weekly "L" pass to half admission to the house. Of course, it helps a lot to fill up the theatre.

Jones, Linick & Schaefer had such good success with Nora Bayes at the New McVickers Theatre that they have held her over the second week, and now have booked Frances White into the house for the week of April 16.

The Strand Theatre, at Milford, had a fire loss of $1,000, and will be reopened as soon as the damages are repaired.

Louis P. Newhafter, general manager of the Ascher chain of theatres, has returned from a tour of inspection of the houses and is optimistic over the outlook for business this spring.

Goetz Brothers have taken over the Strand Theatre, at Beloit, and are also planning a new house for Platteville.

E. R. and T. M. Bowler are reported as going to build a new theatre at Sheboygan as soon as the plans are ready.

A. L. Pillsbury has completed plans for a new house at Long Point, Ill., and work will begin this spring.

The Ideal Amusement Company, at Canton, has surrendered its charter to the State and retired from the business.

The retail merchants at Memphis made a deal with Harley S. Wisehart, of the Majestic Theatre, to take over his house on Monday and Tuesday nights of the week, and they have kept the Majestic filled on these two nights by giving their customers free tickets with every purchase of one dollar or over.

Sam Abrams, Jacob Cooper and Ben N. Budell have formed a company, known as the Deluxe Film Company, to lease and exhibit pictures. Offices are at 738 South Wabash avenue. All are well known.

Politics was the big event last week. With the newspapers taking straw votes in the theatres in various parts of the city and the spellbinders working in every available spot, the managers had their hands full to keep the folks interested in their programs.

Eva Tanguay was the feature at the Aschers' Chateau Theatre last week and helped to pack the house throughout the week with eager movie patrons, who came to see her perform in her old-time style.

It is reported that A. H. Woods offered Paramount $10,000 to give up the lease to the Woods Theatre into which they have booked "The Covered Wagon," beginning the week of April 22. "Light Wines and Beer" is going well at the house now and Woods wanted to extend the run.

J. E. Boyle, owner and manager of the Dreamland and Dubuque theatres at Dubuque, died at his home after a prolonged illness. Boyle was a veteran showman and well known to the boys along the film row, who extend their sympathies to the family of the deceased.

The Elvin Theatre at Elvin was destroyed by fire and nearby property was damaged by the blaze, the cause of which has not been determined.

Marcus Loew Quits Montreal, Selling Both His Theatres

As a result of the completion of negotiations between the Loew Theatre interests of Montreal, Quebec, and the Famous Players Canadian Corporation, the one large Loew Theatre on St. Catherine street, Montreal, has passed into the control of Famous Players, it has been officially announced at Montreal. The transaction means the evacuation of Canada's largest city by Marcus Loew, the other local Loew house, the Court, having been acquired by the Sparrow Amusement Enterprises recently.

With the erection of various picture theatres in the vicinity of the Montreal Loew house, competition became very keen and it is admitted that local Loew activities during the past two years had caused some concern. Negotiations were opened with Famous Players with the result that the house is changing hands. Famous Players also have the large Capitol Theatre on St. Catherine street only a few doors away. The shareholders of the Montreal Loew house will be protected, it is stated, and they are now being asked to ratify the agreement.

Famous Players now control three of the largest theatres in Montreal, the Capitol, Loew's Theatre and the St. Denis, the latter catering to the many French-Canadians of the city. N. L. Nathanson, Toronto, managing director of Famous Players Canadian Corporation, holds the Pantages franchise for Montreal and it is believed by some that Pantages vaudeville will replace Loew bookings in the Montreal Loew house. Incidentally, it is stated that Famous Players is the only one of the large theatre companies in Canada which has been able to pay dividend earnings in full on preferred holdings continuously.

With these changes, announcement has been made of the appointment of Harry Dahn, formerly in charge of the Regent Theatre, Toronto, as manager of the Montreal Capitol. Mr. Dahn recently was transferred from the Capitol Theatre, Regina.

Only three Loew theatres are now being operated under original control in Canada, these being the Loew houses at Toronto, London and Ottawa. The Loew Theatre at Hamilton, Ontario, was acquired last fall by the interests represented by Mr. Nathanson, and its name was changed to "Capitol."

In connection with the recent appointment of Charles G. Branham, of Toronto, as director of all theatres of the Famous Players Canadian Corporation, announcement has been made by Mr. Nathanson that the corporation now owns and operates forty-three theatres from Coast to Coast in the Dominion. This makes easily the largest Canadian circuit. When the assets of Allen Theatres, Ltd., controlled by Jule and J. J. Allen, Toronto, were put up for sale a few days ago, G. T. Clarkson, Toronto, the trustee, listed thirty-six properties, so that Famous Players stands seven theatres ahead of the next largest Canadian chain.

A serious crisis has been reached in the financial affairs of the Winnipeg Allen Theatre Company, according to a statement which has been sent out by a committee of the shareholders of the company to more than 250 shareholders.

Not only have the holders of the first mortgage of $141,000 intimated their intention to foreclose because of arrears of $26,500 in principal, together with a half year's interest of approximately $5,000 on April 1, but the balance sheets show current liabilities amounting to $89,513.25 with current assets of only $552.05 available. A deficit as shown by the auditors' report is $672,240.63. Net assets, comprising the building and contents, are shown at $886,-253.09. Liabilities listed include business profits and war taxes for 1920, income tax for 1921, municipal taxes of $31,776, sundry expenses of $22,000, etc.

The shareholders' committee, in its statement, intimates that if the shareholders do not take steps to protect their interests the result would be, if the property were put up for sale to satisfy the mortgage holders, that the security of the shareholders "would be entirely jeopardized" and that "unless the sale price exceeded greatly the first mortgage there would be nothing left for the preferred shareholders."

They get The World ALONE

¶ I find "The World" covers everything of any importance. I have been a subscriber to most all the other papers, but it is foolishness to take the others when ¶ "The World" covers it all. I have arrived at this conclusion after 17 years as an exhibitor.—Sebe Goodlitt, Monarch Theatre, Georgetown, Texas.

¶ "The World" is the only paper I need. It fills the bill.—Jesse S. West, Princess Theatre, Yamhill, Oregon.

Montana Shows Keen Interest in the National Convention

Merle Davis, who is the general manager of the Ansonia Amusement Company, with his general office at the Broadway Theatre, Butte, and operating Ansonia and Orpheum theatres in this city, also the following theatres: Marlow Theatre, Helena; Grand Theatre, Great Falls; Wilma Theatre, Missoula; Rialto Theatre, Bozeman, and Babcock Theatre, Billings, is busy in his official capacity as the president of the Montana unit of the Motion Picture Theatre Owners, urging the members to attend the national convention in Chicago on May 15.

Mr. Davis says letters from the members indicate strong interest in the association and its safeguarding the theatre owners and the future of the theatre business generally. During the legislative session the Montana unit kept a representative at Helena to especially watch all legislation. There were no developments in the music tax but the organization stands ready to back the Motion Picture Owners of America in any steps they see fit to take in the adjustment of the tax. Important questions will arise at the convention in Chicago so that every member in so far as possible should attend.

The exhibitors all over the state have been playing to a good run of business and all indications point to improved conditions. Mr. Davis says that the programs put on by the various exhibitors have been of a high class nature and the result has been increased box receipts. The legitimate stage has been doing splendid business with exceptionally big attractions playing to capacity houses, and this has in no wise detracted from the movies. In fact, the various houses are like magnets, drawing their own attractions peculiar to the class.

The "Style Show" gave a three nights' exhibit at the Broadway this week with the local stores exhibiting a dazzling array of elegant sartorial creations on living models, both sexes displaying all that is new in the fashion world. In conjunction with the local display Mr. Davis, general manager, put on "Slim Shoulders." This picture was the magnet that drew a capacity house each night.

W. J. Sullivan, general manager of the Rialto and the American theatres, is the busy man these days, swinging like a pendulum between the two theatres. C. C. Pratt, the former manager of the American, by reason of ill health has gone to the Coast to recuperate, and for the present Mr. Sullivan is the live wire who efficiently manages both houses.

Powell and Burche are the new exhibitors who have opened a theatre at Broadview, Montana.

Edward Head is the noted pipe organist who has lately come to Butte to play the big organ at the Rialto Theatre. Mr. Head was at one time an exhibitor at Miles City, Montana. He has played the organ at Sheridan, Wyo., at Greybull, Wyo., also at Roundup, Montana. Butte is to be congratulated in securing his services.

Seattle Suburban Theatres Now Enjoying Good Business

Seattle suburban houses are enjoying good business these days. On a recent evening automobile jaunt, lineups were noted before many of the outlying houses, which is a pretty good indication that neighborhood patronage is strong.

The Rose Theatre in downtown Everett, recently remodeled and enlarged to 500 seats, has announced a change in policy, through Joe St. Peter, manager. In place of vaudeville and stock, the house will now operate on a one-a-week first run picture basis, providing competition for Pilz & Swanson, who own the four other houses.

E. A. Pricket, who some time ago sold his Olympia Theatre, Sequim, Wash., to Mr. Monigold, has again taken over the house.

Winners of the Blue Mouse Singers' Popularity Contest, which ran for ten weeks with twenty contestants and proved a big success, were awarded the $1,000 gold in prizes as follows: Jack Barbour of the Moose Lodge, $500; Adele Walker of the University of Washington, $250; Floyd Murphy of Broadway High School, $150, and Mabel Grace Roberson of Frederick & Nelson's, $100.

W. D. Gross, of the Alaska Film Exchange, and himself a Juneau exhibitor, is in Seattle for about three weeks looking over the new product.

J. K. Green has just returned to Hyder, Alaska, after purchasing projection equipment and films for his house there. Mr. Green, who is a newspaper man, is also a progressive exhibitor who believes in capitalizing his assets. Everything possible about his house follows out the "Green" idea. Green tickets are used. He sells 'em the Green way.

Jean O'Keefe is in again from Billings, Mont. He owns the Regent and Babcock theatres there. After about a year's residence in Seattle, Jean will move his family on to Billings, where his interests demand all of his time.

H. B. Wright is getting to be "Hustler and Hustler" every day. H. B. answers to the name of "Rasty" and is the popular manager of the Strand Theatre. It is a poor week when Rasty doesn't step out with something new. This week it was a special program at the Ad Club's weekly luncheon meeting in the Masonic Club rooms, consisting of five numbers, winding up with a snappy film comedy. And an evening entertainment at Chanticleer, Seattle's newest dinner dance acquisition, in which he outdid himself, arranging a program that was received with enthusiasm by a large crowd.

Also, he is running a Seattle made golf scenic, just brief enough to give you the proper feeling, at the Strand this week. Between the picture and the wonderful weather, patrons rush from the theatre and grab their golf bags. Numerous local celebrities are shown on the film, among them several "movie men."

Already the Coliseum is preparing for "Lighty Lak' a Rose," which is due to open April 7. In co-operation with Exploitation Manager Johnston of First National, many interesting tieups have been arranged, special music will be a feature, and a tieup with the Rose Society is expected to have many advantages.

W. A. Graeper of the Union Avenue Theatre, Portland, was in this week. Said he was lonesome for Charlie Feldman, who moved from Portland First National to Seattle a couple of weeks ago. Bill had to admit that something good had come to Seattle!

Don Geddes, who operates the Majestic and Empire in Seattle's suburbs, has never been without a serial for three years. He has educated his patrons to the serial idea, and can count on them practically 100 per cent. from week to week. Just at present he is enthusiastically preparing his campaign to put over Universal's "Social Buccaneer."

Julius Hollenback of the Liberty Theatre, Lynden, Wash., keeps his eye on Bellingham pretty closely and "does likewise," which is flattering to the latter and works up good business for the former.

"Dad" Sutherland of the Bellingham Theatre Company is on his way to California for a vacation. He was given the glad hand here.

Harry David, Sennett's manager of the Mission Theatre, Los Angeles, is here with his wife on a little pleasure trip.

Oliver G. Wallace, recently here with "Robin Hood" as guest organist at the Liberty, has been announced by the management as returning to fill an indefinite engagement, at the Liberty. It is in the nature of a triumph, and Wallace's regular Sunday concerts are promised as a regular feature. He will prove a big drawing card. Ernest P. Russell, regular organist, who has won himself and the house many friends, will be retained.

Paden Sentenced

Mayo W. Paden, president of the Omaha unit of projectionists, who was found guilty of conspiracy in connection with the alleged throwing of odor bombs in the Liberty Theatre, Council Bluffs, Iowa, has been sentenced to a term of three years in the state penitentiary at Fort Madison. A motion for a new trial was overruled by the judge, who fixed Paden's bond of appeal at $3,000.

Paden got the maximum penalty. He is expected to appeal to the state supreme court. The judge scored him in passing sentence.

Los Angeles

T. L. Tally booked "The Birth of a Nation" into his Broadway Theatre for an extended run. There were no protests whatever from negro residents. One negro minister announced he would make no protest whatever as the protests were merely utilized to advertise the show. All in all, the picture has run fifty-three weeks in Los Angeles and is getting over tremendously on the revival engagement.

Sid Grauman announces that "Robin Hood" will play only two weeks longer at his Hollywood Egyptian Theatre, making the record-breaking continuous run in Los Angeles of twenty-five weeks. Grauman adds that his Hollywood Theatre will remain dark for three weeks when it will reopen with "The Covered Wagon."

Mike Gore is featuring an all-comedy program at the Kinema with "The Pilgrim" as the feature and "Peg of the Movies"

Daylight Saving Controversy Continues in San Francisco

Representatives of picture theatres, the Musicians' Union and various labor organizations appeared before the Public Welfare Committee of the San Francisco Board of Supervisors recently to voice active opposition to the proposal of Supervisor John A. McGregor that San Francisco adopt a daylight saving plan for the summer months.

Irving C. Ackerman, of the amusement firm of Ackerman & Harris, appeared as the representative of the Allied Amusement Industries of Northern California and declared that if clocks were set ahead one hour, as planned, local theatres would lose at least 30 per cent of their patronage. He further declared that theatres are having a hard time to make expenses as it is and that the proposed change would be ruinous.

His stand was supported by Louis R. Greenfield, of the Kahn & Greenfield Circuit, by representatives of the Musicians' Union and by members of the Labor Council. In view of the controversy action was postponed until after a public hearing on the matter.

John Cluxton, personal representative of Alexander Pantages, and formerly stationed permanently at San Francisco, has returned to this city from a long tour of the United States and Canada.

Samuel H. Levin, Inc., is the name of a new concern incorporated with a capital stock of $500,000 to carry on the theatrical activities of Samuel H. Levin, well known through his success in building and operating suburban district theatres. The subscribers are Joseph H. Levin, Sadie L. Levin and E. Solomon.

No better time could have been selected for showing "Head Hunters of the South Seas" than that chosen by Joseph F. Enos, manager of the Frolic Theatre, San Francisco. Warm weather was experienced throughout the engagement, making the tropical lobby setting all the more alluring, and a very satisfactory business was done. Patrons were requested to fill out cards giving their impressions of the show and some very flattering expressions were handed in.

The Regent Theatre on Fillmore street, San Francisco, has again changed hands and is now being conducted under the ownership of John Vasconcullos, formerly a resident of the Hawaiian Islands.

Jules Mastbaum, head of the Stanley Company of America, Philadelphia, which controls a large chain of playhouses, was a recent visitor at San Francisco to confer with local theatrical men.

Gus Johnson, of the Star Theatre, Newman, Cal., was a visitor on San Francisco's Film Row late in March and says that rain is badly needed in the interior. This exhibitor comes to town once a month and spends several days arranging his bookings and looking over local shows.

Patrons of Loew's Warfield Theatre, San Francisco, are loud in their praise of the novelties offered by this house in the form of presentation. During the recent showing of "Crinoline and Romance" the ushers were all in crinoline and the prologue in which Dorothy Jardon appeared was staged with old Southern furnishings.

Levy Bros. are behind a project to erect a large picture theatre at Fresno, Cal.

Ackerman & Harris have transferred the Will King show from the Hippodrome to the Casino Theatre, San Francisco, and the Casino shows will be housed at the Hippodrome in the future. Extensive use is made of pictures at both theatres.

The H. A. Snow animal picture, "Hunting Big Game in Africa with Gun and Camera," has been brought back to San Francisco, where it received its world premiere, and is being offered at the New Portola Theatre for an indefinite run.

Thieves recently made away with the safe of the Tulare Theatre, Tulare, Cal., but while several arrests have been made no convictions have been secured.

Earl Snell, formerly manager of a leading picture house at Reno, Nev., and now executive secretary for the Pony Express Memorial Association, was a recent visitor at San Francisco, coming to confer on plans for the pony express race to be held in the fall from St. Joseph, Mo., to this city.

L. Kalisky, who has several theatres at Alameda, Cal., is erecting a large apartment house in the San Francisco suburb and is arranging to dispose of his theatre properties.

The New Lyceum Theatre of Sol Lesser on Mission street, San Francisco, has been redecorated throughout.

Mrs. Lewis Dies in Georgia; Lem Stewart Leaves Atlanta

The death of Mrs. Floribel Lewis, pioneer woman exhibitor of the Dixie Theatre, Eatonton, Ga., was heard with extreme regret by the entire film and theatrical fraternity of the state. Mrs. Lewis has personally directed the destinies of the Dixie for many years, and the recent opening of her new theatre was the fulfillment of an ambition which she had striven for for many years.

Lem Stewart, the South's foremost exploiteer, who as chief of exploitation for the houses of the Southern Enterprises throughout the Southeast gained national recognition, has been transferred to the head office of Famous Players and will install an exploitation system on a national scale similar to the methods he has pursued with such flattering success in the South.

Mr. Stewart, though still young in years, is one of the veteran exploitation men of the South, and when the southern theatrical circuit was taken over by Famous Players-Lasky, one of the first things that Harold B. Franklin discussed with Mr. Stewart was this transfer to New York. It was some time before he decided to accept the promotion, since Atlanta has so long been his home and his friends among the theatre owners of the South are legion. His new position, to handle exploitation systems for all Famous Players theatres, is considered one of the foremost exploitation jobs in the country.

With the departure of Lem Stewart from Atlanta, Clyde Watson, one of his main aides, also deserts the fold and will re-enter the engineering and construction game for which he received schooling at Georgia Tech.

Mrs. Willard C. Patterson has been appointed by Governor Hardwick of Georgia as a delegate to the Southern States Conference on Illiteracy to be held in Little Rock, Ark., on April 10 and 11, a well deserved recognition of Mrs. Patterson's acquaintance with the motion picture industry and its potent influence on the educational progress of the country.

The theatres in Albany, Alabama, have discontinued the use of vaudeville and in future will adhere to a strict picture policy.

Among the exhibitors seen on Atlanta's film row the past week were the following: W. H. Odum, Sandersville, Ga.; L. Balafas, Milledgeville, Ga.; Louis Risembloom, Sheffield, Alabama; F. H. Williamson, Winter Haven, Florida.

O. C. Dudley is operating the Strand Theatre, Canton, N. C., in the midst of the Blue Ridge mountains.

George A. McDermotte, of Baltimore, has been appointed manager of the Famous Players theatres in Macon, Ga., succeeding J. H. Stellings.

Henry Hury, well known theatrical manager of Birmingham, Ala., was an interesting visitor in Atlanta for several days last week and renewed acquaintance with many friends.

The Carolinas

Claude Lee, manager of the Imperial Theatre, Charlotte, addressed the local Civitan Club at the weekly luncheon last week on production, distribution and exhibition. Practical demonstration of the method of photographing and projecting film, a process that was a mystery to many of the members of the club, was given by Mr. Lee together with a history of the industry's progress during the past twenty years.

Secretary Henry B. Varner, of the North Carolina M. P. T. O., has announced that the regular annual convention of the North Carolina association will not be held prior to the national convention in Chicago. The last convention designated Wrightsville Beach as the convention place, and the season at this resort does not open until June. The convention date has not yet been definitely named but will take place during the first half of June. The state executive committee, it is also announced, will name delegates to the Chicago national convention in May.

Charlotte's Strand Theatre reopened on April 2, playing a combination vaudeville-picture program. The house since being leased by Laurence T. Lester, of Columbia, S. C., has undergone a thorough renovation and many improvements have been installed. Mr. Lester announces the appointment of L. F. House of Charlotte as house manager and Miss Nan Gordon as musical director. A special feature will be made of excellent and high class musical features.

Percy W. Wells, of Wilmington, N. C., has added another side-line to his elaborate schedule of activities, that of prize fight promoter, having announced that he will stage bouts at regular intervals in his Victoria Theatre, following the legalizing of boxing exhibitions in the city of Wilmington by the last session of the General Assembly.

Harry S. Allen, general manager of the Howard-Wells Amusement Company, Wilmington, has returned from a motor business trip to the western part of North Carolina.

Daylight Saving for Albany; Linton Sells the Hippodrome

Without any protest having been made by the exhibitors of the city, Albany N. Y., will adopt daylight saving the latter part of the month. In some of the nearby places, the proposition is being stubbornly fought by exhibitors who claim that it has already cost them thousands of dollars. R. V. Erk, of Ilion, who owns all three theatres in that place, was in Albany the past week booking at several of the film exchanges. According to Mr. Erk, daylight saving in Ilion, if adopted, will mean a distinct loss during the next few months, and one which may not be overcome at the box office for many months. In Ilion, according to Mr. Erk, a twilight baseball league, playing five nights a week, without admission other than passing the hat, brought him a heavy loss last season. It is understood that Watertown has decided against daylight saving. The matter is still in abeyance in Utica, and whatever decision is made by that city will probably be followed by Ilion.

One of the most important real estate deals involving picture theatres in New York State, was consummated during the past week when W. H. Linton of Utica, treasurer of the Motion Picture Theatre Owners of the New York State, and known to thousands as "Pop" Linton, dipsosed of the Hippodrome, a 900-seat house, and the Lintonian, a 1,200-seat house, both located in Little Falls, to Bob Wagner, a salesman employed by Hodkinson. It is rumored, however, that C. H. Moyer, of Herkimer, is the real purchaser of the two houses.

Meyer Schine, of Gloversville, announces the opening of the Maxey in Oneonta, which has been operated by William Smalley.

The Strand in Albany has booked "Safety Last" for an indefinite run, starting April 16, the same picture opening at the Troy on April 15, at the State in Schenectady on April 28 and in Syracuse on May 5.

Sol Slotnick of Syracuse, who lost the Rialto in the fire which destroyed the Bastable block some weeks ago, has taken over the Bates Opera House in Mohawk.

Green Island, a short distance out of Albany, is to have a picture theatre. M. L. Conery has leased the Odd Fellows hall for two nights a week and will open on April 10 with "O'Malley of the Mounted," using a portable projection machine.

Samuel Goldstein, with headquarters in Springfield, Mass., and with sixteen houses ranking as the biggest operator in the New England states, was in Albany the past week, stopping at several places along Film Row and booking for the Park Theatre, which he owns in Utica.

Mrs. Harry Hellman of the Royal, Albany, N. Y., has the sympathy of her many friends through the loss of her mother last week. Mrs. Thompson, wife of the owner of the Star in Hudson, also died during the last few days.

"The Flame of Life," playing at the new Troy, Troy, N. Y., proved a record breaker the past week, last Sunday being the second largest Sunday in the history of the theatre and only equaled by the first Sunday's business when the house was opened. The picture, despite the fact that it was being shown during the Lenten season, stood 'em up for at least a block from the lobby.

Abe Dwore is constructing a theatre which will seat about 800 and be located about a block from the Cozy in Schenectady. Mr. Dwore also operates the Capitol in the same city.

George Roberts, who might well be termed a managing director of the Berinstein chain of houses, as he travels back and forth over the state, was in Little Falls last week making preparations for breaking ground for the new $150,000 house which W. W. Berinstein will construct there this summer.

There was one exhibitor who hit town last week absolutely broke. His name is Green and he hails from Castleton, N. Y. The fact that Mr. Green reached Film Row in Albany without his booking book or his pocketbook was entirely due to a bit of forgetfulness. Finding that he had neither one of the two big esseentials in the film business, he deecided to return at once to Castleton and do his booking at some later date.

According to R. V. Erk of Ilion, he did the biggest business of the winter on "The Third Alarm" for the reason that he figured out that fully 75 per cent of the men in the smaller places had belonged to the village fire department at one time or another, and are naturally enough interested in a picture of that type.

Among the New York State exhibitors in Albany visiting the exchanges the past week were: L. L. Conners, of the Victory in Cambridge; William Smalley, who runs houses in Fort Plain, Sidney, Cooperstown, Stamford and Worcester, and who has just acquired the Rex in St. Johnsville; George W. Loomis, of Frankford; Mrs. G. Harry Brown, of Old Forge; E. L. Griffin, of Kinderhook, and Lew Fischer, who has the Bradley in Fort Edward, the Empire in Port Henry and the Playhouse at Ticonderoga.

T. J. McCarthy has secured possession of the Opera House at Fair Haven, Vt., and will furnish a program of high class pictures to the residents of that village. Mr. McCarthy also operates the Liberty at Port Henry.

They get The World ALONE

I am anxiously awaiting every issue of Moving Picture World. Take no other paper.—W. E. Field, Pastime Theatre, Kings Mountain, N. Car.

No other trade paper equals the Moving Picture World. It's the only one we buy.—Charles F. Klawitter, Pastime Theatre, Lewistown, Pa.

Indiana Man Sells Theatre He Operated for a Decade

"It certainly isn't an easy job to leave a business after having been associated with it closely for almost a decade," said Arthur Bennett, proprietor of the Strand and Liberty theatres at Muncie, who, a few days ago, sold the Strand, one of the pioneer picture theatres of the state, to Leonard Sowwar, a resident of Muncie.

Mr. Bennett for years has been one of the most active workers in the Indiana Exhibitors Association. When the movie business was in its infancy he had charge of the Crystal Theatre in Anderson, at which vaudeville was featured. Later he went to Marion as manager of the Indiana Theatre, a vaudeville house. Business was good but he was not entirely satisfied away from Muncie, his home town.

On returning to Muncie he pursuaded the owner of the building in which the Strand is now located to lease him the structure, the lower floor of which was occupied by a tin shop. His plans for remodeling the place were so extensive and the undertaking at that time appeared so great that not only the owner of the building but Bennett's personal friends sought in many ways to discourage him.

"Bennett's crazy," they said. "The motion picture is only a passing fad and within a year or two will pass away and be forgotten."

At that time no picture theatre in the state, except possibly those in Indianapolis, was charging an admission fee of more than 5 cents. The theatres were in storerooms that had been fitted up with chairs for the audience and an operating room for the one projection machine, which the operator turned with a crank. When it was learned that Bennett was not only going to fit the place up like a real theatre, but that he actually was going to charge an admission fee of 10 cents, his friends were certain he not only had lost his mind but was soon to lose his money also.

Mr. Bennett, however, had a vision of the future of the picture business and the Strand, when completed and opened for business, was one of the largest and best equipped theatres in the state. The Strand was a success from the very first time its doors were opened to the public and it was not long until others patterned after the Bennett way of doing things.

Mr. Bennett attributes much of his success as an exhibitor to the kiddies of Muncie, who, he says, have been among his best boosters. Being a lover of children himself, he has at frequent intervals given special matinees and special shows for the little folks, and for the last several years has given benefit performances during the Christmas holidays for the poor kiddies of the city.

These and other features have served to bind the Strand so closely to the owner's heart that it was with a real pang that he packed up his personal effects, moved out and turned the theatre over to its new owner on Easter Sunday. He will remain in Muncie and expects to continue to operate the Liberty in much the same way as he did the Strand.

The Howard Theatre, 1601 Howard street, is one of the latest additions to the amusement life of Indianapolis. The theatre, which will soon be completed and which will be devoted exclusively to pictures, is situated in a residence district in the southwestern part of the city. It is owned by J. F. McCoy.

The Colonial Theatre at Logansport, owned and operated by Harlow Byerly for the past thirteen years, was sold March 29 to Harley H. Hornbeck, of the Hornbeck Amusement Company of Lafayette, for a consideration of $25,000. Associated with Mr. Hornbeck in the company are his father, A. D. Hornbeck, and his two brothers, Willard and M. B. Hornbeck. In addition to the Colonial, the company has two theatres at Lafayette, two at Monticello and two at Knightstown.

New York Exhibitor Meeting Won't Be Held in Buffalo

It looks like the Motion Picture Theatre Owners of New York, Inc., of which Charles L. O'Reilly is president, is having quite some time in getting a place to hold its annual convention. At the recent Albany conference of the directors and Jules H. Michael, chairman of the executive committee, May 8 to 12 was selected as the date, but difficulty was met in deciding upon the city in which to meet. Later it was decided to hold the convention in Buffalo, but at a joint meeting in the Queen City of the Lakes of the Buffalo Theatre Managers' Association and the Western New York unit of the State organization, it was decided that Buffalo did not want the convention this year because the city is not as yet properly organized to handle the meeeting, and because should such a meeting be held all the work would fall on the shoulders of two or three men. J. H. Michael, manager of the Regent and executive committee chairman, announced following the meeting in the Hotel Iroquois that the convention undoubtedly will now be held in New York City on the above dates.

Rodolph Valentino is coming to Buffalo to put on his dancing stuff in the Broadway Auditorium on the night of April 11. The usual publicity barrage is being laid down by the advance agents of the Mineralava company with which outfit "The Sheik" is tying up on this tour. The usual beauty contest for Buffalo girls and a dancing contest are announced, and Ruddy will dance on a special platform to be erected in the big auditorium.

Melbourne, Can., has revived the old custom of permitting pictures on Sunday night—but in the church instead of the theatre. The Rev. R. G. Nichols, who recently took charge of Saint Mark's Anglican Church, Fitzroy, is responsible for the innovation. He is so pleased with the success of his first night's show that he intends continuing the practice every Sunday night. For the first half hour the ordinary evensong service is held. Then a picture is screened, several hymns being sung during the presentation.

James Cardina has let contracts for his new Kensington Theatre, Buffalo, to Joe Cristema, 794 Seventh street. Jim plans to have the house ready for the public next fall. Mr. Cardina recently gave three benefit matinees in the present Kensington Theatre for three families whose homes were destroyed by fire. Jim co-operated with the Mothers' Club on these events and $58 were given each family from the receipts.

Melvin C. Wiley has opened the Seneca Theatre in Buffalo's east side section. The house was formerly the Red Jacket.

Why is it that as soon as Bobby Albert of the Albert Theatre, Lancaster, N. Y., enters the First National exchange, all the girls in the office rush to his side? Especially when there is such a handsome young fellah around as Gene Markens. Perhaps they saw Bobby dancing at the Palais Royal.

George Hanny of the South Park Amusement Company has purchased a new Nash sedan and a new Ford limousine. One film man has suggested that it ought to be "leading the life of Hanny," instead of "leading the life of Riley."

Charles M. Bagg, formerly owner and manager of several Buffalo theatres, is dead. Mr. Bagg at one time managed the Lafayette, now the Olympic. He was born in Cassville, N. Y., in 1855, and came to Buffalo about forty years ago, following his graduation from Hamilton College.

Courage of the operator and coolness of the organist averted a real scare in the audience at the Palace Theatre on the morning of March 28 when fire swept the booth of that house. William Melgier, 450 Elm street, the operator, was burned while trying to extinguish flames in several reels of film. Mrs. Bessie Dunham, 182 Maurice street, the organist, remained at her instrument and helped quiet the audience by playing popular airs. The fire was confined to the booth and the loss is placed at $2,500 by Battalion Chief Zahm. The fire did not interfere with the operation of the house. Two machines were destroyed. New ones were immediately installed.

In response to a request from Mayor Frank X. Schwab, Al Beckerich, president of the Buffalo Theatre Managers' Association, announced that all theatres controlled by the organization closed from noon to 3 o'clock on Good Friday. This meant that most of the houses in town were dark during these hours. The mayor declared a civic holiday.

Dewey Michaels has booked "Driven" for the Plaza Theatre on William street during Universal's anniversary week, May 6 to 12, and is arranging an elaborate presentation for the feature.

The daylight saving question is coming to life again in Western New York. An ordinance calling for a return to daylight saving in Niagara Falls has been submitted to the council of that city by William H. Woodbury. Public hearing will be given the ordinance this week. Councilman Frank A. Jenss went on record as against any consideration of the measure. Mr. Jenss is interested in the Bellevue Theatre at the Falls. The referendum held last year showed a majority for standard time. Lockport, N. Y., will operate on standard time this summer, the city council having voted to repeal the daylight saving ordinance which has been in effect since the beginning of the World War.

Andy Geitner came to Buffalo last week for a booking tour along Film Row. The popular Silver Creek, N. Y., exhibitor has one of the finest houses in Western New York. He has installed an organ which he controls from a seat just inside the door to the auditorium, and is thus able to greet patrons at the same time that he keeps a personal eye on his music accompaniment.

Through the efforts of Manager Herman Lorence of the Bellevue Theatre in Niagara Falls, N. Y., the Fox company has been induced to send a camera man to the city to "shoot" a series of pictures of the local schools. The fame of the Niagara school system has spread to all parts of the country.

"Robin Hood" opens at Shea's Hippodrome this week to tremendous business. It is expected that the production will be held for the second week, something very seldom done with any picture in Buffalo, no matter how big. The picture is being shown at regular prices, Manager Vincent McFaul announcing in all his advertising that this is being done through special permission from Douglas Fairbanks. A fine prologue and excellent musical setting is being given the picture.

Howard Waugh, manager of the Palace Theatre in Jamestown, N. Y., reports an extremely busy week last week, when as a special attraction he offered the Watson Sisters and then hooked up with the Rotary, Kiwanis and Zonta clubs, arranging for the girls to appear before each organization. He also arranged for displays of some of the Watson Sisters' gowns in the Bigelow Department store and hooked up with a leading jeweler for a display of their gems. He landed two special stories in the Evening Journal.

Marshall W. Peterson of Peterson & Woods, owners of the Palace, Mozart and Wintergarden in Jamestown, who has been very ill for the past three weeks, is now on the road to recovery.

As a special attraction at the Regent Theatre this week, Manager J. H. Michael is presenting Thelma Carlton, the Palais Royal danseuse.

After two weeks of pictures, tabs and vaudeville, the Criterion Theatre has gone to a straight picture policy, reverting to the old Strand idea with prices ranging from 15 to 25 cents. Buffalonians did not seem to warm up to the tab stuff. Lionel Edel will succeed Ben Holmes as manager under the new policy. The pictures will continue to be second run Paramount.

Rochester

Manager William Fait, Jr., has booked for the Eastman Theatre six screen productions which he considers one of the strongest series ever scheduled for one house for a consecutive period of six weeks. The first of the series is being shown this week. It is "The Christian," which is being given an elaborate music setting by the Eastman symphony orchestra. The next attraction will be "The Pilgrim," followed by "Adam's Rib," "Safety Last," "One Exciting Night," and "Bella Donna," which comes to town the week beginning May 6.

Alexander Roman, who is considered one of the finest violinists coming to this country from Russia in recent years, and who for 15 years was concertmaster of the Moscow Orchestra, is concertmaster of the new Rochester Philharmonic Orchestra. Herman Martonne is assistant concertmaster.

The Festival Chorus gave a concert in the Eastman Theatre, Wednesday evening, April 4, under the direction of Oscar Gareissen. The chorus appeared in its full membership, singing a fine program, with the accompaniment of a large orchestra.

"Popsy" Carrick, manager of the Buffalo Hodkinson exchange, was in town last week for a visit with Manager William Fait at the Eastman Theatre and it is rumored that "Down to the Sea in Ships" was talked about.

Oswego, N. Y., theatres have been closed to all children under 16 years of age. The authorities thus hope to check the spread of scarlet fever in the city.

Troy

Two new picture theatres were opened in Troy, N. Y., on March 31. The Rose, owned and operated by Jacob Rosenthal, featured "Orphans of the Storm" at its opening. The house is located near the business center of the city, and will change daily, with a 15 cent admission price ruling for the evening shows; the matinees at 10 cents. The second of the houses opening is now known as the Astor, and represents a remodeling of the old Majestic, at an expense of about $12,000.

Texas Exhibitors Win Court Victory Over Sunday Closing

Basing their plea on the claim that a "motion picture show has no more resemblance to a theatre than a pansy to a peacock or a geranium to a giraffe," exhibitors of Beaumont, Texas, recently won a notable victory in the courts over the Sunday closing question.

Very recently a story was published in a local newspaper that theatre managers who operated on and after Sunday, February 4, would be prosecuted to the full extent of the law. Before the Sunday in question rolled around, Beaumont exhibitors met in the office of T. B. Noble, Jr., at the Liberty Theatre to take some action to counteract this move, which was understood to have been brought about by the ministers and a certain Beaumont personage.

Mr. Noble was elected president of the Beaumont Theatre Managers' Organization and decision was reached to engage the services of Sol E. Gordon, probably the foremost attorney in the state on the Blue Law question, he having fought Sunday closing laws for the past twelve years.

On February 4, all of the eight managers of local theatres were arrested and released on bond. It was agreed among the managers that Mr. Noble be tried first. He was tried before a Justice of the Peace court. The County Attorney would not permit his assistant, who usually takes charge of Justice of Peace cases, to handle the matter, but instead talked himself for six hours.

Then the defense had its inning and Mr. Gordon talked for two hours. This grand total of eight hours of conversation soon had the judge and jury weary. The jury was out eight minutes by the watch and returned a verdict of not guilty. The other managers have not been tried and, according to Mr. Noble, are not likely to be tried.

Theatres still are running in Beaumont on Sunday and there has been no interruption of their service to the public.

In commenting on the trial, Mr. Noble told a representative of Moving Picture World that in a Justice of the Peace court the jury is judge of both the law and the facts.

"We admitted the fact that we were running on Sunday," Mr. Noble said. "We simply won out on the contention that we were not violating the law, which reads something like this: 'It is against the law for theatres, variety theatres and places of amusement of like kind to which an admission is charged to operate on Sunday.' I might add that the newspapers and most of the citizens were with us and were overjoyed at the outcome of the test case."

A. L. Landernau, projectionist, was burned to death and one other man was seriously injured in a fire that destroyed the Palace Theatre, Skiatook, Okla., and an adjoining structure, recently. The loss was $125,000. The blaze started in the projection room of the theatre from an overheated film.

The Palace Theatre, Marshall, Texas, has been leased by the management of the Grand and Queen theatres of Marshall and has been closed indefinitely.

For the run of "The Flirt" at the Old Mill Theatre, Dallas, Manager Jean Finley inaugurated a contest during which a woman appeared at prominent department stores at stated hours. The public was invited to pick this woman out and hail her with the words "You are The Flirt, appearing now at the Old Mill Theatre." A series of catch questions was also run in the newspapers, and prizes of $25 and $15 were awarded

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Arthur E. Denman, booking manager for the Interstate Amusement Company, with headquarters in New York, was a recent visitor in Dallas. Mr. Denman announced that a number of picture stars would be included on coming Majestic Theatre bills. Among these are Bessie Barriscale and Theodore Roberts.

The city of Temple, Texas, is going out of the theatre business and is offering an opera house for sale. The building was purchased several years ago on the installment plan, following its failure as a theatre, and it was intended to convert it into a public auditorium. The venture proved to be a white elephant and now the services of a wizard with pictures or legitimate attractions are sought.

A ten-year lease on a structure at 1612 Elm street, Dallas, for a consideration of $165,000, has been obtained by P. G. Cameron, owner-manager of the Melba Theatre, who will open a cleaning and pressing and shoe shining establishment.

The Alamo Theatre in Hillsboro, Texas, is no more. This, one of the oldest picture theatres in the thriving central Texas city, is being torn down to make way for three modern brick buildings.

Dallas Theatre War On

More or less of a "war" is going on among the larger picture houses in Dallas, Texas, at present writing. The strong Southern Enterprises are lined up on one side and the "independent" managers on the other. Not only are pictures and picture services strongly contended for, but nowadays it is not enough to give the public pictures—there must be an act or two of vaudeville or presentation of an out-of-town band.

A pretty fight for business seemingly has developed on Elm street, Theatre Row, between the Old Mill, an S. E. house; the Capitol, an independent; the Jefferson, an independent, and the Melba, further down the street, also an independent. Soon after the Capitol had announced a tieup on "Omar the Tentmaker," under the auspices of a powerful Dallas organization, decision was reached by Southern Enterprises to close the Old Mill for a week, refurnish the house and put the music under the direction of Don Albert, who has heretofore exclusively directed the symphony orchestra of the Palace Theatre, another S. E. house. Further, the Old Mill will house vaudeville occasionally in connection with pictures, the opening bill being a troupe of ten Russian dancers and players. For the last few weeks the Melba has been running feature vaudeville attractions in connection with the pictures.

It might also be mentioned that the Queen, another S. E. house on Elm street, has a mystic mind reader as its principal attraction. Just how these expensive attractions are affecting house overhead is left to conjecture. But it's a merry little war while it lasts.

The Lone Star Amusement Company of Dallas is the name of a company which has been granted a state charter at Austin, Texas. It has a capital stock of $5,000. Jack London, L. D. Nichols and L. A. Goldstein are the incorporators.

Manager P. G. Cameron of the Melba Theatre has announced the engagement of the original Brown Saxophone Sextet, which has played the Keith, Orpheum and Shubert circuits, in connection with the showing of "The Stranger's Banquet."

It was recently reported in this column that True T. Thompson had bought into the Capitol Theatre at Dallas. Following this move, the Capitol Theatre Company, Inc., was incorporated at Austin, Texas, with a capital stock of $100,000. The incorporators are T. T. Thompson, Leon S. Gohlman, L. A. Goodwin and others.

The Saenger Amusement Company, operating theatres in six or seven Southern states, will build a new opera house at Texarkana, Ark., Tex., within the next two months. The building will occupy the southeast corner of Cain and Third streets, just across the street from the old Grand Opera House. The structure will be modern in all appointments, of fireproof brick with stone trimmings, and will cost approximately $100,000.

Mintz Brothers have taken over the Colonial Theatre and the Colonial Pharmacy, 1700 Forest avenue, Dallas, from Captain Easterwood, on a lease for seven years, the consideration being $45,000. The Colonial Theatre is the oldest suburban house in Dallas.

Lou G. Bissinger, manager of the Washington Theatre, Dallas, left for his old home in North Carolina on receipt of a message declaring that his mother was seriously ill. Mrs. Bissinger is 85 years old.

The Oklahoma Legislature adjourned sine die on March 29 without having passed the Sunday closing law or the outlaw law affecting the Clara Smith Hamon-Jesse James-Dalton Brothers type of films. The legislature may reconvene in special session and pass both bills, otherwise they are dead for the next two years.

Manager Stanley Smith of the Orpheum Theatre, Fort Worth, Texas, visited Film Row in Dallas and purchased several new pictures for his house.

Manager Robb of the Robb & Rowley Theatres visited his house at Durant, Okla, last week.

Manager Levy of the Strand Theatre at Waco, Texas, was a Dallas visitor the first of the week, combining business with pleasure.

Manager Miner of the Blue Theatre at Fort Worth purchased several new pictures in Dallas the first of the week.

Manager Smith of the War Department theatres in the Southwest made a business trip to Fort Sam Houston, Texas, this week.

Louis Goldstein will open the Crystal Palace and Dance Hall in Galveston, Texas, about the middle of April.

Leo Adler of the home office in New York is in Dallas in the capacity of auditor of the Palace Theatre.

Manager O. Gill of the Strand Theatre in Honey Grove, Texas, was a Dallas visitor the first of the week.

Two-story Theatre Building Announced for Kansas City

A two-story picture theatre building, with shops on the first floor frontage, has been planned for erection this spring at Fifty-fifth street and Troost avenue, Frank Reber, owner of the site, has announced. The building will be 60x123 feet, seating 1,000, and will be so constructed that a balcony accommodating 300 persons may be added. The estimated cost of the building is $50,000. It will be called the Troostwood Theatre.

Plans provide for the front of the structure to be divided into three 20-foot compartments, those on the north and south to be occupied by shops. That in the center will form a street entrance and hallway leading to the loby of the theatre behind the stores. On the second floor, in the front of the building, will be a lounge and the theatre office. The show will be operated by Mr. Reber and his three sons, Clarence Reber, John A. Reber and Glenn W. Reber.

The Motion Picture Theatre Owners of Kansas have moved their Kansas City office from the Hodkinson Exchange to the offices of the Film Booking Offices, on the second floor of the Snower Building, at Eighteenth and Baltimore. This is in the same block as the former location.

E. R. Barnett, of the Palace Theatre, at St. Johns, Kas., was making the rounds of the exchanges one day last week. He expects to attend the convention at Wichita, April 16 and 17.

The Electric Theatre, Kansas City, Kas., is giving its patrons a twenty-page program. The booklet contains the complete program for one week, notes and feature stories of actors and actresses and advertisements. The house, owned by the Grubel Circuit, is managed by Peck Baker.

The supplying of a twenty-page program last week to the patrons of the Electric Theatre, Kansas City, brings to mind the fact that a few years ago all of this city's first-run picture theatres gave out these programs. They proved to be very popular with the public and were always looked forward to because of the interesting bits of news which they contained. But for some reason the theatres stopped, one by one, giving away these interesting little booklets. They were missed by many, and now that one of the large houses of the city has started the custom again, it is wondered if the other theatres will gradually begin to supply programs to their patrons.

Many Kansas exhibitors attended the convention of the Motion Picture Theatre Owners of Western Missouri, held at the Hotel Baltimore, Wednesday, April 4. They came to meet and hear Sydney S. Cohen, president of the national organization, who was able to attend the one-day convention. Mr. Cohen will not be able to attend the convention of the Kansas exhibitors at Wichita, April 16 and 17. With Mr. Cohen were M. J. O'Toole, chairman of the public service department of the M. P. T. O. A., William A. True and William D. Burford, members of the board of directors of the national organization.

Mr. and Mrs. Summer, of the Royal Theatre, at Unionville, Mo., were seen going the rounds of the exchange colony last week.

Mr. and Mrs. Bob Holmes, of the Royal Theatre, at Emporia, Kas., were in town recently looking over some of the product of the branch exchanges in the city.

R. O. Vogentz, of the Crystal Theatre, at Topeka, Kas., was a Kansas City visitor last week.

Willard Frazier, of the Empress Theatre, at Paola, Kas., and W. H. Carson, of the Empress Theatre, at Osawotomie, Kas., drove into the city recently.

Work has started on the new Hollywood Theatre, at Madison, Kas. The house will be owned by E. Ernest Liggett, of the Liggett Enterprises, of Rosalia, Kas., and will seat 700. The opening date will be between May 15 and June 1.

Mrs. J. M. Miller, a member of the Kansas censor board since 1917, retired last week at the expiration of her term of office. She was appointed chairman of the board by Governor Allen in 1917 and held that position until 1922, when she was succeeded as chairman, but retained her place as a member. Mrs. Miller has been succeeded by Miss Emma M. Viets, of Girard, Kas.

Miss Viets has been film inspector of the board two years. She is past grand matron of the Order of the Eastern Star of Kansas and an Eastern Star director of the Masonic Home in Wichita.

Miss Irma Doster, of Topeka, has been appointed state inspector of motion pictures by Governor Davis, to fill the vacancy left by Miss Viets.

I. Goldstein has sold the New Centre Theatre, Fifteenth street and Troost avenue, Kansas City, to M. B. Shankman for $15,000.

Clair M. Patee, of the Patee Theatre, Lawrence, Kas., was a visitor last week.

L. A. Wagner, of the Princess Theatre, at Eureka, Kas., was in town recently.

L. M. Crawford, of the Crawford circuit, is the father of a two-weeks-old baby.

Mr. and Mrs. Charles T. Sears were in town Tuesday of last week to do some film shopping and to get a new Cadillac phaeton. Mr. Sears is president of the Motion Picture Theatre Owners of Western Missouri.

The series of discovery concerts being sponsored by the New Theatre, Kansas City, began April 1. These concerts will be held every Sunday immediately before the first regular performance. Those taking part were required to present their acts privately, in order that the public might enjoy the most interesting. Only those having unusual talent and worthy of professional consideration are allowed to appear on the programs.

All seats to the discovery concerts are reserved and entitle those attending the discovery concerts to remain for the regular show that follows the performance. This is the first time a house in Kansas City has tried this kind of attraction.

Crandall Equips Washington Boys with Baseball Outfits

Harry M. Crandall has provided sufficient equipment to outfit a complete baseball team in each of the four neighborhoods in which he operates picture theatres. Twelve youngsters have been selected for each team and given baseball suits, including sport stockings, cleated shoes, cap, blouse and pants, as well as gloves, balls, bats and chest protectors. The managers of the theatres will be in charge of the teams, which will be known as Crandall's Savoy, Robert Etris, manager; Crandall's York, Nat Glaser, manager; Crandall's Apollo, J. B. Upperman, manager, and Crandall's Avenue Grand, Harry E. Lohmeyer, manager. A schedule of games for the Crandall League has been worked up and the first games will be played this month. No expense has been spared to give the youngsters the very best equipment, supplied by a well known and highly reputable sporting goods store for Mr. Crandall.

A great many inquiries have come to the Crandall organization as to what it will now do for the girls in these sections. They say that some sort of a team should be formed for them, and a Crandall's basketball league is now to be formed among them.

Roland Hamner, manager of the Academy Theatre in Lynchburg, Va., reports good business on "Robin Hood."

Sidney Levine, of the Olympic Theatre, Portsmouth, Va., was among the week's visitors in Washington. His house is known in Washington as "the little theatre with the big pictures." It has only about 400 seats, yet enjoys a very wonderful patronage.

Karanicholas Bros., operating the Tivoli and Rialto theatres in Portsmouth, Va., two fine houses, are co-operating with a local tailor in an advertising stunt whereby the tailor distributes cards of admission to these houses to his own patrons.

His Fifteenth Anniversary

W. R. Rowell of the Gem Theatre at El Dorado, Kan., recently celebrated the fifteenth anniversary of his picture theatre in El Dorado. The following editorial was printed by the El Dorado Times congratulating Mr. Rowell very sincerely:

"Considering the present amazing proportions of the moving picture industry, it is hard to conceive that only fifteen years in this business establishes a man as a pioneer. For Mr. Rowell is the dean of the motion picture proprietors in El Dorado. He has seen the business develop from cheap films of the crudest sort of comedy into great classic pictures that portray the finest contributions to literature.

"The growth of the industry has been subtle but nevertheless of wondrous progress. And through it all, Mr. Rowell has kept pace with its development. He has never catered to the paltry and the shoddy. He has steadfastly held out for clean pictures and wholesome entertainment. The substantial success he has attained is proof of the wisdom of his policy and undoubtedly gives to him the glow of satisfaction that his friends feel in his achievement. The passing of this anniversary is one that is well deserving of the congratulations which Mr. Rowell has so modestly received."

Philadelphia's Movie Ball Becomes Ambitious Project

While the vision of the projectors of the get-together function in form of a joint reception and ball, representing for the first time in Philadelphia filmdom annals union of these two vital branches of the industry, only went so far as to cover the subject of mutuality and better understanding, the project, outlined in the last issue of Moving Picture World, has fallen on such fertile ground that already determination has been reached to make the event one of really epoch-marking character. To that end there has been decided upon a shift of scene, and instead of its being held in Philadelphia it will take place in Atlantic City.

Moreover, while originally it was planned to include only exhibitors and exchange house representatives, it now has been expanded to embrace all who are interested in the industry, whether they represent the several branches of those who cater to the public or the public itself. In other words, the doors to this function are to be thrown open to all the fans, and as an added attraction there will be present in person quite a number of the celebrities from Hollywood.

The definite progress made during the last week was the appointment of representative committees on behalf of exhibitors and exchange houses, to which were given authority for the selection of a definite time and of one of the foremost of Atlantic City hotels as the place. Heading the chief committee will be H. J. Schad of Reading, Pa., president of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware. Others will be Charles Kline of the Kline Poster Company, Lew Pisor of the Colonial Theatre and for the exchange men, Robert Lynch, treasurer, Metro; Mike Landau of Paramount, Ben Amsterdam of Masterpiece, Edgar Moss, Goldwyn, and Jules Levy of Universal. Messrs. Amsterdam and Kline have been assigned the duties of looking after the hotel and other accommodations at the shore.

While vision is being concentrated on this local venture with a national appeal, however, that is not engaging exclusive attention, for the boys are looking forward to a three special car participation in the national convention at Chicago. Enough reservations already actually are in hand to fill one car and there is little doubt that the contingent from Philadelphia and the district tributary to it will be triple its present size when convention day arrives. A 100 per cent. representation is the goal and it is expected that when final arrangements are made at a meeting called for the third Friday of this month at the Hotel Vendig, attainment will be measurably certain.

Of more than passing interest is the entrance into the ranks of exhibitors of Peter E. Costello, capitalist and prominent public man of the northeastern section of the city. Mr. Costello was prominent during the administration of Mayor Weaver as Director of the Department of Public Works; previously had a long legislative career, serving as chairman of the Finance Committee of Councils, and for years was one of the most prominent of neighborhood leaders in Republican politics. The new playhouse will be called the Wissinoming, after the suburb in which it is to be located, and will occupy a site at Torresdale avenue, near Benner street. It will seat 1,000, and be under the direction of William Crozier, formerly in charge of the Jenkintown Theatre.

Messrs. Greene & Altmann this week assumed the proprietorship of the entire theatre located at 4652 Frankford avenue. It is the fourth in the series recently taken over by the firm. The new acquisition will be under the management of J. B. Hammond, who returns to the industry after an absence of more than two years, during which time he was engaged in the automobile business, and who previous to entering business for himself was manager of the Astor Theatre.

John Bagley, whose ambitions are concentrated in his motto, "The More Work, the Better I Like It," is keeping the pace with the growing booking business which he specializes on in the Frankford section. Recently there was added to his list the Bridesburg Theatre, located in the Frankford section, and, with the Eleanora and the Edgemont, it completes the string in the big Northeast textile district.

President Jules E. Mastbaum of the Stanley Company returned to his headquarters during the week after a six weeks' sojourn in California. Mrs. Mastbaum, their three daughters, and a party of friends accompanied him. On the transcontinental trip the party visited many of the largest picture houses in the country. While they were impressed with size and modernity, they were not inclined to think that these theatres had any lesson to teach to Eastern, and particularly Philadelphia playhouses, save in the larger lobbies which all possessed and consequently in the better system of handling crowds.

Throughout the West the system of equipping reception rooms in which patrons may wait until seats are vacated was in general use, and it is the intention of the Stanley management to apply this principle for the benefit of patrons here. Mr. Mastbaum expressed pleasure that some of the standards adopted by the Stanley Company have been emulated, and spoke of the hard work and cleanness of life among the artists. The party was entertained by the Schenks—Norma Talmadge and husband—and met many of the leading lights, among them Charlie Chaplin, who recalled vividly his engagement in Philadelphia many years ago at $25 a week.

Mr. Mastbaum will entertain many friends at the Stanley G. Mastbaum Memorial services at Eagleville Sanitarium, Sunday, April 15. Delegations of exhibitors from three states will be present. Some changes in the list of speakers has been made. The principal addresses now will be those of Lieutenant Governor David Davis, Justice Kephart of the Supreme Court, and Judge Horace Stern of the Court of Common Pleas. The Stanton Theatre Orchestra, under Sidney Lowenstein, and the Stanley Orchestra, under Albert F. Wayne, will play.

A testimonial dinner to Fred G. Nixon-Nirdlinger and Thomas M. Love, who are associated with some of the Stanley enterprises, will be given them on April 24 at the Bellevue Stratford.

Owing to a fire in the new Ridge Theatre at 25th and Ridge avenue, the proprietor, Morris Jacobs, has closed the establishment pending adjustment of the insurance. Damages amounted to $500.

Fire in the Strand Theatre at Northumberland, Pa., just over the bridge from Sunberry, caused damage to the house owned by Samuel Rosen of Philadelphia, it being part of a building which was destroyed with an estimated loss of $100,000.

The Philadelphia trade learned of the acquisition by the Comerford Amusement Company of several new theatres located in Sayre, Athens, Towanda and Northumberland, Pa., making an addition of eight houses to the chain of over sixty which the firm already controls.

Pittsburgh

When present plans mature East Liberty, the fashionable residential district of Pittsburgh, will equal, if not surpass, the downtown section as a first-run district. In addition to the big things contemplated by the present exhibitors of the East Liberty section, the Silverman Brothers, of Altoona, have recently purchased the property of the Alhambra and the lot adjoining, on which they propose to erect a 3,000-seat house. However, the present owner of the Alhambra, Nate Friedberg, has a lease on the property which runs two years yet.

Mr. Friedberg states that he has options on several pieces of property in East Liberty on which he will erect a new house to compare with any in the district when his lease on the Alhambra expires.

Rowland & Clark, who now have two of the largest theatres in East Liberty—the Liberty and Regent—have a valuable plot of ground on Penn avenue, two blocks west of the Regent, on which they may erect a large theatre at any time.

H. B. Kester, of the Cameraphone, will rebuild, beginning May 1, 1924. Plans are now in preparation. He will have a frontage of 58 feet by 200 feet in depth, and plans a house with a capacity of at least 1,800. The building will be three stories in height and will cost $100,000. A dance hall will be built on the third floor and bowling alleys in the basement.

At the present time East Liberty has five theatres, with seating capacities around the 1,000-mark. They are the Liberty, Regent, Cameraphone, Alhambra and Triangle, and the Rex, with a capacity of 300. They are all located within a radius of three blocks. With the proposed new houses and remodeling of the Cameraphone, the combined capacity of East Librety movie houses will almost be doubled, and this section will undoubtedly vie with the downtown section of Pittsburgh as a moving picture center.

It is understood the Silverman Brothers, of Altoona, will build an up-to-date theatre with a capacity of 3,000. The price of the property purchased by them is given as $350,000. It is regarded as one of the highest priced lots in the East Liberty section.

Remember the date, exhibitors of Western Pennsylvania. Your third annual convention will be held at the General Forbes Hotel, on April 16, 17 and 18. Every exhibitor who has the interests of his business at heart, should make it his business to attend every session of the convention.

F. J. Tepper has sold his Monaca Theatre at Monaca, Pa., to Louis E. Stoll. Mr. Stoll formerly owned picture houses in Ellwood City, Pa., and Ashtabula, Ohio.

Frank Roberts, who presides at the huge organ in Rowland and Clark's Liberty Theatre in East Liberty, is wearing the big broad smile that refuses to come off. Reason being the fact that Mrs. Roberts has presented him with an heir, weighing all of nine pounds. The Roberts have another child, a four-year-old girl. Congratulations!

Among the out-of-town exhibitors seen on Pittsburgh's Film Row the past week, whose appearances here occur only once in several weeks' time, were: George Schweitzer, of Titusville; Walter Silverberg, of Greenville; W. A. Dye, of the White Front Theatre, Hundred, W. Va.; M. Roth, of Phillipsburg; B. W. Redfoot, of Windber, and Mr. Gallagher, of the Princess Theatre, Fairmont, W. Va.

Special Election Called in Brookline Film Controversy

Brookline's Board of Selectmen have passed the buck on the question of allowing the picture theatre to invade the largest and wealthiest town in the United States, and have decided to submit the general proposition of whether picture licenses should be granted in the town to a referendum at the special election which has been called on April 24 to choose a successor to the late George H. Worthley as town treasurer.

The selectmen have two petitions for movie houses before them, and a third is to be presented. This is a matter that has come up in Brookline intermittently for eleven years, but always in the past the town fathers have refused every petition for a permit to conduct movies on a commercial basis. The coming referendum will not be binding upon the selectmen, but it is intended to help them in determining their policy.

It is understood that New York capital is back of at least one of the petitions now before the selectmen and that local capital in ample amount has been pledged to back the petition that is to be presented. It is reasonable to believe that if the town fathers decide to vote for licensing the picture houses, preference will be accorded the local people when it comes to issuing licenses.

Edgar S. Hill, treasurer of the Athol Amusement Company, a new corporation, mailed checks last week to the holders of the company's preferred stock, paying dividends at the rate of 8 per cent. He also announced that the company's new theatre at Athol, which is being remodeled from the opera house, will be ready for the opening on October 1. The main entrance to the newly enlarged theatre will be on South street, and from it a parquet will extend out over the sidewalk for a distance of sixteen feet, and this will be brilliantly illuminated at night.

The floor of the entrance lobby is to be tiled, the walls finished in and trimmed in marble. The floor aisles and stairway will be carpeted with rubber, making them virtually noiseless, and the entire floor of the auditorium will be covered with battleship linoleum. The plans call for a women's rest room and men's smoking room. New seats are to be installed, and there will be no posts to obstruct the vision, making the stage clearly visible from any part of the house. The old interior is to be torn out entirely and the new floor will rest on concrete piers. Remodeling of the upper part of the block has been completed, giving six new apartments of three and four rooms each, all of which have been rented.

Patrons of the Arlington Theatre, who were standing in line for tickets in the lobby of the theatre one evening last week, were given a big surprise when a huge seven-ton truck crashed through the doors and came to a grinding halt. There was a crash of glass and many narrowly escaped injury from the flying particles. The driver of the truck had not made such an abrupt entrance because he was in a hurry to get tickets, but had been forced to steer his truck into the sidewalk to avoid hitting a small touring car which was being towed and which crossed the path of the truck.

Jack Dempsey, who is the property manager at the Broadway Theatre, South Boston, readily admits that his famous namesake may be able to put it all over him when it comes to national notoriety, but he knows that his years of faithful service at the South Boston theatre, and his own stage career as well, have made him familiar to a very wide circle of friends.

One of the biggest realty deals ever consummated in Malden took place last week, when the Malden Auditorium building and annex changed hands. The sale was made from the E. S. Converse estate to the C. H. Tenney Company, of which the Malden Gas and Electric Company is a part. The property is assessed at $254,500. The purchase price was not disclosed. The annex, which stands adjacent to the Auditorium, is occupied by the Malden Gas and Electric Company, the Malden post office, the Auditorium Spa and offices. There will be no change in the tenants of the building, it was announced, and the Auditorium will continue as at present.

Channing Pollock, author of "The Fool," which is playing to big houses here at the Selwyn Theatre, gave a sort of back-handed slap at the movies in an address last week before the Massachusetts State Federation of Women's Clubs at the Westminster Hotel.

"My observation," said he, "is that hundreds of thousands of people with a real hunger for the finer things in the theatre have no recourse except the motion picture and the cheap show."

If Mr. Pollock will visit Boston oftener and take the trouble to go to some of the first-run houses when some of the big screen classics are being shown, he will find that there are thousands of people, even in Boston, who are perfectly willing to pay $1.50 or more, top prices, to see such pictures. Then, if he will take the trouble to carry his investigation a little further, he will find that there are thousands of other people who are willing and anxious to pay lower prices to see these same pictures when they are shown at the smaller houses later on.

Mr. Pollock believes that "one of the most important needs of any community is art opposition to the rising tide of bad taste and low ideals." And yet the thousands of patrons of the movie houses of Greater Boston will need much more than Mr. Pollock's say-so before they become educated up to his particular viewpoint.

The picture theatre in Leominster, Mass., was badly damaged by fire March 27, when heavy loss was caused in the building in which it is situated. The blaze started in a restaurant and spread to the theatre. The total loss is estimated at $25,000.

Senator John F. Shea of Holyoke spoke in the State House on March 29 in favor of the bill reported by the state committee on legal affairs, providing for legislation prohibiting overcrowding of theatres and providing that tickets cannot be sold unless there are vacant seats. He said it was a fraudulent transaction to sell a ticket for a theatre without providing a seat. He moved substitution for the report of the committee.

Senator Charles C. Warren of Arlington said the committee on legal affairs was of the opinion that the bill is unconstitutional. The theatre interests are running their houses satisfactorily, he said, and there is no public demand for such a law.

Senator John W. McCormack of South Boston favored substitution and said that a senator recently received his money back at a theatre where no seat was available after he had bought a ticket. Before securing the money, however, he was forced to state that he was a member of the legislature.

Substitution of the bill was refused and the report accepted.

New Restriction

The Massachusetts House of Representatives last week passed, by a standing vote of 91 to 49, the bill to give cities and town authority to regulate the display of billboards and other outdoor advertising signs. The provisions of the bill may be accepted by cities and towns if they desire. Already the town of Concord has voted to adopt the law. This may prove to work to the disadvantage of moving picture advertising in some parts of the state if the law's provisions are enforced unwisely.

A. M. Taft of Oxford has been granted a permit by the selectmen of Sturbridge to present picture shows in Otis Hall, Fiskdale.

The week of April 1 was known as "College Club Week" at the Capitol Theatre, Abraham Goodside's house in Springfield. "Lorna Doone" was the feature picture. Girl students from Smith College in Northampton provided various features daily as a part of the program. A percentage of the proceeds will be turned over to various societies of the students.

Managerial duties now are in charge of women, so it is only natural that there should be feminine orchestra directors in picture theatres. The Olympia Theatre, Worcester, orchestra is under the leadersip of Mrs. Izetta Shebesta.

The Capitol Theatre in Pittsfield has a well arranged bill for Easter Monday, Tuesday and Wednesday. Its lineup certainly was big time in every respect and was as follows: March, "Hail, America," Capitol Ladies' Orchestra, first appearance; Capitol News; Margaret Carhart Wertman, violin soloist, two selections; topical film, "The Birth of Aviation"; overture, "Orpheus," orchestra and organ; Thomas Meighan in "Back Home and Broke"; Lyman Howe's Hodge Podge, sea elephants; Cameo Comedy.

Edward Napier, who has been organ soloist since the opening of the Capitol, is director of the new orchestra, composed of young women. Miss Wertman, the violin soloist for the Easter program, is a resident of Pittsfield. For nearly three years she toured a leading vaudeville circuit.

The Savoy Theatre in Fall River closed its doors after the final show on March 31. Edward D. Davenport had presented picture programs in the Savoy since 1913. The building in which the Empire is located will be remodeled.

The Spa Theatre, Pittsfield, which recently was closed because of poor attendance, was reopened April 2 under the management of William Curtin. The theatre has been renovated and new draperies and a new piano installed. Motion pictures comprise the program, with two bills weekly.

George W. Markell, owner and manager of the Strand Theatre in Pittsfield, in association with Phillip Smith, owner of the National Theatre, Boston's second largest picture house, has acquired a controlling interest in the Roxbury Theatre, Boston. Plans are under way for taking over two additional houses in Boston.

Mr. Markell will remain in Pittsfield for the present, where he will buy pictures for the three theatres. At the opening of the fall season he probably will make his headquarters in Boston. It is the intention of Mr. Markell and Mr. Smith to acquire several houses in Greater Boston. They will confine their enterprises to presenting feature motion pictures only in their theatres.

Receiver Is Appointed for Toledo Amusement Company

At the request of Thomas W. Bunnell, a stockholder in the People's Amusement Company, which operate the Temple Theatre, James Beidler, of the East Side Amusement Co., was appointed receiver for the Temple by Common Pleas Judge Milroy here Saturday.

The petition states that the company is indebted to various creditors in considerable amounts and that the property cannot be sold in an action at law as a going concern. Interruption of business and closing of the theatre would take place at once, the petition continues, unless it is given time to liquidate its assets.

High prices paid for films is said to be the main reason for the financial difficulties of the company.

Mr. Beidler's bond was fixed at $5,000. Beidler is an experienced movie man and plans to continue operating the house. His first show was "The World's a Stage."

All of the local picture houses are jubilant that Lent is over. All of them lost money, with the exception of the Rivoli, which continues to pack them in day and night. In fact, Holy Week broke all attendance records with "If I Were Queen" and the great Blackstone as the attraction.

Loew's Valentine have some wonderful bookings for the next three months and expect to keep pace with the Rivoli. The bookings are as follows: "Adam's Rib," "Robin Hood," "Bella Donna," "Glimpses of the Moon," "Famous Mrs. Fair," "Where the Pavement Ends" and "Hollywood."

The Pantheon and Alhambra were the only theatres in Toledo to observe Good Friday. They kept their theatres closed for three hours. Church people of all denominations sent them letters of appreciation. The management also announced that hereafter the new pictures will start on Saturday instead of Sundays. This also seems to have met with public favor, as both theatres were crowded to the doors last Saturday.

A jury in Common Pleas court this week refused to grant $10,000 damages to E. B. Gilmore, manager of the Marvin Theatre, who sued Rev. William E. Hill and Attorney John N. Doty for that amount on grounds that their action in bringing him into Mayor Harry R. Rodabaugh's court on the charge of violating the state Sunday amusement law by opening his theatre on Sundays had damaged his business.

Ohio Showmen Hurl Defiance at the Lord's Day Alliance

"Prepare for Battle" is the ultimatum which Ohio picture managers have hurled at the Lord's Day Alliance. In an address at Akron, Ohio, recently, Wm. E. Borah, United States Senator from Idaho, referred to "sectarian organizations now springing up like mushrooms in local, state and national politics." This is now made the text of a new preachment by the picture interests of the state.

Picture theatre owners say "the challenge of the meal-ticket politicians of the Lord's Day Alliance of Ohio is accepted, and they are invited to prepare for a battle to the finish upon the question as to whether or not they shall have the power to dictate and order what may or may not be done regarding the legislation affecting motion picture theatres and their patrons."

Picture theatre men deny that the Lord's Day Alliance speaks for all sects. There is especial resentment at the alleged efforts to throttle the bill for local option on Sunday picture shows in the House of Representatives' Judiciary Committee without giving it a public hearing.

The Ohio Board of Censors has, within the past fortnight, passed three pictures which for a long time were hanging in the balance. While Pennsylvania movie fans were vigorously protesting at the action of the censor board of that state in banning "The Pilgrim," the picture finally succeeded in getting by in Ohio. Ten Columbus Protestant ministers rendered the final verdict which permitted the presentation within the Buckeye State.

"Bella Donna" was buffeted about in a censorial storm at Columbus for several days before it passed the board. When the film was presented to the censors they refused to approve it until after a considerable deliberation. Meanwhile, the producing company gave private screenings in Columbus, Cincinnati, Cleveland and Toledo, before motion picture and dramatic editors. In every instance the newspaper critics praised and they did not hesitate to acquaint Famous Players of the fact. The producers accordingly submitted the communications to the Ohio board, and the approval followed soon thereafter.

"The Impossible Mrs. Bellew," which met a sad fate when presented to the board several months ago, has finally been passed. The film was at first rejected in its entirety, and just when it appeared that there was no hope, the picture was accepted by the censors with some few changes but practically no eliminations. Verily, "the mills of the gods grind slowly, but they grind exceeding fine."

Following the musical comedy, "Good Morning, Dearie," at the Grand Opera House for week of April 2, Manager Unger has booked the film, "Columbus and the Discovery of America," for the week following, after which the house will again resume its regular policy of road attractions. This is the second time recently that there has been a break in the road bookings at the Grand to permit a week's showing of pictures, "Down to the Sea in Ships" having been the attraction a short time ago.

Manager Frankel, of Gifts Theatre, announces a reduction in admission prices from 50 cents to 40 cents, with no change in the policy or the character of the bookings.

There were three exhibitions of the film, "Russia Through the Shadows," given at Emery Auditorium, March 31, the proceeds going toward providing homes, clothing and education for over 1,000,000 little Russian orphans. The picture was shown under the auspices of an organization called the Friends of Soviet Russia.

Among the new picture houses reported is one at Steubenville, Ohio, which will be erected by the Tri-State Amusement Co.

Sunday in Ohio

Ohio exhibitors are giving a demonstration of what they are capable of doing in event that it should become necessary to propose an amendment to the constitution by initiative petition in order to give the people of the state the right to view Sunday pictures. They have begun to flood the General Assembly at Columbus with petitions for the enactment of the bill by Representative Ramey of Lucas County to grant local option on Sunday cinema exhibitions.

The petitions represent one-day campaigns and thousands of names have been sent to members. The petitions have largely come from counties in which no Sunday picture shows are now permitted.

George Manos is having plans drawn for a new house at Toronto, Ohio.

St. Clairsville, Ohio, will have a new movie house, which is now under consideration by Miller and Fletcher, of that city.

City officials of Bellevue, Kentucky, opposite Cincinnati, are busy investigating an alleged private showing of a banned motion picture. The screening is said to have taken place at a prominent Bellevue house at an extra performance, starting at 11 o'clock. Mayor Chester Dorsey made a tour of inspection, but the exhibition was over before he reached the theatre.

The Rialto, Hamilton, Ohio, is giving a benefit for the Hamilton Retail Clerks Association. Tom Mix in "Catch My Smoke" is the attraction. This house recently played Marietza and her Gypsies, in person, in dancing and singing and instrumental numbers, in addition to the regular picture program.

The Palace in the same city is featuring "Opportunity Night" each Friday evening in addition to the regular pictures, on which occasions aspiring amateurs are given a chance to demonstrate their ability.

A New One

Jules Frankel, manager of Gifts Theatre, Cincinnati, Ohio, is at a loss to know whether one of his lady patrons, who recently visited the theatre, is really suffering the affliction of physical handicaps or is merely a practical joker.

The fair one in question applied to Manager Frankel for a half-rate ticket. When informed that no such tickets were issued, the lady insisted that she was entitled to admission at half price since she possessed an artificial eye, and could, therefore, only see half as much of the picture as the average patron. Frankel advised her to see the picture twice in order to even things up. The lady persisted, however, and Frankel, out of the goodness of his heart, presented her with a complimentary, whereupon she voiced her appreciation, adding that the courtesy was doubly appreciated in as much as she was financially embarrassed, expressing herself as being flat busted.

Manager Frankel says that fortunately he cannot be arrested for what he thought.

FILM EXCHANGE PERSONALITIES

Chicago

A. J. McCabe, formerly engaged in film sales work in Michigan, entered special work for Universal on March 19. While in South Bend he was taken to the hospital seriously ill. On March 29 he left for Cheyenne, Wyoming, his mother's home, where he will submit to a surgical operation in the hope of securing permanent relief. It is not expected he will be able to resume his work with Universal before May 1.

The new booking manager at the Pathe exchange is Hank Kaufman and the boys are glad to see him making good with the local office.

J. S. Posner has joined the sales force of the local Metro office and is covering the small towns in the Illinois territory. S. R. Moses has resigned and is now with the Si Greiver office.

The father of Bob Schuler of the Paramount office died at his home in Bellevue, Kentucky.

Hal Olver, who recently came out as exploitation man with First National, is now with the Sells Floto circus. Al Sobler will remain as the chief exploiteer and publicity hound for the local exchange.

Joe Campbell of the Goldwyn office is back on the job after a tussle with the flu, and Manager Ben Reingold turned the trick on a heavy cold.

J. D. Abrams is in charge of the new quarters of the Chicago F. I. L. M. Club at 910 South Michigan avenue

Bill Brimmer has resigned his connection with the United Artists office.

The baseball season will be on soon along film row and the boys of the F. B. O. exchange through Manager Jack Sampson will challenge the fellows of the other exchanges to a series of five games, winner take all. There will be lots of fun for the film folks and it is hoped to get up enough enthusiasm to form a regular schedule for the summer months.

John Kennebeck, Paramount exploiteer from Des Moines, was in the city last week visiting the local exchange. Dan Roche is down Pittsburgh way telling the folks of the Smoky City about "The Covered Wagon."

C. R. Wade, Pathe salesman for Eastern Montana, is in the city boasting the proud possession of a new nine-pound boy, born at the Murray hospital in this city March 25.

Harry Sigmund, new manager of the Butte branch of Associated First National, is out of the city on a tour of the key cities. He is expected home the last of the week. Mrs. Sigmund and the two children will arrive next week from Seattle.

C. J. DeMaio, traveling auditor of First National, is in Butte in his official capacity from the New York office.

C. M. Van Horn, manager of the Spokane-Butte exchanges, has returned to his home in Spokane.

Chris Dahl, connected with the First National office here, is to leave for Seattle on April 15.

Herman Stern, assistant general sales manager, Universal Film Exchange, Chicago, departed Sunday for New York to attend a conference of general officials of the company on matters of importance. He will doubtless not return to the Windy City until the end of the week. Mr. Stern is to celebrate a birthday some time during the week. The employes, in appreciation of the pleasant relations between officials and offices and sales staff, gave him quite a surprise party Saturday night, presenting him with a handsome and fully equipped traveling bag. The presentation speech was made by Ted Schlanger, short subject sales manager. Poetry was written by Salesman W. Tracy. Dancing, cards and a good time generally is reported by those attending.

His features illuminated with a Bert Williams smile, Bill Danziger, Paramount's Chicago exploiteer, is back at the typewriter after a brief honeymoon. Danziger was married a week ago to Miss Peggy Whitemore of Laporte, Ind., whom he met while stimulating "The Old Homestead" in LaPorte at the Central Theatre. Except that the wife cleaned his pipe by placing bowl and all in boiling water, Bill says matrimony is fine. Any biped devoted to the pipe (tobacco) who can forgive any such atrocious misdemeanor as Peggy committed should live happily ever after, as the fairy story goes.

Otto Bolle, city sales manager for Paramount, and Herb Hayman, salesman, made a flying trip to fourteen suburban houses in one night last week to induce recalcitrant accounts to complete their bookings. Hayman signed four of the fourteen in the office in the first hour the morning after. That's pep!

Harry O'Brien, Paramount city salesman, having just captured the title of amateur champion in pocket billiards at Foley's, is casting predatory eyes about for fresh conquests. O'Brien says he became proficient in wielding a stick when he sold independent stuff yars and yars ago.

Jimmy Schofield, late of the Paramount accessories department, is being groomed for the road by Eddie Roscan in the Indiana territory. Jimmy's shrill laughter is expected to laugh exhibitors out of contracts.

Oregon

Officers of the new Portland Film Board of Trade recently elected are: Charles Beale, F. B. O., president; John MacMeekan, Universal, vice-president; Melvin G. Winstock, Brin Exchange, secretary; C. M. Hill, Paramount, chairman of the arbitration board, whose members are Samuelson, of Pathé; C. W. Koerner, First National, and Fred Walton, Greater Features.

Pittsburgh

Representatives of the First National, Progress, Paramount, Fox, Educational, Columbia and Universal exchanges met at the office of the local Paramount exchange a few nights ago and formed the Press Film League, which at present consists of six baseball teams representing as many different film exchanges of this city. It is probable that two more teams will be added to the league. Arrangements are now being made for the acquisition of playing grounds, and it is planned that each team will have two games a week. More details will be forthcoming later.

J. A. Alexander, of the Columbia Film Service, is secretary of the league and all questions pertaining to the same must be referred to him. Much interest has been aroused in the proposed baseball campaign, and the local trade is looking forward to some mighty interesting diamond battles.

Tickets are now being sold for the big Movie Dance to be held at Duquesne Garden, Pittsburgh, on Wednesday evening, April 18. Benefits from these tickets will be used towards purchasing baseballs, paying umpires' fees and other expenditures.

The Film Board of Trade will donate a silver loving cup to the pennant winning team, as will also the Pittsburgh Press donate a silver award. The Press also presents to each member of the championship team handsome watch fobs.

To Walter Silverberg, of the Mercer Square Theatre in Greenville, Pa., goes the honor of buying the first ticket to the dance. Here's hoping Walter is on hand, for that fellow can certainly put some real pep into the gathering.

Salesman Flarity, of the Goldwyn exchange, has become a radio fan, and carries a small set with him so he can hear the radio concerts in the air while he is on the road.

Kansas City

Ralph Scherzer, formerly manager of the Mid-States Distributing Co., left last week on a honeymoon trip with his bride of a few weeks. The couple will drive to the Mexican border and then to Los Angeles, where they will establish their home. Mr. Scherzer will work for E. H. Wachter, former Fox division manager in this territory, who is now in charge of the F. B. O. exchange in Los Angeles.

A. H. McLaughlin, formerly a city salesman for F. B. O., is selling the Metro product.

Bob Carnie, formerly Educational, is also a new salesman for Metro.

Randolph Elliott is now a salesman for Associated Exhibitors. He was with the F. B. O. office.

Jack Weil, manager of the Goldwyn exchange at St. Louis, and L. P. Hollander, manager of Goldwyn at Omaha, were in Kansas City last Sunday having a conference with W. E. Troug, Goldwyn division manager, who returned from New York two days before.

Albany

C. R. Halligan is this week observing his fifth anniversary as manager of the Universal film exchange in Albany, N. Y. Mr. Halligan enjoys the record of not only having served for a longer period as manager of a film exchange in Albany than any other single individual, but of having the distinction of working for only the one company. Mr. Halligan first became associated with Universal nearly ten years ago, serving for a time as manager of the poster department and then being selected to handle the exchange itself. He is known to thousands in the state as "Daisy" Halligan, taking his nickname from the fact that at one time he was the proprietor of the Daisy Theatre in Green Island.

Joseph Miller, salesman for Hodkinson out of Albany, has recovered from his recent illness.

Frank Tierney, from the home office of Fox, was a visitor at the company's exchange here last week.

Frank Bruner, manager for Pathe, reports much business as the result of a trip through Northern New York.

In the Fox exchange in Albany there is a big placard bearing the three following words: "Honesty, Courtesy, Efficiency." The placard is almost constantly in front of every employe and is a reminder at all times of a rule which is being lived up to.

Harry Bernstein, district manager for Universal in Buffalo, with supervision over the Albany exchange, has been in town arranging for Anniversary Week from May 6 to 12.

G. M. Reap of New York, a student salesman from the Fox home office, is now in Albany getting field experience.

Marvin Kempner, manager of the Paramount exchange, reports having booked Bob Landrey, of the Strand and Star, in Ogdensburg, 100 per cent for Paramount.

Miss Marie Wheeler, manager of the Merit exchange, is looking forward to a check for $500. A few days ago Miss Wheeler assisted a well known woman resident of Albany in deciphering the partially concealed identity of about fifty motion picture stars in a newspaper contest. A woman promised Miss Wheeler the sum of $500 "if" she won first prize.

A. J. Herman, who handles the First National exchange in Albany, manages to hold the lead in the managers' contest, while one of his salesmen, S. E. Feld, leads in the other branch of the contest.

Alex Weissman, of the New York office of United Artists, and Fred Robke, from the New York office of Metro, were in Albany last week.

Buffalo

H. C. Bissell, who has been in the Albany territory for the Buffalo Metro exchange, has resigned and is returning with his family to Buffalo.

Arthur H. Levy, formerly with American Releasing in Philadelphia and Washington, has arrived in Buffalo to take over the management of the local branch of the company.

W. A. V. Mack, Pathe manager, was visited by Robert Smeltzer, district manager, last week end. Mr. Mack spent Easter day with his relatives in Syracuse.

J. L. Cook, well-known film salesman, has been engaged by Harry E. Lotz as a member of the Select sales staff. Cook is the well-known "Cookey" who wrote "Brew Briefs" for the now defunct Pictureplay News of Rochester. It is not known whether the Briefs were the cause of the paper's failure.

Robert T. Murphy, manager of the Renown Exchange, has placed "Women Men Marry" at the Lafayette Square Theatre. The Palace is featuring "All the World's a Stage" this week.

Max Rowley has resigned from the sales staff of Merit Pictures Corporation.

R. W. Wheeler has succeeded Warren McDonald as Syracuse salesman for the local F. B. O. exchange. Earl Kramer, branch manager, had Phil Selznick as his guest last week. Mr. Selznick was in town as representative of the Williamson Brothers.

Charlie Goodwin, Universal Jewel representative, was put out of commission last Saturday night with an attack of ptomaine poisoning. He'll be back in harness soon.

The Carolinas

The matter of loss of films in transit in various sections of North Carolina has forced the Charlotte Exchange Managers Association to take the matter of an investigation up with the postoffice department. Many times it is necessary to make overnight shipments from one town to another, and in such instances there is no provision in the smaller towns for insuring shipments at night and exchanges have been compelled to waive the insurance protection on such shipments in order to not delay shipment until the following day. In several consecutive instances films have been mysteriously lost, and it is becoming a serious matter for many of the Charlotte exchanges.

J. U. McCormick is now covering Carolina territory out of the Charlotte Al Lichtman office, of which he is resident manager.

V. P. Whitaker, special representative for Al Lichtman, has been spending some time in Charlotte getting the local exchange opened and in good running order.

Miss Freda Huckabee, formerly of the Atlanta F. B. O. exchange, is in Asheville recuperating from a severe illness.

J. J. Burroughs is now covering the Carolina territory for the Washington Vitagraph office.

W. H. Kerin is in the Carolina territory for the "Paramount 39," traveling out of the Charlotte office of Famous Players.

The Southeast

"Doc" Koch and the whole force of F. B. O. in Atlanta are on their toes during the present week in anticipation of landing first prize in the anniversary drive which closed April 1 and which it will take several days yet to decide on the winners. The entire force has been on the road most of the week, leaving the office to take care of itself while they made a last final effort to load up sufficient new business and play dates to put Atlanta so far in the lead that there would be no competition during the final days, a report coming in the first of the week that Atlanta was leading them all.

Nick Carter, Frank Sands and W. A. Sanges, of the Atlanta First National sales force, were in over last week end for a sales conference.

Fred F. Creswell, district manager of Famous Players, spent several days in New Orleans the past week.

San Francisco

Edgar T. Roberts, formerly booker for George A. Oppenheimer, Inc., has been made salesman for this concern and is making his initial road trip.

J. M. Cobbs, for some time booker for Pathe, Inc., has been promoted to the position of film salesman and all others in line have been advanced a step. Branch Manager Walter Kofeldt states that business is steadier than for a long time.

Things have been booming of late in the office of Associated First National, not the least of which has been the marriage of Milner E. Cannon, one of the big guns of the booking department, to Miss Janet Maclay. There was quite an explosion when the bridegroom saw how his desk had been decorated by fellow workers and when the report was heard along Film Row exhibitors and film men generally called to offer congratulations. His desk was well decorated with posters featuring successful film attractions, such as "Dangerous Business," "A Man of Action," "Wedding Bells," "Married Life," "What a Wife Learned" and "Don't Tell Everything."

A son and heir has arrived to grace the home of Mr. and Mrs. Joseph A. Huff and all Film Row is offering congratulations. Mr. Huff is salesman for Universal, and Mrs. Huff served for ten years with Paramount as head of the office department.

Tex Coombs will shortly move into his new quarters on Golden Gate avenue, adjoining the new home of Associated First National.

Carol Nathan, manager of the San Francisco branch of Universal, recently went to Del Monte to attend the wedding of his sister. He returned in time to meet Carl Laemmle, who spent several days here on his way to the Northwest.

Eddie Armstrong, assistant general sales manager for Universal, has returned to his San Francisco headquarters after a stay of several weeks in Los Angeles.

Kathlyn Williams Eyton sailed from San Francisco for Shanghai, China, late in March, and will spend several weeks in the Orient visiting her sister-in-law.

Seattle

The Northwest Film Board of Trade has been in existence for ten years, in Seattle, during which period it has functioned equally on exhibitor complaints as well as exchange difficulties. It is through the influence of the board and its efforts at all times to promote harmony, combat adverse legislation and stimulate good will in all branches of the industry, that in the territory today very few serious disputes arise.

Those composing it at present are: Paul Aust, Select; Carl Stearn, Metro; Pat Lynch, Pathe; H. A. Black, Vitagraph; J. A. Gage, Educational; Ed Lamb, Select; Guy Navarre, Fox (President of the board); Jack Lannon, Greater Features; Ed Davis, Arrow; G. P. Endert, Paramount; Charles Feldman, First National; G. G. Maxey, First National; B. M. Shooker, Arrow.

Carl Laemmle is due in Seattle next Tuesday from California. This is the first time in eight years Mr. Laemmle has visited Seattle. Universal officials are looking forward to the event.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Closing Down Exploitation Staffs Is Merely Sign of Improper Management

ONE of the amusement weeklies, in dealing with the contraction of an exploitation staff recently, expressed the opinion that the day of exploitation was over; that the public, "wise to the bunk," would no longer respond to street parades, floats and similar devices. In other words, the obituary of the exploiter was written, flowers were sent and the grave decently covered.

And Paramount has added four men to its exploitation staff, which in some cities consists of two or more men already on duty.

Some one must be wrong.

With all due respect to an esteemed contemporary, we think that it is in the wrong —again.

Exploitation is not dead. It is merely getting its second wind, and the reason several staffs have been formed and then destroyed has been that, as in the last instance, the department has been formed upon wrong premises.

What Exploitation Is

Exploitation does not consist in setting men in various exchanges to carry out the set plans formulated by the head of the home office. It does not consist in the rigid following of a certain routine of stunts, worked in a prescribed order, and without regard for the size or temper of the town.

Exploitation is the selling of filmed pictures through the utilization of such forms of publicity as may most strongly appeal to the clientele it is desired to reach, and exploitation, even in the same city, may assume many different forms. The clever exploitation man must be able to sense the temper of a manager and his patrons and suit his campaign to existing conditions.

Not long ago an exhibitor told of an exploitation man who came into his town and insisted upon putting over the home office exploitation, though he was warned that to do so would be a detriment and not an aid. He had his orders and he carried them out—and the local manager lost money on an expensive rental.

Proper exploitation not only helps the manager to put over the picture on which the exploiteer is working, but gives him an insight into the basic principles that he may work on his own account on such pictures as may not carry the services of an expert helper.

When Claud Saunders formed his exploitation department for Paramount he based it on one big idea. It put over exploitation rather than to put over any one particular picture or series. To do that he put his men into the field with instructions to sell exploitation rather than Paramount pictures. If exploitation sold Paramount pictures, too, well and good, but if he could sell the exploitation idea he was confident that the exploitation idea would sell Paramounts.

Starting with eight men, he set them down in the field and told them to go to it. He did not tell them just what to do or how to do it. It was up to them. It still is.

Suits the Situation

If a Paramounteer reports that he got two windows and put over a contest when the campaign book suggests a street parade and a built-up lobby, Saunders figures that perhaps two windows will help that particular house more than would a street parade. His man is right there in the town. He ought to know. Certainly he ought to know better than a man in a New York office.

Of course, if a Paramounteer habitually reports small results, he gets a letter. Too much inaction suggests laziness, but the general aim is to put men of good judgment into the field and then let them use that judgment instead of forcing them to follow a prescribed routine of stunts.

It has worked well with Paramount where the original staff of eight men has been successively increased to 16, 23, 28 and now to 34 field men, but Paramount, so far as we have record, is the only company to permit its men sufficient latitude to make good in the particular town in which they are working.

Here to Stay

Exploitation did a very great deal to save the situation four years ago. Exploitation saved the picture business; not merely Paramount's business, for the men spread the gospel of exploitation from a broad angle and more than once a Paramount man has helped to put over the picture of some other releasing company.

This has been done on the general principle that exploitation as such was a good thing for the users of Paramount pictures even if it did help to sell other brands, too.

The work has been done too thoroughly to be upset through any newspaper article, but some few exhibitors may take too seriously the deductions made in the article already referred to in the opening paragraph. They may let down on their exploitation too completely.

Like all novelties, exploitation has been overdone. It has been used to excess, and not always with good judgment. But, like all novelties, it is finding its proper place in the scheme of things, and where it is intelligently used it is as profitable today as when its use first became general.

Always Was—and Will Be

Ten years ago this department recorded exploitation stunts, as distinguished from advertising. In all the ten years which have followed there has been an increasing proportion of stunt exploitation, from the sim-

Old Shiek Tent to House Bella Donna

Re-using the awning material used for The Sheik, but with a different treatment, gives a very effective lobby for Bella Donna which will cost very little. As shown in the sketch offered by the Paramount exploitation department, the awning cloth is used for a drape rather than a tent effect, and the real tent is built up in the lobby as a frame for a cut-out from the six-sheet, the front design being a trim from the 24-sheet.

Probably a better effect can be gained by setting the cut-out back from the opening and setting in reflectors around the inside of the tent to get a brilliant light. The tent can be simply built around a framework if you cannot borrow a lawn tent from some sporting goods house. In this display the doors and box office window are also draped. It would be more simple and perhaps as effective to make simple awnings for these openings. These are merely straight strips of cloth tacked to the upper ledge and held straight out through the use of supports.

The scheme can be elaborated as desired, being capable of an infinity of refinements, but as it stands it will adequately advertise the attraction in the average house.

A Paramount Release

BELLA DONNA GETS A TENT FOR A SIX-SHEET CUTOUT

You can use the old Sheik material for this new display for the first American Negri, in a thoroughly practical and decidedly good lobby planned by Max John Rosenfield, of the Paramount exploitation staff. It is cheap and selling.

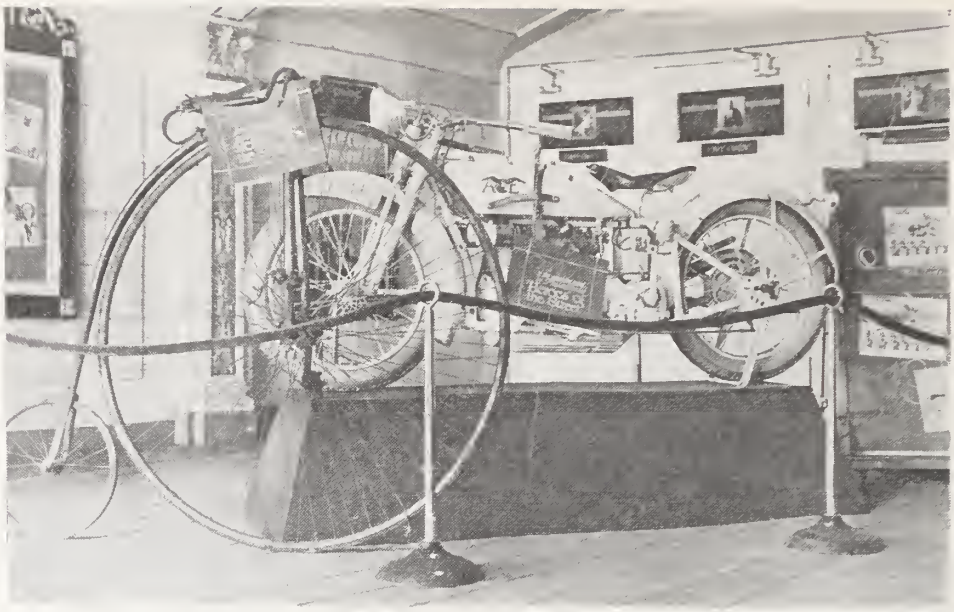
ple device of sticking a lighted Turkish cigarette against the lips of a cutout Chaplin and letting him "smoke" it, through the Chaplin "autogobile," to the big campaigns of today.

Saunders did not invent exploitation. He merely made a serious business of what was then a by-product, unformed and unorganized. He organized wisely, making his Paramounteers missionaries of intensive advertising rather than home office puppets, sold along with the film, and he gained results which have become too firmly established to be now overthrown. The only danger is that some exhibitors, taking the printed word too seriously, may lessen their efforts and suffer a temporary setback.

Play It Properly

Keep exploitation for the pictures most needing it. Use it to sell the good ones, rather than the poor ones. Make an effort to change the appeal, do not exploit everything, and exploitation will be found as effective today as it ever was.

It is not exploitation which has failed, but the system used in some instances to exploit exploitation. There is a vast difference. Where intelligent agents have been given discretionary powers, exploitation has been an influence for good. Run on too narrow lines, exploitation systems have been failures in half a dozen recent instances, but that proves nothing in regard to exploitation as such. It is merely the result of a wrong method.



A Warner Brothers Release

A CONTRASTY DISPLAY OF THE OLD AND THE NEW IDEA

The Logan Theatre, Philadelphia, made this lobby display on "Heroes of the Street," contrasting the old high-wheel machines with the motorcycle of today, which are used by the cycle cops. If you can find an old timer it will prove a great stunt.

Added the Kids

In small towns or even large ones, it is not possible to get much of a parade to put over The Third Alarm. There is not enough apparatus to serve us more than a ballyhoo, and Art Kolstad, of Hood River, Ore., wanted a parade. Being resourceful, he got it.

He persuaded the school authorities to declare a half-day recess that the children might parade with the fire department in a fire prevention stunt, later witnessing a special matinee of The Third Alarm. The youngsters were formed by schools, each carrying a banner for that school and were escort to the fire department. A band of 22 pieces supplied the music. It made the F. B. O. release a cleanup in the place where the apples come from.

Heart Throbs

Thomas D. Serrero, who is now managing the Century Theatre, Baltimore, partly put over Mad Love through allusion to the Negri-Chaplin intermittent engagement with the line, "She will win your heart as she did that of Charlie Chaplin."

It seemed to help and the line was used on a number of forms of advertising.

For special work a creamery gave 800 wholesale ice cream users the lowdown on the Negri sundae, and one of the department stores had its dressmaking expert reproduce in uncut velvet on a lay figure the gown in which she is seen on the front of the press book.

Mr. Serrero does not tell what the Negri sundae is, but try vanila ice cream with candied ginger and rose or strawberry syrup. That should fit.

Couldn't Forget Town

Perhaps there was a town that forgot God, just as Fox says there was, but Baltimore was given no opportunity to forget the town. Eleven thousand special folders were put out and fifty department store wagons carried the banner, while the opening gun was a splash of 300 one sheet teasers asking "Where is the Town that Forgot God?" Later the answer was given on 35 24-sheets.

A useful stunt was persuading a number of ministers to see the production and use the theme for one of their daily lenten sermons. It gave the ministers something of public interest to talk about and at the same time a lot of people who were keeping Lent felt it would be all right to go and see the sermon-picture.

All of which is the contribution of Eugene Daly, of the New Theatre.

A First National Release

TWO SHOTS OF THE CAMBRIA THEATRE, JOHNSTOWN, PA., DRESSED FOR "EAST IS WEST"

The camera angle makes most of these paintings appear to be on the same side of the lobby, which is not the case. Neither carried any lettering, but from the ceiling depended more than a hundred cut-out lanterns bearing the title, along with a number of large lighted lanterns. The colorful effect of the paintings and lanterns was good argument.

A Universal Release

A CLEVER DISPLAY FOR "UNDER TWO FLAGS" FROM LANCASTER, PA.

John Marks built a miniature stage for a cut-out for Priscilla Dean with the two flags for a backing, colored footlights and a double cut-out above. He says it doubled the usual business he does with this star, and she is always a draw for him, at that.

Auto Sold Picture

Oscar White, of the Rex Theatre, Sumter, S. C., let a local auto dealer sell Rich Men's Wives for him. All he did was hand out the idea.

The car was of a new make and moderately priced. The local representative had been doing considerable hustling to get it known, and he jumped at the chance of a theatre tie-up. He painted a sign reading: "Rich Men's Wives use this car, but you do not have to be a rich man's wife to be able to afford one."

With this banner the car was paraded all over town for a couple of days before the picture opened, and then was placed in the lobby with the sign hung overhead. Mr. White figures that it raised the book about ten per cent.

With a new car or a new model you can double the attraction value by letting the dealer supply a representative to verbally demonstrate the car, advertising that you can see it either at the salesroom or at the theatre when you go to see the play, which is mentioned by title.

Revivals

Eddie Collins, of the Capitol Theatre, Galveston, knows if they were good once they are still good.

He handed out four-page leaflets printed on the front with "How to save Gas and Electricity." Give you three guesses. Right! You turned off the lights and brought the whole family to see Elsie Ferguson in Outcast.

But a little newer is the back page. This was printed: "Turn me over. I'm on my back."

Eddie is getting to be the Eller Metzger of Texas.

Teased Telephoners

Barry Burke, of the Palace Theatre, Fort Worth, used the "Telephone—before you kick in" when he had that title, taking the idea from one of the Eastern houses of Southern Enterprises. But instead of throwaways he made it a newspaper teaser, and it worked even better.

It kept a girl busy for two days replying to the calls, and it shot business skyward quite a ways.

New Dollar Days

Walter D. Nealand, the Chicago Goldwynner, has a new idea in dollar days. Generally a dollar day is a merchant hook-up, but Nealand was helping Ezra Rhodes, of the Blackstone Theatre, South Bend, Ind., put over The Christian for a week. They figured that along about Friday things might sag a little, so they put out coupons in both papers entitling the entire family to come in for a coupon and a one dollar bill, regardless of the size of the family.

He spent more than $500 on exploitation, for Mr. Rhodes was one of the earliest of the exploiteers, and the result was an $1,800 house with a blizzard raging.

One good stunt was a tie to the street railway which permitted the use of 160 posters and six big banners on the guy wires of their overhead trolley lines. It looked like a County Fair.

Dipping into history, you may recall that it was Mr. Rhodes who invented the lunch hour rain check.

He figured that not many would drop in around noon because they did not have time to see the entire bill, so he issued double tickets, good for a return in the evening, and brought a lot of people back downtown for the evening show.

Buddy Helped

With the help of Buddy Stuart, Goldwynner, E. R. Daniels raised a regular row over The Stranger's Banquet at the Olympia Theatre, Worcester, Mass.

They tied the chair door hanger to 250 window cards with the same information that Mickey Nielan had made reservations for the reader at the banquet, using 3,000 of the door knobs. They also ran teasers in the newspaper with the same message, running into "Meet me at the Stranger's Banquet."

Bottle heralds were used, including 250 at the Kiwanis and 300 at the Rotary luncheon, and 2,000 toast books were disposed of.

A large book, lighted from within at night, was the foundation of a window display on the Grosset & Dunlap edition, and 80,000 milk bottle caps were used by the largest dairy company.

From the letters pouring in from his section we gather that Buddy is making about two towns a day and writing letters to the managers he cannot reach in person.

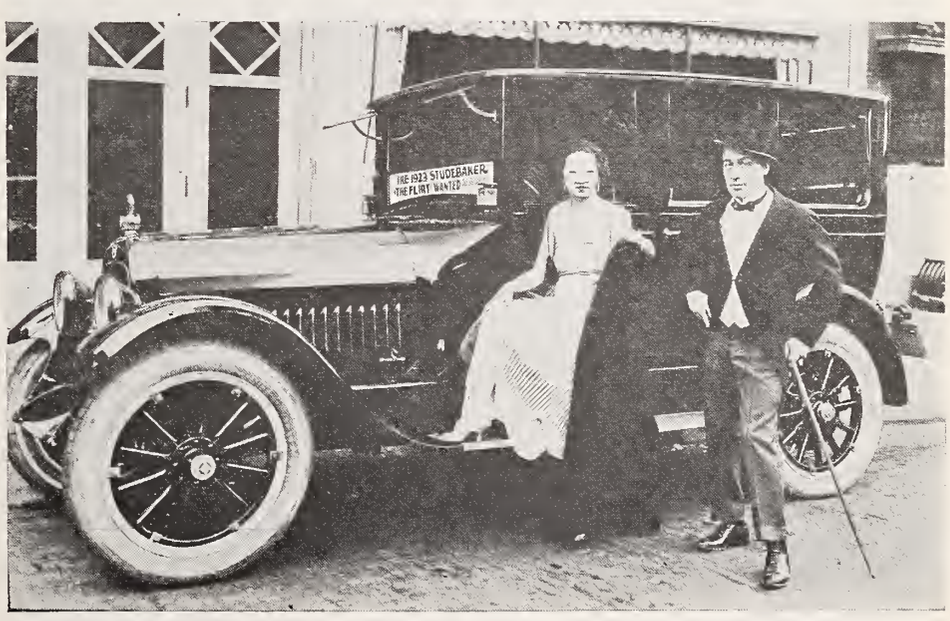
Followed the Leader Selling The Flirt

Following what seems to be a standard campaign, the Rialto Theatre, Tacoma, did all of the stunts on The Flirt, including the masked Flirt in an automobile. She went around the stores through the day and in the evening, escorted by a male partner, who should have worn the mask; she attended the various public dances, handing out proverb cards. On the day before the opening she attended the largest dance hall and a prize was offered the first person to greet her by her correct name.

A departure from the routine was the use of 20,000 slips in wrapped loaves of bread, telling that The Flirt was as clean and as wholesome as the bread itself. Prizes were wrapped in some of the loaves.

The definition stunt was also used with one of the newspapers, the definition being limited to 25 words.

R. W. Bender, the U-man from Seattle, worked with Manager McManus in overcoming the handicap of a snowstorm that was a record breaker.



A Universal Release

GEE! LOOK WHAT "THE FLIRT" PICKED UP IN TACOMA

He was her escort to dance halls and restaurants in the interest of the Rialto Theatre, and at one of the largest places a prize was offered to the first person to greet "The Flirt" by her own name. It helped to sell the picture.

Tied Film Fashions to Racing Hearts

Because the stage of the Palace Theatre, Fort Smith, Ark., is too small to permit the use of models in a fashion show, Hugo Plath put it on a film and ran that off, giving about as much satisfaction. It was a special for Racing Hearts, but only one angle of the campaign.

An auto agency sent several new model cars around town for an entire week before the opening as well as during the engagement, and bannered these for the attraction. The week of the showing a car was displayed in the lobby. This had the wheels jacked up and these were given motion by a small electric motor. The car could have been worked under its own power, but the resultant gases would have been the reverse of an attractor, so the silent and odorless motor was used. Mr. Plath can trace a number of direct ticket sales to this feature.

He made a miniature road race in the windows of the automobile company, to hook in and to announce that Jim Murphy, the champion race driver, would be seen in the film.

For the lobby display he used two-foot hearts, one to each letter of the title. This and the automobile was sufficient to get attention.

As the merchants who were represented on the film paid the cost of making it, Mr. Plath's expense was around five dollars for a decided increase in business, and he shipped the display on to the Palace Theatre, Muskogee, further cutting the cost.

Sheiked the Voice

Figuring that The Voice from the Minaret was one of those Sheik stories, Frank H. Dowler, district supervisor, used a desert scene in his shadow box for The Voice from the Minaret, and Norma brought him 40 per cent over the normal business.

It was an elaborate set, with three striped tents, some miniature trees, a couple of painted palms and some genuine desert sand, not to mention a couple of camels which look suspiciously like paperweights. Good lighting made it look like a lot of money.

Got Two Windows in Single Store

Books brought five hook-ups on The Christian when it was played at the Strand Theatre, Hartford, Conn. One of the windows was in a dry goods store, which had a book department, and here the Goldwynner also hooked a second window on gowns, with stills from the banquet scenes to interest in the local dresses. Along the book lines the Hartford News Company laid off fifth window cards to smaller shops handling a limited supply of books.

Hartford officials are fiercely fussy about perambulators and apparently would as soon have the pest wagon parading the streets, so they bannered the windows of the taxicabs on four panes, with an overflow meeting on the windshields.

On the same lines 500 hangers were affixed the steering wheels of private cars reading, "Stop," in large type, with the injunction to go to the Strand.

Five thousand letters were sent to an automobile mailing list and there was a preshowing to 250 clergymen and divinity students in a local college.

And the store hangers, with "Closed to see The Christian at the Strand Theatre," were used on Sunday, when all of the establishments were tightly locked.

Taken by and large, they got their money back on the picture, plus interest and profit.

Dealt in Dope

With the entire country talking about the drug evil, one would think that Eddie Collins, of the Capitol Theatre, Galveston, would not take the risk of handing out dope, but Eddie put out 3,000 "decks" of dope in small envelopes printed:

DOPE
Don't Open Unless
You Use It

Inside was a tiny slip reading: "This is straight dope. Reginald Denny in The Kentucky Derby is the greatest romance of fast horses and throbbing hearts ever made." The signature followed.

Jack Meredith, Universalist, helped Eddie out, getting him four windows and building a racing scene for the lobby. It all made for real business.

Dressed Cutout to Match the Drapes

Charles M. McManus got out of the rut when he made a display for The Stranger's Banquet at the Rialto, one of the Jensen and Von Herberg houses in Tacoma. He used a cutout from a three sheet and dressed it in a new costume to match the curtains used to enlarge the display.

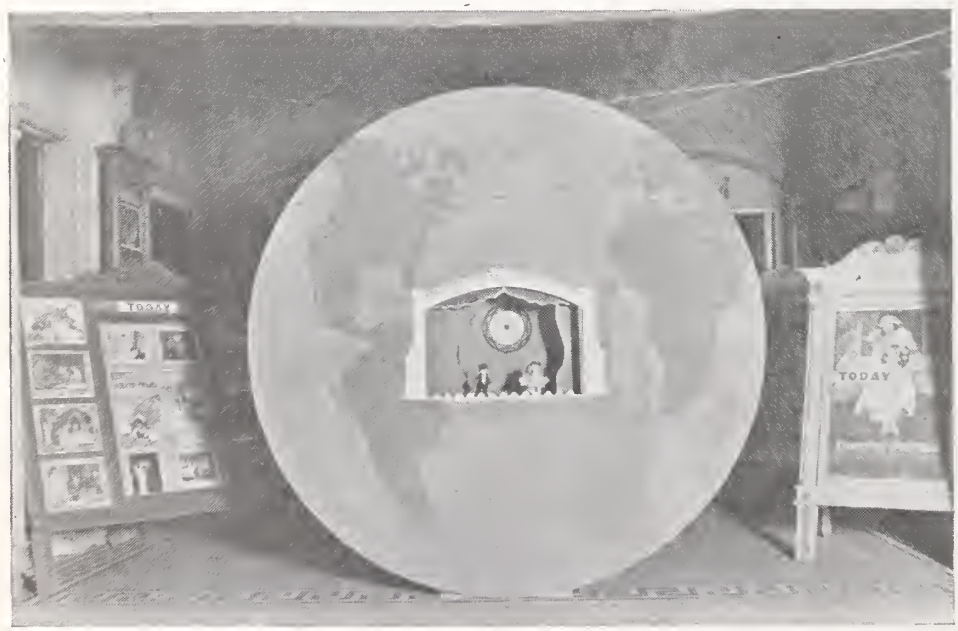
The drapery is purple sign cloth, touched up with gold splashes, and the dress is a slightly lighter shade of the same material. It is all held together with a frame and border of compo board, matching the coloring so perfectly that it does not show clearly in the cut.

A Goldwyn Release

THE TACOMA NOVELTY

Such a display as this does not mar the most beautiful lobby, and at the same time it serves to give the suggestion of richness to the production itself, since the advertisement influences the impression of the thing thus advertised; a poor advertisement reacting against the product as surely as good work helps. Not even the most critical can pick flaws in McManus' accomplishment. It's real.

Three window tie-ups were landed and a set of accessories, including napkins, toothpicks, bottles, toast books and after-dinner mints, were given each guest at the Rotary, Kiwanis, Lions and Commercial Club luncheons the previous week. The mints were the lifesavers, two to an envelope and 4,000 envelopes, each printed for the play.



A Principal Release

AN APPROPRIATE DISPLAY FOR "THE WORLD'S A STAGE"

This was designed by Frank J. Miller, of the Modjeska Theatre, Augusta, Ga. The circular piece is flat compo board, painted to show the continents, with a built-in stage in the center, with real scenery and doll actors.

Press Book Display Gives a Lobby Idea

It is by no means the first time it has happened, but C. W. Irvin, of the Imperial Theatre, Columbia, S. C., got the idea for his lobby attractor from a one-column advertisement in the press book when he started on Nobody's Money. He worked this with a one sheet, cut up, and a dollar mark, bordering it with the money heralds.

He kept a supply of the latter on hand, because the heralds were lightly attached to the design and the patrons valued them the more because they thought they were putting one over on Mr. Irvin when they swiped them. Irvin just smiled and set 'em up again. He knew that was what would happen.

In his off hours the theatre's doorman circulated around the banks and dropped heralds on the floor. Almost every time someone would call his attention to the dropped money and would pick up the herald when he generously told them they could have it.

A First National Release

HE'S IN THERE, BUT YOU CAN'T SEE HIM. TAKE OUR WORD
The human dummy did so well in Louisville for "Bellboy 13' they brought him back for "Lorna Doone," when he impersonated Sir Frank Ensor for an hour at a stretch without moving. He is just back of the small cards, but the photograph does not show him up. From the National Theatre, Louisville.

Started Something

When he had The Flirt, Fred S. Meyer, of the Palacc Theatre, Hamilton, Ohio, had his secretary write a letter to the paper upholding Cora. The letter was published in the 'mail box" and a couple of days later came a reply—genuine this time—from somc reader who offered the opinion that Cora should have gottcn out on a hustle for the things she craved. Both letters made the front of the paper and gave a punch to the imagination. Mr. Meyer writes that the Editor showed him the lctters before using them, evidently being impressed by the interest taken in the story.

You can do a lot of press stuff with letters if you do it tactfully. Here is one time where you will want to get the other fellow's goat. Go after it in a nice way. In this instance the letter ended "Personally I sympathize with Cora in her efforts to get ahead in the world and think Mr. Tarkington has drawn an unfair picture of the American girl." It is a wonder that only one letter came in reply.

Four Ways

Julius K. Johnson, of the Rialto Theatrc, Omaha, figured that you could get a lot of use out of Mighty Lak a Rose. According to one window card, you could "see it, play it, hear it or sing it"—or all four. That was worked in the Victor window, while the Edison shop advertised that the Edison machines were as superior to other talkers as Mighty Lak a Rose was superior to the usual run of photoplays.

There was a good kick in this line.

Both shops offered the phonograph records and the music rolls. Each listed all the records under that title.

K. K. K. Helped

When Goldwynner Eddie Carrier hit Sandusky, Ohio, he found the town in a ferment over a little exploitation stunt of the Ku Kluk Klan. One night they built a fiery cross out on the ice in the lake, and the next night a second cross blazed from a neighborhood hill.

Then George Schade came out with a thirty-foot cross, electrically lighted, atop the Schade Theatre, and everyone thought the Klan exploitation was part of the campaign for The Christian.

The Motoring Age

I. C. Holloway, of thc Grand Theatre, Columbus, Ga., tied The Dangerous Age to the safety idea, and got the Automobile Club to send out stickers giving the rules of the road, with the heading, "This is the Dangerous Age. Drivc slow," and the advertisement for the house in a box in one corner.

The same thing was repeated on large cards to be put up in garages and, between the windshields and the service stations, no one could plead ignorancc in the traffic court. It ran business up very nicely.

One rcason the stunt went over so well was that the slip, which was about four by nine inches, was so tastefully printed that even the fastidious driver could not object to it. The largest type was only 24 point, and the body face was a ten point. It did not look as flashy as a block three sheet, but it was infinitely better for the purpose intended. It stayed up, a reminder of the Grand Theatre.

A Little Bit New

Money bags for Nobody's Money is the indicated stunt idea, and most managers have borrowed the bags from the bank and have gone to it.

Include Hugo Plath, of the Palace Theatre, Fort Smith, Ark., in the list, but add that he jazzed it a bit.

He started the day before with three boys and three bags very clearly marked as coming from the bank. The boys were turned out of the back door, sent down the back street for three blocks and then hit over to the main street, along which they returned to the theatre. After a few minutes' rest, they repeated the stunt all day, until everyone wondered what was happening at the bank.

The opening day the stunt was continued, but now the boys had back signs with the title and theatre, and there were three piles of money bags permanently in the lobby.

One essential of the stunt is that the boys were told to make no replies to questioners the first day. That put the tease into the teaser.

So Was This

Eddie Collins, who has to count the pennies and make them look like quarters, put out a novelty card for the Capitol Theatre, Houston. He stuck a sulphur match through the top of a card which read: "Most matches are failures. See why in Viola Dana's latcst comedy romance, They Like 'Em Rough, Capitol Theatre, now showing."

Ours was, too. It would not light when we tested it out, but it's a clever idea and it ran them right up to the box office, which is where Eddic wanted them.

Ponies and a Horse

Because Thomas Villnave, of the Wyoming Theatre, Casper, Wyo., knew of a number of children in town owning Shetland ponies, he was able to supplement the usual jockey stunt on The Kentucky Derby with a pony parade, paying in passes; and a horse race was staged on the main business thoroughfare through a hook-up with one of the newspapers.

A pair of seats was given as a prize to the best child in each class in the different schools, or to 116 classes in all.

A Goldwyn Release

BRING ON THE GRUB. THE STORE WILL COOK THE BANQUET
Here is the stove and the percolator in a hardware window in Tacoma and the knives and forks and the carving set. Just down the street a cigar store told the proper brand to smoke after the coffee and a second cutout was in a restaurant window to show they knew how.

Kantner's Sermon Talks a Mouthful

Oscar Kantner, exploitation man for the Southern Enterprises, Atlanta territory, now that Lem Stewart has come North, has sent out a little talk on exploitation which puts the matter in about as few words as can convey the idea. We reproduce it as written, omitting only the typographical display. Paste this on your desk and read it now and then:

THE EXHIBITOR

That loses faith in and closes his theatre because he contends that there is no money in his town for amusements and that the people are losing interest in motion pictures is admitting to the public that he is a poor business man and that he is

WHIPPED

There are thousands of exhibitors who are making money in theatres today which were closed by some predecessor—

AND THIS IS HOW THEY ARE DOING IT—

Firstly—They believe in the merchandise they are selling.

Secondly—They endeavor to make their theatre a community asset by keeping it clean, comfortable and making it inviting to their patrons.

Thirdly—They appreciate the position they hold in their communities, in the selection of correct motion picture entertainment for the community.

Fourthly—They know they have merchandise for sale which is just as much in demand as the merchant who sells food or clothing.

Fifthly—They make their theatre keep pace with motion picture production through the presentation to their patrons of the highest possible standard of pictures.

Sixthly—They merchandise, exploit and advertise their theatre and its pictures persistently.

In other words, they go out after business instead of putting out a couple of one-sheets in the lobby of their theatre and remain content to think that the response paid to each picture is all the possible patronage in their town.

Unless you are content with the profit your theatre is gaining for you you should not be immune to suggestions made by theatre managers and owners who are successful as exhibitors. If you are not successful and are not content with your success as an exhibitor "look around" at the thousands who are successful.

A First National Release

FRAMING UP NORMA TALMADGE IN LOS ANGELES

The five frames shown in this general store window in Los Angeles as part of a one-time stunt in 100 windows worked so well that the frames will be retained by the Kinema with a weekly change. This is "The Voice from the Minaret."

Experienced

Killing two birds with the one stone has been accomplished again.

A Bridgeport, Conn., jeweler told in his advertisement that he had been transforming "Minnies" for years unnumbered, dressing them out with jewels, watches, lorgnettes and other aids to beauty. To point the argument, he had to tell all about Minnie at the Poli Theatre, and this gave the house a boost, while it also provided the jeweler with a chance to be different and so win greater attention to his own stock.

It should be easy to sell any jeweler this idea, and then lay it off to the beauty parlors, dry goods stores and druggists

One Time Stunt Made Permanent

When the Kinema Theatre, Los Angeles, screened The Voice from the Minaret, one of the special stunts was a set of gilt frames containing hand colored pictures of Norma Talmadge. The frames were gilt, glazed and sightly and they made the grade in about 100 windows.

They worked so well in grabbing space that they will be retained as a permanent feature for a time, the photographs being changed weekly. The window shown is in one of those drug stores which carry everything from motorboats to corn cures, and they set five frames into a display of toilet articles, figuring that the popular star would get more attention for the window than the gaudy lithographs supplied by the makers of the advertised preparations. There were only three styles of pictures, so there are two duplicates, but they all went in.

SOULS FOR SALE

Eleanor Boardman, beautiful leading lady in Rupert Hughes' "Souls for Sale", is shown here, in her dressing room at Hollywood. She says, for best results, use Palmolive Cold Cream, it makes the skin fresh, smooth and attractive.

Palmolive Cold Cream

SPECIAL TO-DAY 50c

Goldwyn Presents

SOULS FOR SALE

A Picture of Movie Star Life at Hollywood

BY RUPERT HUGHES

CAPITOL THEATRE BEGINNING SUN. APR. 8

A Goldwyn Release

SELLING SOMETHING BESIDES SOULS FOR SOULS FOR SALE IN NEW YORK

Eddie Bonns, Goldwyn hustler, tied Palmolive products and the A. D. S. peroxide of hydrogen to semi-news displays for the Rupert Hughes story, on the proposition that it will sell both the film and the toilet articles to better advantage than either could gain working independently. Each campaign helps the other. The cut shows the Palmolive. The other is a picture of Lew Cody selling his soul for a hair bleach.

Bamberger's Cinch in Mexico City

Wouldn't it be just wonderful if you could wake up some morning and find yourself back in the good old days before exploitation was invented? Wouldn't it be a close second to heaven? You bet!

Leon J. Bamberger, Claud Saunders' assistant, was loaned the Olympia Theatre, Mexico City, to show them a few exploitation tricks, and, gosh! how he dreads to come home! He don't even know about the "I am the only one not going to the ——— Theatre this week, but that's because I'm an ass." They don't even know that, and there is Bam, with his six scrap-books and an admiring audience!

Pipe in the large cut the line up for Footlights, or "El Brillo de las Candilejas." First comes the giant telegram, supposed to have come from New York. Next is the street-car stunt, but Bam could not get hold of a bus, so he made his own. They are all going to see—er—what we called it up above—"hoy," which means today. And they are going to spend one dollar, Mex. The monkey cage tells that the simians will appear in—you know what—with Elsie Ferguson, and the show window announces that the Mexican friends and admirers of Miss Ferguson have selected the hat from this store to be sent her with the request that she wear it in her next picture.

Wait until Bam works his 5,000 free passes idea.

Keith Exploitation Helps The Christian

Most of the Keith connected houses in New York worked special stunts for The Christian, the most elaborate being that at Proctor's 125th Street Theatre where there was a steeple eighteen feet high on the marquise. A set of chimes was installed in this structure which was operated five hours a day.

A miniature church, with a doll clergyman and all the rest was the appeal of Moss' Franklin Theatre and at Keith's Hamilton another church structure was supposed to be modeled after that used in the play.

At the Fordham reliance was placed on a hook-up with Grosset & Dunlap, the photoplay edition being on sale the week before the run and all through the engagement, a special stand being set up in the lobby. This is something new and very good.

Samples by Radio

George Schade, of Sandusky, put in a jazz band for a holiday and then arranged with a local paper to broadcast a sample program, working through the Bell people. The papers gave him a lot of publicity and it brought in a lot of patrons following the holiday. There isn't very much you can tell him about publicity. He wrote part of it and memorized the rest.

Omar Was a Winner Through Good Work

Omar the Tentmaker has not exactly been knocking out records down South, but when they told Frank H. Burns, of the Grand Theatre, St. Petersburg, Fla., that it was hard to sell, he decided to see just what he could do with it, and he surprised even himself.

His campaign, to quote his own words, was "The surest way to put a picture over in this type of town is to concentrate on it." He used both regular and special slides some two weeks in advance, and aroused so much interest that there were many telephone calls as to the times the picture started.

Heralds and window cards were used plentifully, and he had a tent effect in the lobby, rather sketchy, because of the fire laws against obstructions, but so vividly colored that it made up in noise what it lacked in area.

A Good Sky Line

His banners showed an Oriental skyline in black, with the lettering in red, with a vividly deep-blue sky. They were really artistic, yet they made a noise like a brass band.

The net result was a full opening matinee and a sustained business. People felt they really ought to like the much-talked-of picture, and so they did. They went out and told others, and the others came, and business was above the average for this time of year.

A Paramount Release

ALL THE GOOD OLD STUNTS ARE BRAND NEW DOWN IN MEXICO CITY WHERE BAM IS

Leon J. Bamberger, the liberal pass man, was loaned to the Olympia Theatre, Mexico City, to show them how to exploit the Paramount product, and Bam, with his six scrap books, is having the time of his life. Even the "This is no bull" is new down there, but he has not used that yet, but here are some he used for Footlights. Look at them and envy Bam.

Two Cuts Sell the Idea of Hottentot

The manager who cannot sell The Hottentot is a pretty poor salesman, since he has so much to offer and is given the material in such excellent shape, but some displays are better than others, and while this bucking horse hardly equals the galloping horse, used by many, it gives a change of cut and the Alhambra Theatre, Toledo, has made it more effective by placing the cut of Sam where it will do the most good. These are two distinct cuts, but placed as they are here they give the effect of a single with type matter cut in and each helps the other to gain a comedy effect. You get the idea

Alhambra
WEEK STARTING SUNDAY
The Gasps of an Earthquake
The Yells of a Mirthquake
with
Douglas MacLean
and
Madge Bellamy
Adapted from Willie Collier's great stage hit.
the Hottentot
Shown at Capitol Theater Detroit, for 65c
Comedy Attraction
HAROLD LLOYD
With Bebe Daniels in the Comedy that made them Stars.
Look Out Below
and it was worth it
Exactly the same production will be shown here.
CONTINUOUS SHOWING 11 A. M. to 11 P. M.
Highest Class Photoplays at Lowest Prices
MATINEES ALL SEATS 20c
Eves. & Sun. ALL SEATS 30c
Join in the Joy!

A First National Release

GOOD CUT HANDLING

that the Hottentot is a horse and that the hero is afraid of him, and for very good reasons. A small section of sales talk just over the horse puts the full idea over, and the cut of the girl is thrown in just to prove that there is one, in case anyone could imagine a play without a heroine. Possibly the argument that Detroit sold the same attraction for 65 cents will help in Toledo at thirty cents, but if it does, we think that this fact and not the Lloyd reissue should have been given the box, since the comedy is a repeat and the price mark is new. If it was not worth the box, it should have been buried in a smaller face. If it was worth anything at all, it was worthy a stronger play. The Hottentot is showing a better advertising average than most plays. This is partly due to an unusually good layout of cuts, but more to the fact that most managers know they are safe in getting behind this production and selling it off to the limit. They know it is going to be a knockout, so they tell about it with confident enthusiasm. This is one instance where a pictured comedy is funnier than the stage version. Generally the picture falls with the comedy lines cut out, but you never saw Willie Collier mount his horse the way McLean does in the race. The Alhambra has given a very intelligent handling of the material in 145 lines by four.

—P. T. A.—

Simple Layout Has an Attractive Value

With nothing more than a somewhat crude cut the Colonial Theatre, Watertown, S. D., has achieved a striking strip advertisement. It is a five threes, and at the first look there does not seem to be much of it. It looks as though it had been slapped together with no thought, but if you look at it a little longer it will strike you that this is a decidedly impressive advertisement because of its very simplicity. This is largely due to the cut, which fits the rest of the layout. It possesses a rugged strength that is not at first apparent. There is not much to be said about Sherlock Holmes, because so little needs be said. If you cannot sell the Doyle stories on their title alone, you will need several pages of argument. Sherlock Holmes is known to all intelligent persons, and you cannot tell them more about him. Some pictures could not be sold on this simple layout, but with Sherlock Holmes and Barrymore no argument is needed, and this is more effective than any amount of argument. And the printer has made a good job of his end of the work. We do not altogether like those all-cap lines, but there is so little talk that they do not hurt as much as would a longer argument. In a way the all-cap works in with the rest.

—P. T. A.—

Lure of the City Is Appeal in Ad.

Capitalizing the title got over a Fox release for the Apollo Theatre, Indianapolis. The sky view, with the searchlights illuminating the title, is a device that will

A Fox Release.

SELLING NEW YORK

appeal to the out-of-town readers. The inset gives a suggestion of the devilment going on beneath the pictured roofs, and the two ears of selling talk will pull the price out of the pants' pockets of most male readers. It will probably have a strong appeal to the women as well. And it stands out on the page like a poster on a church door. There is nothing particularly artistic about this work. The sketching is crude and so is the idea, but this very crudity is what will sell a picture primarily built to appeal to certain tastes; and the artist in his design has followed the idea of the production so exactly in his appeal that it will sell chiefly to those most likely to be interested in the story. And this is the fine art in selling—to suit the appeal to the patrons most apt to be suited by the article sold. This would be poor work for a play of fine type, but it is precisely what will sell "The Lights of New York" to the largest and most appreciative clientele.

—P. T. A.—

Honest Advertisement Turns Up Once More

The Capitol Theatre, Superior, Wis., is the latest to use "the most honest advertisement ever printed" and does it on School Days, which seems to be going the rounds in spite of later releases. There is apparently no time limit on School Days. It is founded on a stock cut, but the management has taken over the "most honest" stunt, apparently because it worked so well on Tol'able David, since the text refers to the first use of the

WARNER BROS.
DONT MISS ME IN
GUS EDWARDS
SCHOOL DAYS
Wesley Barry
P.S. Sum Pictur
Produced by HARRY RAPF
Directed by WILLIAM NIGH
The Most Honest Advertisement Ever Printed
This is the second time in years that we have made a statement like this. The previous statement was on "Tolable David" and that picture created a real sensation and we promise you in "School Days" one of the greatest entertainment values you have ever seen on any screen at any time. This is truly a picture for everybody from 6 to 66—in all sincerity we urge you to see this wonderful production.
EXTRA!
"In the Days of Buffalo Bill"
A super-chapter play full of thrills and American History.
CAPITOL
TODAY
1 Big Week

A Warner Brothers Release

THE HONEST ADVERTISEMENT

device. The honest advertisement was, we believe, first used for Tol'able David. It is a good form of a "just once" idea, and the Capitol seems to have found an alibi for a second use.

—P. T. A.—

A Goldwyn Release

A SIMPLE ADVERTISEMENT IN WHICH THE TYPE IS MADE TO MATCH THE CUT

Plays Up Prologue Above the Feature

As told in this department lately, the Capitol Theatre, Detroit, used a treadmill effect as an interlude in The Hottentot, which explains the splurge made in the live horseflesh line above the racing cut. It all helps to sell The Hottentot, but we think that the film

They're riding and falling like fury at the Capitol!
CAPITOL
CONTINUOUS NOON 11PM.
IT'S ANNIVERSARY WEEK!
Live Horseflesh Plunging Headlong
Across the Capitol Stage!
REAL, LIVE HORSES IN A SWIRLING, ROARING, TINGLING RACE—FIRST ONE HORSE, AND THEN ANOTHER, GAINING THE LEAD IN AN ACTUAL RACE, THE MOST ELABORATE AND THRILLING EVER SEEN ON A DETROIT STAGE!
Thos. H. Ince's
"THE HOTTENTOT"
WILLIE COLLIER'S SMASHING STAGE SUCCESS
THE BIGGEST COLLECTION OF LAUGHS, THRILLS AND ROARS THE MOTION PICTURE SCREEN HAS EVER SEEN!
YOU'LL YELL YOUR HEAD OFF AT THE STORY!
ORCHESTRA OF 40
THE BIG RACE STARTS DAILY AT 2.15—4.15—10.45
LINCOLN QUARTET
FAUNA CRESSLER

A First National Release

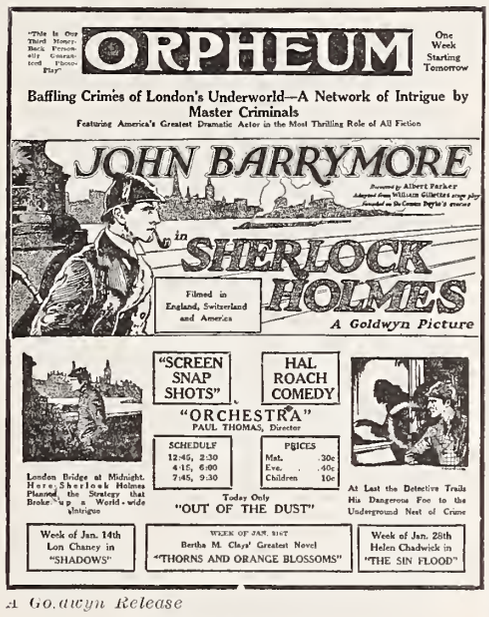
THE DETROIT WAY

can stand alone. There is more to the story than the text brings out, and in spite of the real horses, which are played up here, we believe that a larger return might have been gained from the larger sale of the picture idea. If that were sold and then the horses thrown in for good measure, the result might have been still better, and there is enough good selling talk on the story to put over the comedy idea in an advertisement of any reasonable size. This is not quarreling with the layout, but the point to consider is that the treadmill stuff will not prove as important as the picture. If the prospect were sold first on the picture, then when he saw the show and came away, he would feel that the picture was all the advertisement said it was. Instead of that, if he is brought in to see the horses and the picture, and he likes the picture better than the one minute flash of the nags, he will go out feeling that the horses were not so much but that the picture was great and the Capitol doesn't know much about shows since they boosted the horses. The patron may not realize just how he argues, but the average man will feel subconsciously that this is the case. On the other hand if the picture is sold to the limit first, the real horses can be added to bolster the belief that the Capitol does things well and knows what it is doing. When you can get a comedy picture that is as genuinely funny as this Ince production, even the added starters should not be permitted to interfere. Make the most of the comedy that you may pass it along to the next, which may need a little help.

—*P. T. A.*—

Formal Arrangement Hurts This Display

Placing the cuts too formally hurts what might have been a good display from the Orpheum Theatre, Flint, Mich. This is a four tens and the wider cut is just wide enough to set into the space. This is most always a handicap, and with a particular printer, who loves to do things up in neat little ruled packages, the general effect is that of a checkerboard. It is not a selling advertisement. A better use of the space would have been to have placed the smaller cut on the right hand above the four column


"This Is Our Third Money-Back, Personally-Guaranteed Photoplay"
ORPHEUM
One Week Starting Tomorrow
Baffling Crimes of London's Underworld—A Network of Intrigue by Master Criminals
Featuring America's Greatest Dramatic Actor in the Most Thrilling Role of All Fiction
JOHN BARRYMORE
in
SHERLOCK HOLMES
Filmed in England, Switzerland and America
A Goldwyn Picture
"SCREEN SNAP SHOTS"
HAL ROACH COMEDY
"ORCHESTRA"
PAUL THOMAS, Director
SCHEDULE
12:45, 2:30
4:15, 6:00
7:45, 9:30
PRICES
Mat. 30c
Eve. 40c
Children 10c
London Bridge at Midnight. Here Sherlock Holmes Planned the Strategy that Broke Up a World-wide Intrigue
Today Only
"OUT OF THE DUST"
At Last the Detective Trails His Dangerous Foe to the Underground Nest of Crime
Week of Jan. 14th
Lon Chaney in
"SHADOWS"
WEEK OF JAN. 21ST
Bertha M. Clays' Greatest Novel
"THORNS AND ORANGE BLOSSOMS"
Week of Jan. 28th
Helen Chadwick in
"THE SIN FLOOD"

A Goldwyn Release

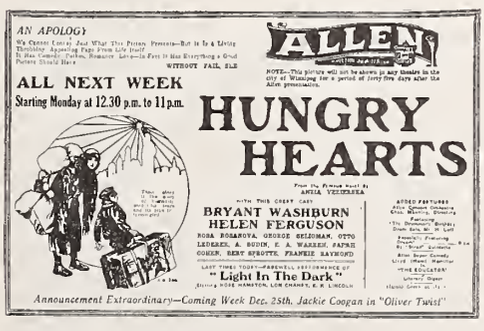
TOO FORMALLY SET

cut, running it right up to the top of the page with the house signature to the left. Then the "This is our third money-back, personally-guaranteed photoplay" could have been run either above or below the wide cut. The small features, without the paneling, could have been run across on the right, with the time and price schedules between the Snapshots and the Comedy, the title of the latter being given. The underline could have run below this. The advertisement could have been shortened an inch, a saving of four inches; it would have looked better and would have sold better. And the next time a printer sets a mortise in a paneled box, as is done in the wide cut, he should be arrested for disturbing the peace. It should have been set in to suggest a part of the announcement and not held from the title with rule. Someone out in Flint seems to have a mania for panels. They are all right in their way, but they should never be overdone.

—*P. T. A.*—

Throws Up the Title by Holding Back

Holding down all the lines but the title gives the Allen Theatre, Winnipeg, a good display for "Hungry Hearts" at no cost to the remainder of the announcement. The



A Goldwyn Release.

A WINNIPEG DISPLAY

first impression of this advertisement is the title, the sketch and the house name. These are the essential points, and they are so well displayed that nothing can detract from them, though plenty of type is used for the lesser announcement. The upper left-hand corner shows the apology, "we cannot convey just what this picture presents," used by a number of others, and the cast is carried in fairly large type just to the right of the cut, while beyond that is the full program of musical and other features. The attraction just ending is given just a line below the cast, and the coming of Jackie Coogan is spread in an italic line at the bottom. It is sound planning, and results in a good selling display.

—*P. T. A.*—

Sells a Combination in Excellent Taste

Of the many advertisements we have seen on Norma Talmadge in The Voice from the Minaret, we like best the 170 by four from the Circle Theatre, Indianapolis. It was not so very long ago that the Circle was doing some remarkably poor work. It has gone to the other extreme and now does very well indeed, but nothing of late is based upon sounder principles than this attractive com-

CIRCLE
Theatre
Norma Talmadge
and
Eugene O'Brien
in
"The Voice from the Minaret"
The immortal mysticism of a desert love—that romantic spirit which forever sways a woman and makes a man lose himself in love.
With the ever-brilliant Norma Talmadge, supported by Eugene O'Brien, this tale unfolds amidst a gorgeous glory seldom equalled upon the screen.
First National Week
Together Again!
There will, perhaps, never be a more popular combination than Norma Talmadge and Eugene O'Brien.
The Screen's Perfect Lovers
Overture
"Second Hungarian Rhapsody"
Comedy
"Casey Jones Jr."
Organ Solo
"Hennick"
Doors Open Sunday 1:30
Week Days 12 Noon

A First National Release

ONE OF THE BEST

bination of good art work and even better copy. The local combination of Miss Talmadge and her former leading man is played up apart from the main display in that text in the lower left hand corner, where it gains greater prominence than it could command as part of the regular announcement, which sells the production as a play. The small stuff is carried at the bottom, where it does not obtrude and yet is given plenty of display. This is a fine and forceful advertisement from all angles of art work, copy and display, and we are glad to see the Circle coming back to its old form.

—*P. T. A.*—

New Symposium

Using old stuff in a new way, one of the Cleveland newspapers interviewed prominent business men in various lines as to what the dangerous age was in their business. It brought out an interesting series of opinions and disclosed the fact that each business has its own dangerous age.

The publicity was applied to "The Dangerous Age" at the Allen Theatre.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures and the avoiding of bad ones. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

American Releasing

ME AND MY GAL. (5,433 feet). Star, Betty Balfour. Another English production. My advice to any exhibitor is "look before you book" on this one. I starve to death on all foreign pictures. Advertised with six, three, one, slide, photos. Poor attendance, also bad weather. Big city; draw all classes. Get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MARRIAGE CHANCE. (6,000 feet). Featured cast, includes Milton Sills. Wonderful cast, but rotten story. Audience walked out on third reel. I can't explain to you how poor it was. Milton Sills brings the crowd. Chas. R. Holz, Strand Theatre, San Anselmo, California.

MY OLD KENTUCKY HOME. (7,382 feet). All star cast, includes Monte Blue. An excellent picture that pleased all who saw it. Has a real good race track scene in it that is sure to make them take notice. Advertised with ones, six, slide, photos, heralds. Had extra good atendance in town of 1,500, drawing regular small town type. H. Wall, Ozark Theatre, Berryville, Arkansas.

MY OLD KENTUCKY HOME. (7,382 feet). All star cast includes Monte Blue. Great surprise. Wonderful business and everybody pleased. Advertising slants very good. Business big. Large city. Admission 10-20-30. H. W. Peary, Ogden Theatre, Ogden, Utah.

SUPER SEX. (5,749 feet). Selected cast. Nice clean little picture that is too long. Drags in spots. Lighting especially good. Had poor attendance. Town of 4,000; draw family trade and students. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

Associated Exhibitors

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. (You will find this report repeated under "Dr. Jack" (Pathe) as it is a combined report on both pictures). "Grandma's Boy" is fine; "Dr. Jack" is very good. Both pictures will please, especially "Grandma's Boy" if bought right; but they made us pay more money for "Dr. Jack," too much for what it would bring in. We advertised very heavy, but it took all we took in to pay film rental and overhead. E. H. Elkin, Palace Theatre, Hico, Texas.

TILL WE MEET AGAIN. (5,822 feet). Star cast includes Mae Marsh. Fairly good picture; this picture will not please all audiences. Seventy per cent rating. Fair attendance. Big city; draw middle class. Julius Lamm, Shakespeare Theatre, Chicago, Illinois.

TILL WE MEET AGAIN. (5,822 feet). Star cast includes Mae Marsh. Pleased here about fifty-fifty. No complaints to speak of —neither was there any great commendation on its merits. Advertised usual way to health seekers and tourists for fair attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHEN THE DEVIL DRIVES. (4,687 feet). Star, Leah Baird. Just a program picture that gets by. If you can buy it right, run it. Played it with return engagement of Lloyd's "Sailor Made Man." Business was very good. Used newspaper and lobby. Town of 8,000; draw mixed crowd. Admission 10-30. E. E. Bair, State Theatre, Uhrichsville, Ohio.

F. B. O.

GOOD MEN AND TRUE. (5,400 feet). Star, Harry Carey. Best Carey, and we've had about all his vehicles. Better than "The Kickback." "Good Men and True" has every element that has ever appealed to any motion picture fan. Carey puts over his smile and eye glint. The humor is compelling; the puncn is a winner at climax. Attendance good in town of 500, drawing from all classes. O. J. Ramey, Lyons Theatre, Lyons, Colorado.

THE KICKBACK. (5,000 feet). Star, Harry Carey. Just fair; nothing to rave over. We bought it as a program picture and played it as such. Will not stand advanced prices. Used ones, threes, sixes, photos, slide, for fair attendance. Town of 4,200; draw neighborhood class. General admission 10-22, special 15-30. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

THE KICKBACK. (5,000 feet). Star, Harry Carey. Good, but lacks much that will appeal. Town of 500; draw from all classes. O. J. Ramey, Lyons Theatre, Lyons, Colorado.

SNOWSHOE TRAIL. (5,382 feet). Stars, Roy Stewart, Jane Novak. This picture took very good here. No complaints; everyone said it was fine. Attendance poor on account of heavy snow. Town of 2,800; drew all classes for this. Admission 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. A sure fire drawing card. If a picture is bad I'll pan it, if it's there I'll praise it. Book this one. Used billboard, dodgers, stunts, etc. Excellent attendance. Town of 8,000; draw working element. Admission 10-30. E. E. Bair, State Theatre, Uhrichsville, Ohio.

WHAT DO MEN WANT? (6,141 feet). Featured cast. Played this feature to capacity business. Everybody well pleased and film in good condition, and at price exhibitors can afford to pay. Used three sheet, ones, 11x14. Good attendance. Large city; draw family trade. Admission is ten cents. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

First National

ALIAS JULIUS CAESAR. (6,131 feet). Star, Charles Ray. Just another Ray picture. For me, punk. Used regular advertising with fair attendance. Town of 2,500; draw all classes. Admission 10 to 55; play vaudeville. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

ALIAS JULIUS CAESAR. (6,131 feet). Star, Charles Ray. From a comedy standpoint, the best thing Ray has ever done—and it surely was due the exhibitor after such "rot" as "The Barnstormer," "Deuce of Spades," and "Gas, Oil and Water," and it puts the theatre in line to do some real business with "Tailor Made Man," for it took the bad taste out of the patrons' mouths that those other "limes" left. Play "Julius Caesar" and step on it. Usual advertising to health seekers and tourists brought great attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DANGEROUS AGE. (7,204 feet). Star cast includes Lewis Stone. Don't miss this production; it will create a sensation if properly exploited, and the production will satisfy the most critical audience. Used ones, threes, sixes, twenty-fours, extra newspaper. Had big attendance. City of 28,000; draw the best class. Admission twenty-five cents. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

FOOLS FIRST. (5,171 feet). All star cast. Fair drawing card, but it is a good story. I lost money on it; I bought it too high and then there was bad weather. Watch them, boys. Used lobby, lithos and newspapers. Small attendance. Town of 4,500; draw mixed classes. Admission 10-20. Wm. L. Boulware, Forum Theatre, Hillsboro, Ohio.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. If they like a deep plot with plenty of action, get them this picture. Pleased eighty-five per cent. But eight reels is too long for any one picture; you can't do justice to the short subjects. Used lobby, newspaper and window cards with fair results. Draw from county seat and surroundings. Admission 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. A swift moving "knock-'em-down-and-drag-'em-out." In houses where they like sensational features this will be a clean-up. Usual advertising brought fair attendance. City of 28,000; draw best class. Admission twenty-five cents. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

KINDRED OF THE DUST. (8,500 feet). Star, Miriam Cooper. Good picture of its kind but (with half the town sick here also) eight reels of sadness is too much. Picture leaves bad taste as it doesn't show heroine's child is legitimate. Good attendance. Town of 4,000; draw students and family trade. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

KINDRED OF THE DUST. (8,500 feet) Star, Miriam Cooper. Very good picture in every particular. Can't boost it too much; got the money. Advertised it like a circus. Had big results. City of 25,000; draw family trade. Admission 25-50-60. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

LESSONS IN LOVE. (5,923 feet). Star, Constance Talmadge. Blizzard kept them away. Pleased all who saw it. A few called it Connie's best. Regular advertising, result noted above. Regular small town of 1,474

Admission 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

LOVE'S PENALTY. (4,685 feet). Star, Hope Hampton. While not a Special, it gave better than fair satisfaction and drew a better than average crowd. Good attendance in town of 500, drawing also rural type. Admission for this picture, 20-30. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

OLIVER TWIST. (7,600 feet). Star, Jackie Coogan. Good picture, but flopped after first day, not drawing like his other pictures. Advertised good, fair attendance. City of 40,000; draw family class. Admission 25 to 75. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

OLIVER TWIST. (7,600 feet). Star, Jackie Coogan. A perfect film, or as nearly so as films can be made. I would advise any theatre with a community of average intelligence to play it. Charles Dickens, and Jackie in "Oliver Twist" make a great combination, and you can go all the way down the line and you won't find a flaw in any of the characters. Beautifully staged and acted. It was an artistic success here; the financial success was something else again, as I had to slightly increase my prices—and don't think I didn't hear about it! If I had played this picture at the original quotation I would have lost my left orbit; as it was, I practically broke even, but I am happy to know that First National got theirs as always. Advertising angle—Jackie Coogan, Charles Dickens' story, excellence of cast and director. Anything you say this picture will make good; but it's nearly a highbrow exhibit. Advertised with heralds, mailing list, photos, ones and threes, to health seekers and tourists. Fairly good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

OMAR, THE TENTMAKER. (8,000 feet). Star, Guy Bates Post. Box office value, for me, "below zero." Entertaining value to our audience, about fifty per cent. Was glad when the last show was over. Persian love story on eight reels. Big city; pull neighborhood type. Admission 10-22. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicargo, Illinois.

PRIMITIVE LOVER. (6,192 feet). Star, Constance Talmadge. Would call it just "average." Connie has made too many—the trouble with most stars. Fair attendance. Town of 4,000; draw family trade and students. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

QUESTION OF HONOR. (6,065 feet). Star, Anita Stewart. Good out door picture. Seemed to please majority. Only a one day show. Fair attendance. Town of 4,000; draw family and students. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

ROSE OF THE SEA. (6,037 feet). Star, Anita Stewart. Splendid, and pleased a hundred per cent. Miss Stewart very popular here, as very seldom do we run a bad one of hers. Used photos, slide, posters. Good attendance. Town of 4,200; draw neighborhood type. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SEVENTH DAY. (5,335 feet). Star, Richard Barthelmess. A very good program picture. Will get by all right if properly advertised. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

SILENT CALL. (6,784 feet). Features dog Strongheart. My report agrees with all the rest I've yet seen on this; this is a fine picture. Town of 3,700. Had good attendance. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

SKIN DEEP. (6,500 feet). Stars, Milton Sills, Florence Vidor. Here's a good one from the viewpoint of propaganda, and will make money. Advertising slants, plastic surgery, stars, story, action. Good attendance. Town of 4,100; draw all nationalities, mixed class. Admission 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

Between Ourselves

A get-together place where we can talk things over

Straight From the Shoulder aims to serve all exhibitors. If there is any way humanly possible to make it serve more fully, sing out!

The only way to get full co-operation is for us to understand each other.

Tell me what you miss and I'll do my utmost to fill your needs. I can't guess them all, but when I know them I have something to work on.

Mr. Miller of the Hippodrome, Youngstown, Ohio, scribbled a note to the effect that we were not getting enough late reports. We got after it and they are certainly coming in and they will come in faster, for the boys have never fallen down on a request yet.

Now Carlisle A. Anglemire thinks it would help get rid of the mutilated print nuisance if every report carried a statement of condition of film. Put it in, everybody! If the print is good it will boost a conscientious exchange manager; if the print is punk—the boys will know what to look out for. VAN.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. Ran this for High School and made a hit with the people. I got a brand new print and bought as cheap as a program picture. Regular advertising gave very good attendance. Charles Martin, Family Theatre, Mount Morris, New York.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. As fine a picture as has been produced in many a day. A heavy snow storm kept the crowd away. With good advertising any small town can make out on this one. Used threes, slides and bills, with good attendance. Town of 2,800; draw mostly working people. Admission 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

WEDDING BELLS. Star, Constance Talmadge. Very good Talmadge picture. This is the favorite star here and the picture was very pleasing. Used ones, threes, sixes, window cards. Attendance was very poor, but no fault of the picture. Town of 1,400; draw small town and country people. Admission twenty-five cents. Tom Marksby, for Knight Brothers, Opera House, Blenheim, Ontario, Canada.

WHITE SHOULDERS. (5,966 feet). Star, Katherine MacDonald. Best picture she has been seen in so far. Regular advertising brought good attendance. City of 40,000; draw family trade. Admission 25 to 75. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

Fox

ARABIA (TOM MIX IN ARABIA). (4,448 feet). Star, Tom Mix. This one is a little better than "Do and Dare," but unless this star demands Western pictures they will most assuredly kill him. "Arabia" is not a Western. Used ones, threes, sixes, slide, pulling good attendance. Town of 4,200; draw neighborhood type. General admission 10-22, special 15-30. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

ARABIAN LOVE. (4,400 feet). Star, John Gilbert. The usual Sheik picture; when you have seen one you have seen all. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

ARABIAN LOVE. (4,400 feet). Star, John Gilbert. A splendid picture. Almost comes up with "The Sheik." Book this and advertise well and you can rest assured your patrons will go away pleased. I'd say would stand advanced admission. Used photos, threes, ones. Good attendance. Town of 400; draw common small town types. Admission 10-20. J. I. McCarty, Majestic Theatre, Charleston, Tennessee.

CALVERT'S VALLEY. (4,416 feet). Star, John Gilbert. Fair picture; pleased everybody. Regular advertising. Good attendance. Town of 1,800; draw mixed class. Admission twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Good; lots of action and will please a hundred per cent. If we could only buy them without taking the other "junk." Used billboards on this; good attendance. Small town draw, in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

CHASING THE MOON. (5,092 feet). Star, Tom Mix. If you want speed and action, get this one. Film condition bad. Rental fair. But it sure gives 'em thrills. Usual advertising gave good attendance. Town of 1,100; draw miners and railroad men. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

DO AND DARE. (4,744 feet). Star, Tom Mix. There was a time when we did capacity on this star, but not any more. Losing very fast. Too many cheap pictures. Poor advertising angles. Poor attendance. Big city. Admission 10-20-30. H. W. Peary, Ogden Theatre, Ogden, Utah.

DO AND DARE. (4,744 feet). Star, Tom Mix. Played this on a Saturday night and it "fitted in" fine. It's full of action and the comedy is not neglected. A good program picture that you should surround with real short subjects if you play to a discriminating audience. For instance, I filled in with Pathe News, Topics of the Day and Screen Snapshots, and did a nice business. Usual advertising to health seekers and tourists. Very good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FAST MAIL. (6 reels). Star, Charles "Buck" Jones. Wild and woolly! Nothing to rave over, yet not so bad. The posters showed what the picture would be like and they weren't disappointed. If your people like stories with plenty of action, give them this one. Used posters, heralds and street stunt. Fair attendance. Neighborhood draw in town of 1,400. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

FOOL THERE WAS. (7 reels). Stars, Estelle Taylor, Lewis Stone. Only fair as to entertainment and very poor in drawing power. However, had I bought it right, would be glad I had played it. Lost a little on this one. Fox makes some good programs and some good "Big" ones, but the medium stuff doesn't go here. Used newspaper and lobby. Poor attendance. Admission for adults 25-50, depending on day and feature. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

FOOL THERE WAS. (7 reels). Stars, Estelle Taylor, Lewis Stone. Good picture, although not for children. Used regular advertising. Had fair attendance. Charles Martin, Family Theatre, Mt. Morris, New York.

JUST TONY. (5,033 feet). Star, Tom Mix, features horse "Tony." Here is one that my patrons raved over. It pleases them all whether they like Mix or not. Used lobby and six sheets. Good attendance. Small town draw. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

JUST TONY. (5,033 feet). Star, Tom Mix, features horse 'Tony." One of the very best high class Western dramas we have had. This picture drew a different type of business from the usual Western and they all boosted it. The work of the horse in this is a marvel in direction. Had excellent attendance. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

MAN SIZE. (4,316 feet). Star, William Russell. This picture is very good and will take well where the audience likes this kind. Did not do much for me for the reason that my patrons want something up to date. Used regular advertising with fair attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

NERO. (11,500 feet). All star, foreign cast. This is a marvellous spectacle picture that pleased most of the people. The big scenes had our people gasping and the massacre of the Christians almost stampeded them. Best house we have run to this year. Film in good condition. Used threes, ones, cards, photos, newspaper two weeks. Great attendance, full house. Town of 3,500; draw working people from shoe factory, etc. Admission, children, ten cents; adults, twenty-five cents, regularly; for this picture it was ten cents more on both classes. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

NEW TEACHER. (4,453 feet). Star, Shirley Mason. Fair program picture. Put a good comedy with it and it will get by. Regular advertising gave fair attendance. Town of 3,000; draw all classes. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

NEW TEACHER. (4,453 feet). Star, Shirley Mason. Not as good a drawing card as "Shirley of the Circus," but the picture pleased and you can boost it. Town of 7,125; draw miners and railroad men. Admission 10-30. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

PAWN TICKET 210. (4,871 feet). Star, Shirley Mason. Very pleasing picture. Advertised with posters, photos and slides, to fair attendance. City of 30,000. Draw workers and small merchant class. Admission 10-17. Walter Babitz, Grant Theatre, Cicero, Illinois.

QUEENIE. (5,174 feet). Star, Shirley Mason. As usual, Shirley was good in this picture and the audiences were pleased. Very good attendance and no kicks registered. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

THE SCUTTLERS. (6 reels). Star, William Farnum. A good picture, a good story; but Farnum pictures are too slow in action to take well here. Used slides, ones, 11x14s. Fair attendance. Mining village of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

STRENGTH OF THE PINES. (4,382 feet). Star, William Russell. A good program picture, well liked by at least 95 per cent of the audience. Usual advertising gave fair attendance. Town of 2,800; draw working class. Admission 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

WESTERN SPEED. Star, Charles "Buck" Jones. A picture with enough comedy and Western stuff to suit almost everyone. Eileen Percy and "Shorty" are good in support. Used ones, threes, photos, newspaper, and had good attendance. Smith Read, Patriot Theatre, DeKalb, Texas.

WEST OF CHICAGO. (4,694 feet). Star, Charles "Buck" Jones. Good Western. Used regular advertising. Good attendance. Town of 1,800; draw mixed type. Admission twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

WHILE JUSTICE WAITS. (4,762 feet). Star, Dustin Farnum. A fast moving Western with plenty of excitement. Story is real interesting. Photography fine. On five reels. Usual advertising yielded good attendance. Town of 7,000; draw general class. Admission 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

WHO ARE MY PARENTS? (8,361 feet). Star cast. Absolutely the best Fox Special this year. Title went against it here. Many of my patrons said it was the best picture they had ever seen. Advertise this strong. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

WHO ARE MY PARENTS? (8,361 feet). Star cast. Your printed form requests the star of the various films; well, you can't prove it by me—who is the star in this one. After careful observation I noticed no one in particular and there isn't a name in the cast that means a nickel at the box office. My advice on this, if you're not sewed up with a play-'em-all contract, is to keep away from the sobster. It wasn't thought to be entertainment here, and we get enough of the stern realities of life right here without tear compelling stuff on the screen. This is a picture of location; if they like this type, feed it to them; they don't want it here. As a production there is nothing startling about it and there isn't a chance on earth to call this a Special outside of the exchanges. Used heralds, mailing list and usual photos. What attendance did come saturated their handkerchiefs. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

YOSEMITE TRAIL. (4,735 feet). Star, Dustin Farnum. The usual Farnum picture. Nothing to brag about, but should please sixty per cent at least. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

YOUTH MUST HAVE LOVE. (4,368 feet). Star, Shirley Mason. I guess some day they will turn out to see this star, here, but they haven't decided as yet. This one in particular is good, but her pictures fail to draw. Used ones, three, slide. Poor attendance. Neighborhood draw in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Goldwyn

BROTHERS UNDER THE SKIN. (4,983 feet). In cast, Helen Chadwick, Claire Windsor, Pat O'Malley. I put this picture over with a Fashion Show. It is a very good picture of its kind, but not the kind of a picture you would expect at the price I paid. They caught me asleep when I signed that contract. Used newspapers, slide, photos. Fair attendance. Drew general type in town of 2,000. Admission, usually 10-15. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

BROTHERS UNDER THE SKIN. (4,983 feet). In cast, Helen Chadwick, Claire Windsor, Pat O'Malley. A very good picture; rather disappointed in the attendance, but then I played it during Lent. Buy it and buy it right and you can get some profit, but that's all in the game. Rest assured enough will be asked. Usual advertising to health seekers and tourists returned fair attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DOUBLING FOR ROMEO. (5 reels). Star, Will Rogers. A very good Rogers picture and sure to please most of 'em. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

HONEST HUTCH. Star, Will Rogers. A very good comedy-drama which pulled fair business with many good remarks passed. Regular advertising drew fair attendance. Mining town; draw laboring class. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

SIN FLOOD. (6,500 feet). Stars, Helen Chadwick, Richard Dix. A good picture, but I paid too much for it. Not a Special as they claim it. Did not draw second night. Lost money. Used heralds, photos, newspaper. Attendance rotten. Admission for this 15-35. Pull townspeople in town of 600. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

SIN FLOOD. (6,500 feet). Stars, Helen Chadwick, Richard Dix. Very good. Print was in bad shape, and has been cut to pieces. Pleases everybody. Used lobby and newspaper. Good attendance. City of 19,000. Admission 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

SIN FLOOD. (6,500 feet). Stars, Helen Chadwick, Richard Dix. A very pleasing production, but another in which the title maens nothing to the average theatre-goer. The story of a reformer among crooks. Of course, the picture carries a good moral lesson. Advertising slants fair. Poor attendance. Town of 7,400; draw better class. Admission 10-17-22-28. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Hodkinson

DWELLING PLACE OF LIGHT. Star cast. Very good drama, with a double lesson, which went over good, although a little old.

Mr. Schutz Has a New Use for Reports!

Straight From the Shoulder helps you get picture tips, wises you up on the good stuff and keeps you away from the other stuff. But here comes Adolph Schutz, of the Liberty Theatre, Silver City, New Mexico, with an idea that shows not only his enthusiasm but his good common sense as well. Look it over!

"In my advertising on 'To Have and to Hold' I used Straight from the Shoulder Reports on the screen! They help. Try them!"

Ever think of that? Mr. Schutz is a man of ideas. Naturally it's going to make people swing your way to see on the screen that some other audience has voted strong for this picture or that one coming to your theatre. Book from this dependable tip department and use it to give your audience the "inside angle." They'll like it.

Extra advertising, using postal cards, six, three, ones, photos. Mining town; draw laboring class. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

FREE AIR. (5,600 feet). A very good picture; one that will appeal to most any audience. Posters and cards, for fair attendance. Town of 1,200. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

RIDERS OF THE DAWN. Really not what we expected. Too rough all the way through. Too much killing. Some of the roughnecks liked it real well, but did not go over with the average. Action is fine, but too much is too much. Played this with Keaton in "The Boat," which was fine. Used heralds, mailing list, ones, three. Attendance good considering the extremely cold weather. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

SLIM SHOULDERS. (6,050 feet). Star, Irene Castle. Nothing extra. For me, not worth what the exchange gets for it. Will please about seventy per cent. Used twice usual advertising for fair attendance. Draw regular small town class. E. F. Keith, Strand Theatre, Granbury, Texas.

SLIM SHOULDERS. (6,050 feet). Star, Irene Castle. Some liked it, others didn't. In my estimation it was good entertainment, but will only do for a one day run and at regular admission. Used ones, threes, sixes, heralds, photos, slide. Good attendance. Neighborhood draw in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SLIM SHOULDERS. (6,050 feet). Star, Irene Castle. A good feature which pleased nearly all. Some complained that the "Fashion Revue" advertised on heralds failed to materialize, although the star was well dressed. Advertising was usual for Specials. Fair attendance. Farming community of 1,000. Admission 10-30, 20-40 on specials. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

Metro

CONQUERING POWER. (5,500 feet). Stars, Rodolph Valentino, Ellen Terry. Play it as a program picture, not a Special and don't bank too much on Valentino. Will please about eighty per cent of audiences. Used lobby, heralds, window cards and newspaper. Fair attendance. Small town, county seat and surroundings. David Chait, Palace Theatre, Flemington, New Jersey.

FASCINATION (7,940 feet). Star, Mae Murray. Good picture and star well liked. Should make you money if bought right. Used heralds, slide, six and one sheets. Very good attendance. Draw town and country, town of about 2,000. Admission 10-25. E. H. Elkin, Palace Theatre, Hico, Texas.

FACE BETWEEN. (5 reels). Star, Bert Lytell. A good program picture that holds interest quite well. Small town; draw general patronage. Admission fifteen cents. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

FIVE DOLLAR BABY. (6 reels). Star, Viola Dana. A snappy title and good bits of comedy, but very draggy in places. No, it didn't break any records. Advertising slants—Irving S. Cobb, star also. Fair attendance. Town of 8,000; draw working element. Generally admission is 10-30. E. E. Bair, State Theatre, Uhrichsville, Ohio.

FIVE DOLLAR BABY. (6 reels). Star, Viola Dana. A nice program picture that will please; not as good as they claim it is. You have Irving Cobb's name here as the author and can get a lot of publicity; but if you promise too much you may regret it. Usual advertising to health seekers and tourists. Pretty good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

"Polly" and Reform

POLLY OF THE FOLLIES (F. N., 6,137 feet). Great for us. If any of you exhibitors have a Sunday closing fight on, grab this! It sure shows up the reformers. We have such a fight on here and it worked in just right. Played in First National week. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

FORGET ME NOT. (6 reels). Stars, Bessie Love, Gareth Hughes. A nice little picture that's inclined to be "sobby." Well produced and a good picture when all is said and done. Here they'd rather laugh than gulp, so let that be taken into consideration. Usual advertising to health seekers and tourists, gave fairly good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GOLDEN GIFT. (6 reels). Star, Alice Lake. A splendid little program picture that failed to get us any business. Will please if you can get them in. Alice Lake never did draw for me. Used ones, threes, photos, slide. Poor attendance. Neighborhood draw in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

HANDS OF NARA. (6,000 feet). Star, Clara Kimball Young. Fairly good picture; nothing extra. Used regular advertising. Fair attendance. Town of 6,500; draw all types. Admission 10-25. William H. Mayhew, Broadway Theatre, Cisco, Texas.

JAZZMANIA. (8,000 feet). Star, Mae Murray. Star was never more pleasing and entertaining than in this. It is a story of steppers and scepters, of saxophones and sovereigns, of cornets and coronets. A picture worth while and should please any audience, anywhere. Advertised with newspaper, billboards, window cards and lobby. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

JAZZMANIA. (8,000 feet). Star, Mae Murray. Action, dancing, with comedy now and then. A typical Mae Murray picture; not the best, nor her worst—but if you can get it without parting with your right eye—buy it. You know what to say of "Mae." She can dance, wear clothes (you don't need to say how much) and they come and see her, also the "curves." Candidly the picture pleased here. It won't stand any severe dissection, but you won't go wrong, either, playing it. Advertised with photos, heralds, mailing list and other usual accessories. Patrons are health seekers and tourists. Attendance good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

KISSES. (4,300 feet). Star, Alice Lake. Very nice little offering with lots of funny situations, but this doesn't mean anything. We lacked $2.50 of taking in film rental. For us, no more Lakes after this. Used ones, threes, sixes and slide. Poor attendance. Neighborhood draw in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor who created role in stage play. Excellent audience picture. Pleased all. Everyone entertained. Made no money, however, as rental was too high. Buy it, however, if you can buy it right. Town of 8,000; draw working element. Admission 10-30. E. E. Bair, State Theatre, Uhrichsville, Ohio.

PRISONER OF ZENDA. (10,467 feet). Star cast. Rex Ingram production. A perfect gem. As fine a piece of work as one often sees. Lewis Stone and Robert Edeson give magnificent performances; Alice Terry is a dream of loveliness. Entire cast is splendid and the production flawless. A distinct triumph for Rex Ingram, but not a big box office asset. Advertising slants, the novel, production, cast, Rex Ingram. Only fair attendance. City of 14,000; draw merchants, clerks, farmers. Admission 10-25. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

QUINCY ADAMS SAWYER. (7,500 feet). All star cast. Good audience picture. Patrons all satisfied. Business good. Grade it 85 per cent. Very good attendance. Julius Lamm, Shakespeare Theatre, Chicago, Illinois.

TRIFLING WOMEN. (9,000 feet). Star cast, includes Lewis Stone. Very good but failed to pull for me. Good direction; wonderful settings. Some of the patrons said it was "rotten," while others said it was excellent. Pleased about forty per cent here. Can't put this one over in small town. Used extra advertising with poor results. Town of 2,500, draw from all classes. Admission 10 to 55. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

TRIFLING WOMEN. (9,000 feet). Star cast. Lewis Stone, Barbara La Marr and Ramon Navarro are all good drawing cards here. Had rain both days or would have stood them up. Used newspaper campaign and window displays with fair results. Town of 6,500, draw from all types. Admission 10-25. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

TURN TO THE RIGHT. (8,000 feet). Alice Terry in star cast. Mighty good comedy drama. Pleased a hundred per cent. Had mighty cold weather for showing. Used ones, threes, twenty-fours, window cards. Good attendance. Town of 1,700; draw town and country class. Admission 10-25 and 15-25. Herbert Tapp, Hippodrome Theatre, Sheridan, Indiana.

WOMAN'S HATE. Star, Alice Lake. Alice is well liked here, but nobody cared to see this picture. Very poor house. J. M. Vidinha, New Mill Theatre, Eleele, Kauai, Hawaii.

WOMAN'S HATE. Star, Alice Lake. Not the best, but a good picture. Regular advertising. Fair attendance. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

YOUTH TO YOUTH. (6,900 feet). Star, Billie Dove. Miss Dove is new here, but is the coming star. Everybody liked her. A well acted story. Used lobby, newspaper, programs. Good attendance. Draw mixed class in good sized city. Admission 10-30. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

YOUTH TO YOUTH. (6,900 feet). Star, Billie Dove. Not cared for here. They came out pretty well for the matinee, but stayed home with a vengeance at night—and that's the answer. Usual advertising. Poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. You can't beat this picture. It will please any type of an audience. We played to a nice business. I showed it at both my theatres in Del Norte and Monte Vista and every one liked it. David Hess, Princess Theatre, Del Norte, Colorado.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Excellent. Good drawing power and a very entertaining picture. Well liked by a small town audience. Played it two days; second day much better than the first. Used lobby, lithos, newspaper and street man. Good attendance. Town of 4,500; draw mixed classes. Admission 10-20, 17-28. William L. Boulware, Forum Theatre, Hillsboro, Ohio.

BACK PAY. Star, Seena Owens. Had they put this one in five reels it would have gone over much better. A splendid story that holds interest throughout, with the exception of the blind scene; this part is too long drawn out. Used ones, threes, photos, slide. Good attendance. Town of 4,200; draw neighborhood type. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

COWBOY AND THE LADY. (4,918 feet). Star, Mary Miles Minter. This picture is not at all bad and is sold at a very equitable figure. We did not do much business, but this was because there is much sickness locally. Has weak advertising angles. Poor attendance. Town of 7,100; draw better class. K. H. Sink, Wayne Theatre, Greenville, Ohio.

CRIMSON CHALLENGE. (4,942 feet). Star, Dorothy Dalton. This is a good Western picture. Star showing up good. Usual advertising brought good attendance. City of 10,000; draw from middle class people. Admission twenty-five cents. Bert Jackson, house manager, for Daniel Buss, Star Theatre, Tonawanda, New York.

DAUGHTER OF LUXURY. (4,538 feet). Star, Agnes Ayres. Best picture starring this lady that Paramount has released. Pleased all because it was not so heavy as "The Ordeal" and "Borderland" and a whole lot better than either. Only praise for this one. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

DAUGHTER OF LUXURY. (4,538 feet). Star, Agnes Ayres. This and Buster Keaton's "Electric House" made a better than average entertainment. Feature short. Patrons seemed to like it. It's not a picture you would hear much about, either good or bad. Used newspapers only. Fair attendance. City of 17,999; draw family trade. Matinee admission 10-17, evening 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

GREEN TEMPTATION. (5,000 feet). Star, Betty Compson. Good program picture. When Paramount wants to give the exhibitor good pictures they can do it. Why don't they make more like this? The picture will stand back of any advertising you can give it. Regular advertising drew good attendance. Town of 2,000, both whites and blacks. Draw all sorts. Admission 10-20. F. C. Butt, Liberty Theatre, Montezuma, Georgia.

GREEN TEMPTATION. (5,000 feet). Star, Betty Compson. For me only a fair picture. No good comments from audiences on this picture. I can't say much for it. Might go over in some other towns. Used posters and slides. Fair attendance in town of 4,500, drawing better class. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

HEART SPECIALIST. Poor; nothing to it but the price they charge. Advertising: ones, threes, photos, slide, newspapers. A. W. Sage, Masonic Theatre, What Cheer, Iowa.

JAVA HEAD. (7,865 feet). Stars, Leatrice Joy, Jacqueline Logan, Raymond Hatton. This is a splendid picture—but!—it didn't draw. We dropped money on it in plenty; however, it is well done and Joy reveals her great possibilities as an actress. We always knew she was going to arrive. She has, and she is fine, but it was just a hundred per cent too high for us to make a penny. Business is rotten in the small towns; we are just breaking even when the weather is good and going behind when the weather and roads are bad. This is the case with all the shows around this part of Indiana, but the good weather is ahead and maybe the turnouts will be better. If not, there is going to be some adjustments on film prices asked and fought for. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

First On These

MESSAGE OF EMIL COUE (Educational). Very dry lecture but as a lecture it would do; but not interesting to patrons coming to the theatre for entertainment. Well advertised. Had half a house. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

PLUNDER (Pathe-Pearl White). The first episode leads to the opinion that this star is in her true element again and that this serial will do well. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

VILLAGE BLACKSMITH (Fox-All Star). This is one that's got "Over the Hill" beat forty ways. Will get the money anywhere. It's a real, human story. L. A. Hoover, Gem Theatre, Durango, Colorado.

TRUXTON KING (Fox-Gilbert). A pleasing picture, well executed and good photography. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

THE CHRISTIAN (Goldwyn-Star Cast). For us was a big picture. Count it as one of the best this season. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

PILGRIM (F. N.-Chaplin). A good man gone wrong—this might do no end of harm to the industry—should not be run in a strong church community. It is not original and not funny. Tries to make fun of a church service and fails. Any self-respecting exhibitor is better off without it. The Ministerial Union here passed resolutions condemning it. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

JAVA HEAD. (7,865 feet). Stars, Leatrice Joy, Jacqueline Logan, Raymond Hatton. All the seduction of the Orient, the tang of the storm-swept sea, the picturesque charm of Old Salem in the glorious clipper-ship days. It's all in this beautiful romance. It's a masterpiece beautifully played and very entertaining, and a very clever picture, picturesque and exquisite in every detail and appointment; but the question is, which girl wins your heart—lovely Leatrice Joy as the charming Chinese bride of the bold young American who saved her life, or pretty Jacqueline Logan as the Yankee 'girl he left behind him," ready to die rather than give him up? The question is, "Who?" William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

KICK IN. (7,074 feet). Stars, Betty Compson, Bert Lytell. Just what is claimed for it; one really great dramatic picture, perhaps the best crook drama since "The Miracle Man." Company great, particularly May MacAvoy. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

KICK IN. (7,074 feet). In cast are Betty Compson, Lytell, MacAvoy. Here's something to raise your voice about. It's got anything and everything stopped for sheer thrills, excitement and suspense. The stars are excellent, while May MacAvoy's work is wonderful. Usual advertising, also extra lobby displays. Great attendance. City of 44,000; draw mixed type. Admission 10-17-20-25. Walter C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

LOVES OF PHARAOH. (7,352 feet). Star, Emil Jannings. Over patrons' heads; however, a wonderful production just the same. Those who have studied Ridpath's History, raved over it. If any of your patrons want a massive production, give them this one. Used 22x28, threes, ones, insert. Fair attendance. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

LOVE SPECIAL. (4,855 feet). Star, Wallace Reid. Fair. Clean. Would probably be more completely satisfactory in any other kind of community than mine. Real railroad men see too many flaws. Drew well. Advertising slant—pushed railroad angle here. Good attendance in small town pulling from railroad men, Americans. H. G. Braden, "School" Theatre, Avery, Idaho.

MAN WHO SAW TOMORROW. (6,993 feet). Star, Thomas Meighan. Very good of its kind. Superlative cast that covers up a fault or two of the plot. We did well with it for the price paid. Used special advertising. Good attendance. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

MAN WHO SAW TOMORROW. (6,993 feet). Star, Thomas Meighan; Leatrice Joy in cast. A picture that escaped censure. It has plenty of variety if nothing else, and a good acting company of players. I feared this for the critics said some fierce things about it. True, it's a little improbable, but they liked it well enough here not to complain and that's a good enough sign for me. Exploit Tom Meighan and Leatrice Joy—she's a comer. Usual advertising to health seekers and tourists brought good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MANSLAUGHTER. (9,061 feet). Star cast, with Thomas Meighan. Cecil DeMille production. We were well pleased with this picture and every exhibitor should run it if priced right. Excellent photography and well directed. Used ones, threes, papers, heralds, photos. Good attendance. Town of 2,400; draw family trade. Admission 10-25. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

THE OUTCAST. (7,300 feet). Star, Elsie Ferguson. A wonderfully well done picture that lacked the quality to please either the men or the women. The story did not appeal at all and while Miss Ferguson's ability as an actress is unquestioned, the picture went flat. If I expected to make any money I would not again buy it. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

OVER THE BORDER. (6,837 feet). Only fair. Did not please more than seventy-five per cent. Story lacks interest. Good attendance. Regular small town; draw general type. Admission fifteen cents. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

PRIDE OF PALOMAR. (7,494 feet). All star cast. Here is a picture that pleased them all. As they came out they said it was the best ever. Acting was great. Photography was excellent. Play it. David Hess, Iris Theatre, Monte Vista, Colorado.

PRINCE THERE WAS. (5,533 feet). Star, Thomas Meighan. Meighan always gives them a good, clean type of picture. People went away pleased. Used ones, threes, sixes, photos, local paper. Fairly good attendance.

Tom Marksby, for F. M. Knight, Opera House, Blenheim, Ontario, Canada.

ROOKIE'S RETURN. (5 reels). Star, Douglas MacLean. Fair picture, but old. Film in poor shape. Used one, three, stills, newspaper, handbills, slide. Admission 15-35. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. Failed to arrive for first day's showing, consequently we could form little opinion of its drawing power. It is nothing to rave about as a picture, but gave satisfaction. Those who formerly idolized Reid seem to come to see him still after his death. Class this as an average good attraction. Advertising slant, Reid, Lila Lee, balance of cast. Fair attendance. City of 14,000; draw all classes. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. This picture does not compare with some of the other releases of this star, but he plays a character where nothing of the strenuous is called for, a part somewhat along the lines of his interpretation in "Clarence." I mention this because some exhibitors and critics thought that because Mr. Reid didn't gallop all over the screen he wasn't playing the part and that he was so very quiet in the film because of his illness. Now, then, my advice is to play this; don't make rash promises, but put it in on a night when your chances are good for average business and you will find he'll pull them in. It's not a continuous laugh, but it's good entertainment. Advertising slant, I ran this line and made it prominent—"Farewell performance of this beloved screen star." Good attendance of health seekers and tourists. Usual advertising. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TO HAVE AND TO HOLD. (7,518 feet). Stars, Compson, Lytell. A splendid picture drew well and pleased everybody. You will make no mistake in booking it. Town of 1,600; draw high class patrons. Admission 10-25-50. L. M. Zug, Rialto Theatre, Jerome, Idaho.

TO HAVE AND TO HOLD. (7,518 feet). Stars, Compson, Lytell. It truly does justice to the book from which it takes its name. Exhibitors should get behind this and give the patrons the exact truth concerning it: the picture will back up anything truthfully said about it. Of course, as usual, they want plenty of money for it. Advertising angles are exceptionally good. Attendance very poor. Town of 7,400; draw better class. Admission 10-17-22-28. K. H. Sink, Wayne Theatre, Greenville, Ohio.

TO HAVE AND TO HOLD. (7,518 feet). Stars, Compson, Lytell. Boost this to the sky; if your people like real pictures. Here is one that is a real Special and will stand all you can say about it. If you haven't played it, do so. Don't be afraid of it. Used extra heavy advertising with fair attendance. Town of 2,000; draw general type. Admission except Specials 10-15. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. While it rather flopped at the box office, it seemed to give good satisfaction. The story is improbable, but no fault can be found with the staging, direction, acting or star. We made no money on it as we paid too much for it, but we bought it before the "Yellow Journals" started to ride Valentino. They have hurt him some. Advertising slant, star, if still popular. Fair attendance. City of 14,000; draw all classes. Admission 10-25. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. (Report repeated as impossible to separate and we won't edit.) "Grandma's Boy" is fine, "Dr. Jack" is very good. Both pictures will please, especially "Grandma's Boy," if bought right; but they made us pay more money for "Dr. Jack," too much for what it would bring in. We advertised very heavy but it took all we took in to pay film rental and overhead. E. H. Elkin, Palace Theatre, Hico, Texas.

A Special Report

William Noble of Oklahoma City comes in with a tip on a private showing that will interest those wanting news on the late ones.

SAFETY LAST (Pathe-Lloyd). Harold Lloyd's latest and best feature comedy. Strictly up to date and extremely pleasing. Perfect in every detail and a picture so good that it would seem impossible to improve upon it. A hair-raising and thrilling picture, full of human interest from start to finish, with a pretty romance running through it. Harold climbed the front of a twelve-story stone business building with the sang froid of a steeple jack and the terror of a first timer expressed indelibly in every move, as the climb was made from dire necessity and not from choice. There was no other way than to climb, climb, climb! The picture was specially screened before the Oklahoma Theatre Owners' and Managers' Association and the verdict of the entire audience was that the picture was a masterpiece, the peer of most and inferior to none. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Selznick

DE LUXE ANNIE. (7,000 feet). Star, Norma Talmadge. If Norma goes good in your house, get this one. It's a reissue, but as good as a lot of newer so-called specials. Pleased great majority. Used advertising and good attendance. Typical small town of 3,000. Admission 15-20. A. LaValla, Community Theatre, Bethel, Connecticut.

A MAN'S HOME. (6 reels). Star cast. Would have been a good picture if I had received all the film; but only received about half of it. All cut to pieces. Used one, three, six, 11x15, slides. Fair attendance on bad night. Town of 1,100; draw general type. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

United Artists

IRON TRAIL. (6 reels). Selected cast. Would have gone big, but worst print I have received in ten years here. Fair attendance. Town of 4,000, draw family trade. Admission, 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

LITTLE LORD FAUNTLEROY. (9,984 feet). Star, Mary Pickford. Not as good as some of her previous pictures. Men said nothing but the women all liked it. Think this feature is too long; gets draggy. Scrap in the last reel is a scream. Used heralds, slides and extra billboards. Good attendance. Draw in town of 800 and country patronage. Admission varies. Guy C. Sawyer, Town Hall, Chester, Vermont.

LOVE FLOWER. (D. W. Griffith). Stars, Carol Dempster, Richard Barthelmess. A good, logical story; but D. W. Griffith's name doesn't mean anything to my audience, so people didn't come out for this. Used regular advertising and had poor attendance. Charles Martin, Family Theatre, Mt. Morris, New York.

LOVE LIGHT. Star, Mary Pickford. Some liked it, others not. I personally did not care much for it. They are only good for a big, fat rental price to me. Advertised same as usual. Town of 1,500; draw all kinds. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

WHEN THE CLOUDS ROLL BY. Star, Douglas Fairbanks. As old as the hills but very good. I struck a bad print. If Fairbanks himself had attended this show he would ask them to reduce film rental on "junk" film. Used six, three, one, lobby, slide. Very good attendance. Big city; draw all classes. Get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Universal

AFRAID TO FIGHT. (4,600 feet). Star, Frank Mayo. This is a 100 per cent picture for any exhibitor. Pleased everyone. Mayo is a favorite. Film was in good condition. Book it, and do not be afraid to boost it. Advertised with ones, slides. Very good attendance. Mining village of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

BLIND WIVES. (9 reels). Von Stroheim production. A high class picture for high class trade; will not appeal to the poor class. A big picture for the big town. Good attendance. Draw neighborhood class in town of 4,229. Admission 10-20 regular, 10-30 special. W. L. Landers, Gem Theatre, Batesville, Arkansas.

FLAMING HOUR. (4,508 feet). Star, Frank Mayo. A lurid melodrama in a new field for exploitation—a powder factory—and affords the chance for a wonderful explosion scene. A story of a misunderstood hothead that has merit all the way. City of 15,000; draw general class. Admission fifteen cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THE FLIRT. (8 reels). Star cast. One of the best pictures Universal ever made. Well directed and well acted and very pleasing; should please any audience, anywhere. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

THE FLIRT. (8 reels). Star cast. A scintillating comedy-drama that delights all classes. It is a brilliant story, not gorgeously but adequately staged. Cast is generally excellent. At a fair price it will prove more than satisfactory (we paid too much for it). Advertising angle, the name of Tarkington is best asset. Only fair attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. Pleased a good crowd. Very clever comedy. Subtitles are very good. Good attendance in town of 4,229, drawing neighborhood class. Admission 10-20 regular, 10-30 special. W. L. Landers, Gem Theatre, Batesville, Arkansas.

GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. Here's a knockout for Gibson. Seemed to please all. Lots of laffs and a few fights, and action galore. Usual advertising gave very good attendance. Town of 4,034; draw small town, loggers, lumberjacks, etc. Admission 10-35-50. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

THE FLIRT. (8 reels). Star cast. Here is the picture, boys, that everyone should play. Played it in the worst storm Cicero ever experienced in years; but pulled good crowd. As I didn't give Universal mortgage on my theatre I made a little money. Used posters, program, slide, photos. Had fair attendance. City of 30,000; draw labor-

ing class. Admission 10-17. Walter Babitz, Grant Theatre, Cicero, Illinois.

HUMAN HEARTS. (6,350 feet). Star, House Peters. This one is all you would want to please any audience. Your people are sure to like it. It has sure got the pull that they like. Used ones, three, six, 11x14, slide, window cards. Fair attendance, very cold weather. Town of 1,100; draw miners and railroaders. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

HUMAN HEARTS. (6,350 feet). Star, House Peters. Seldom have I had such unusual praise. A No. 1 picture, although I lost money (bad weather). Heavy advertising, handbills, newspaper. Pull family trade. Attendance rotten. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. Very good melodrama and will please the average audience. Good racing scenes and fair story. I wouldn't want to pay too much. Used billboards and newspaper. Town of 6,000; fair attendance. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

NIGHT RIDERS. (5,750 feet). Star, Harry Carey. A good program picture. While this was not enthused over, heard no kicks. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

THE OPEN WIRE. Star, Eileen Sedgwick. A very good program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

POWER OF A LIE. (4,910 feet). Star, Mabel Julienne Scott. Nice program picture; a little above average. Not a big picture, but we did not pay a big price for this. Advertising slant, cast is very good. Had fair attendance. Draw neighborhood class in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

WILD HONEY. (4,093 feet). Star, Priscilla Dean. Just exactly what review in Moving Picture World said: Some very fine drama. Some of the worst clap-trap ever put in a picture. Some liked it at that. Heavy, morbid stuff. Priscilla Dean never got over with us; sameness all the time. Flood scene good, but not nearly as good as in "When the Clouds Roll By" or "The Sagebusher." At top of one slide inscription said, "You'll never forget this scene as long as you live." I want to forget it right away. Scenes in wilderness very suggestive; when will they stop it? I didn't mention in advertising anything but flood scene; am glad I didn't. Fair attendance. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

WILD HONEY. (4,093 feet). Star, Priscilla Dean. Ran this on Sunday to a pleased audience and a large one. All paper on this subject should be used as it contains many thrilling scenes. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

Vitagraph

DIVORCE COUPONS. (5,249 feet). Star, Corinne Griffith. Good program picture. Better than some so-called specials. Draw transient and neighborhood patronage. A. W. Sage, Masonic Theatre, What Cheer, Iowa.

FLAME OF THE NORTH. (7,130 feet). Stars, H. B. Walthall, Pauline Starke. Everybody had boosted this in the reports, so I boosted it to my patrons; but for some reason it failed to please the majority. Print good. Used threes, ones, heralds, mailing list, photos, tack cards. Good attendance. Town of 1,364; draw general class. Admission 10-25. E. F. Keith, Strand Theatre, Granbury, Texas.

HEART OF MARYLAND. (One of the few Civil War pictures being distributed.) This is a fair picture from an educational standpoint as it portrays the customs, mannerisms and mode of dress of the Rebellion period in an entertaining and accurate style. Used one sheets. Rural patronage. Attendance fair. D. B. Rankin, Co-operative Theatre, Idana, Kansas. (Came in after we said they'd be closed till airdome season; glad to be made out wrong if it means more reports.—Ed.)

RESTLESS SOULS. (5 reels). Star, Earle Williams. Pleasing entertainment. Good program picture. Used six, three, one, slide. Fair attendance. Big city; draw all classes. Get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TOO MUCH BUSINESS. (6,100 feet). Special cast. A fairly good special, but not one to rave over. No compliments and no complaints. Used special lithos, regular mailing list and newspaper. Fair attendance. Farming community of 1,000. Regular admission 10-30. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

YOU NEVER KNOW. (4,867 feet). Star, Earle Williams. Good show. Book it. Williams is good. Coy Watson, Jr., and his dog extra good. Used six, one, newspapers. Mixed patronage. Good attendance. L. P. Stubblefield, Hartsville Theatre, Hartsville, Tennessee.

Here Are Some Late Ones

NINETY AND NINE (Vitagraph-Warner Baxter, Colleen Moore). A melodrama of the olden days and done in olden day style; plausibility, none; possibility, hardly any. Summed up, for me it's eight reels of film ending with a steam engine dashing through a forest fire. Photography very good, acting ditto, direction and story very faulty. You can take this picture and play it on a Saturday because it's wild melodrama; if you have a particular audience, be careful. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THORNS AND ORANGE BLOSSOMS (Preferred-Star Cast). Good picture, well directed; scenic beauty, superb cast. Well connected story. Made money. N. L. Royster, Alcazar Theatre, Birmingham, Alabama.

JAZZMANIA (Metro-Mae Murray). Good picture for better class. Two reels too long. Seven reels is long enough for pictures. J. H. Marchand, Jewel Theatre, Helena, Arkansas.

FURY (F. N.-Barthelmess). This picture outdoes "Tol'able David," probably on account of Dorothy Gish in cast. Business good. Julius Lamm, Shakespeare Theatre, Chicago, Illinois.

NINETY AND NINE (Vitagraph-Warner Baxter, Colleen Moore). Good old-time melodrama that goes over. Get behind it and the public will respond at the box office. Use Vitagraph's trailer showing racing train. Big city, neighborhood class. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

GOSSIP (Universal-Gladys Walton). Good program picture; Capital and Labor theme. Comments from my patrons very good. Walter Babitz, Grant Theatre, Cicero, Illinois.

Comedies

ALL WET (Fox-St. John). A splendid two-reel comedy that kept the audience in good humor. St. John has never disappointed. Used ones and threes with good attendance in town of 4,200, drawing neighborhood trade. Admission, 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

BAKERY (Vitagraph-Semon). One of the best comedies we've shown for a long time. Larry is a knockout here. Have 1,400 people; two shows drawing small town and country. Admission, 25 cents. Tom Marksby, Opera House, Blenheim, Ontario, Canada.

CENTURY COMEDIES (Universal). For me, far below the average and getting worse. Looks like nothing but kid comedies. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

ELECTRIC HOUSE (First Natl.-Keaton). A trick comedy that made a hit. A little different from any Keaton has made and got over big. The mechanical stuff in it is excellent and very cleverly worked out. City of 15,000; draw general class. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

HIS WIFE'S SON (Fox-Sunshine). A two-reel comedy with lots of pep. As a rule the majority of Sunshines are good. Used ones and threes on it. Good attendance. Neighborhood draw in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

THE LANDLORD (Fox-Sunshine). A fairly good two-reel comedy that is not up to Fox standard. Some parts very funny, but as a whole not much. Used ones and threes with faiar attendance. Town of 4,800, drawing neighborhood. Admission, 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

LARRY SEMON COMEDIES (Vitagraph). You can't go wrong on Semon comedies. I have played them all and am going to play more as they are released. Large city, draw family trade. Admission ten cents. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

LOOK OUT BELOW (Pathe-Lloyd). A very good Lloyd picture; laughs every second. But in very poor condition. Town of 2,800. Draw all classes for this. Admission 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

MUD AND SAND (Metro-Stan Laurel). This comedy has some good laughs. If you have shown "Blood and Sand" show this and you will do good. If you haven't shown "Blood and Sand," don't show comedy until you do. Had good attendance in town of 2,500, pulling from all classes. Admission, 15-30, 25-50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

NEVER WEAKEN (Assoc. Exhib.-Lloyd). A three-reel comedy that kept them roaring. It is a 100 per cent comedy. Draw better class. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

OUR GANG COMEDIES (Pathe). Have shown two of these and they are very good and full of laughs. Town of 7,000, draw general type. Admission, 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

VILLAGE SHEIK (Fox-St. John). This is about the worst St. John comedy that Fox has put out so far. Advertised with programs and newspaper. Good attendance. City of 12,000; draw all classes. Admission changes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

Serials

ADVENTURES OF ROBINSON CRUSOE (Universal). Star, Harry Myers. A good serial for the kids, but is unneces-

sarily lengthened into eighteen chapters, which makes it drag. Use ones, slides, bills. Fair attendance. Mining village of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

IN DAYS OF BUFFALO BILL (Universal). Star, Art Acord. Best serial ever run. Everybody pleased. Good attendance. Town of 400. Auditorium Theatre, Holsopple, Pennsylvania.

TIMBER QUEEN (Pathe). Star. Ruth Roland. Best serial we've run in years. Full of pep and action. A dandy drawing card for Saturday nights. Extra attendance in town of 2,850, drawing better class. Use sixes, threes, one, slide, photos. Robert Karsch, Monarch Theatre, Farmington, Missouri.

WINNERS OF THE WEST (Universal). Star, Art Acord. On sixth episode. Not holding up so well. Too much repeating, and for the first time in all my years using U. service I have kick about condition of prints; badly cut down. Advertising slant, get kids interested, dad and mother will come along. Town of 2,500; draw all classes. Fair attendance. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

Short Subjects

KNIGHTS OF THE TIMBER (Universal). Star, Roy Stewart. A good Western; a clean picture and worthy of any exhibitor's attention. Good photography. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

MOONLIGHT SONATA (Prizma). One reel. A beautiful novelty providing you have a good pianist concealed to follow special music score. My patrons liked this. Try it some time. Town of 8,000; draw mixed class. E. E. Bair, State Theatre, Uhrichsville, Ohio.

ONE JUMP AHEAD (Pathe). Star, Leo Maloney. You can't go wrong on Leo Maloney two-reelers. They are the best Westerns on the market. This one went extra good. Lots of action; that's what they want. City of 15,000. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

PATHE NEWS. Have tried all the news reels but am back with Pathe. Can't beat it. Best bet in news reels. H. W. Peary, Ogden Theatre, Ogden, Utah.

TEXAS SPHINX (Universal). Star, Harry Carey. Universal boiled down reissue. If you intend to run Carey features, better lay of these reissues; they will kill your feature date, although they are very good. Use three, one, slide, lobby. Fair attendance. Large city; draw all classes. Get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

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THIS WIFE BUSINESS (Hodkinson). This is a two-reeler offered with Woman's Home Companion for better films and has possibilities for exploiting. It is hardly a comedy, but it carries a message in a semi-humorous manner that gets over with the audience. A great picture to run where you have a big patronage of women. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

A TRIP THROUGH FILMLAND (Eastman). Free film. If you get a chance to play these free films, grab it! Every one of our patrons enjoyed them, especially the school kids, for their educational value. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

State Rights

CUB REPORTER (Goldstone). Star, Richard Talmadge. (5 reels). Weakest of their series so far. This star, given a real story and production, should go good. Fair attendance of family class. R. J. Relf, Star Theatre, Decorah, Iowa.

DESERTED AT THE ALTAR (Goldstone). Special cast. (7 reels). Capacity business for four nights. Picture very good. City of 12,000; draw mixed class. Admission 10-20-30. C. G. Couch, Grand Theatre, Carnegie, Pennsylvania.

GIRL FROM PORCUPINE (Arrow). Featured cast. (6 reels). Fairly good program picture that gave too much space to unimportant details. Pleased majority, however. Advertising slant, I boosted James Oliver Curwood. Had fair attendance. Typical town of 3,000. A. La Valla, Community Theatre, Bethel, Connecticut.

GOLDEN FLAME (Western Pic. Expl.). Star, Dick Hatton. Good; lots of action. Better than some so-called specials. But one can't get people in on Dick Hatton picture; his pictures all good. You might try him; the prices are right. William Thacher, Royal Theatre, Salina, Kansas.

I AM THE LAW (C. C. Burr). Star cast. (6,800 feet). Advertised to the exhibitors as a big special. People went out dissatisfied; said they had seen better pictures for less money. Personally I think it was a real good picture. Used posters, slide, heralds, newspaper to bring very good attendance. Town of 1,200. Charles F. Johnson, Plaza Theatre, Punta Gorda, Florida.

LITTLE CHURCH AROUND THE CORNER (Warner Bros.). Star cast. (6,300 feet). The best of the classics so far except "Beautiful and Damned." A picture that pleases. Used special lobby, etc. Good attendance two days. Town of 7,500; draw all classes. Admission 10-25. William H. Mayhew, Broadway Theatre, Cisco, Texas.

MAKING THE GRADE (Western Pic. Expl.). Star, David Butler. (5 reels). Fairly good picture. Played to good house. Used a three, two ones, cards. Town of 2,000; draw residential class. Admission 10-25. W. F. Piland, Victory Theatre, Cairo, Georgia.

RAGS TO RICHES (Warner Bros.). Star, Wesley Barry. (6 reels). Well, if they don't like this one, tell them they had better see a doctor. I held it over for the second day; everyone seemed very much pleased, told me they thought it was great. Drew all classes. Used ten ones, two threes, thousand heralds, photos, slides. Good attendance in bad weather. Town of about a thousand. Admission 10-25 to 10-40. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

SCHOOL DAYS (Warner Bros.). Star, Wesley Barry. (7,000 feet). A kid picture which had a number of laughs but which did not seem to register very highly. As a special it drew less than was expected. Used special advertising, all kinds. Attendance poor to fair. Farming community of 1,000. Admission 10-30 regular, once a week 20-40. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

SURE FIRE FLINT (C. C. Burr). Star, Johnny Hines. (6,000 feet). Here is a dandy. People laughed, and they talked this picture for several days; they're waiting now for "Burn-'Em-Up Barnes." Well advertised, brought good attendance. Town of 1,200; draw town and country. Admission 10-25. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

TABLE TOP RANCH (Wm. Steiner). Star, Neal Hart. (4,500 feet). Here is a picture I can't tell you how poor it was. For me, absolutely rotten. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

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NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Enemies of Women"

Cosmopolitan's Version of Ibanez Novel Magnificent from Every Angle and a Fine Audience Film

Reviewed by C. S. Sewell

Unusually impressive is Cosmopolitan's "Enemies of Women." It is big in every way. Adapted from a recent novel by Ibanez, the author of "The Four Horsemen of the Apocalypse," it has as tremendous a theme, and in fact a similar one, the regeneration of characters through the influence of the World War. In this instance it is an ultra-wealthy and dissolute Russian prince and a Russian duchess, who is but little better morally, who are turned from the extreme of selfishness to the heights of service for others.

Produced with apparently absolute disregard for expense, this picture, while to a certain extent lacking in spiritual appeal of "The Four Horsemen," is more spectacular and more beautiful. This applies to the interior sets, which are the work of the celebrated artist, Joseph Urban, responsible for the magnificent sets in "When Knighthood Was in Flower," and in this instance he had even greater opportunities for lavishness and gorgeous effects and greater rein for the magnificent artistry. It is also equally true of the exteriors of Paris and Monte Carlo, which were actually filmed in those continental cities. Nothing ever shown on the screen exceeds in scenic beauty the scenes filmed with Monte Carlo as a background.

Against such magnificent backgrounds is laid a story which holds your interest tensely throughout. What is lacking in sympathy for the leading players in the earlier reels is more than made up by the gorgeous spectacles and stirring action; for instance, there is a sabre duel which is undoubtedly the finest and most thrilling ever seen on the stage or screen, presented with unusual realism. And this is but one of the magnificent instances of action. Naturally, the war element is predominant, for it is a story of the war, and the thrills are not confined to posed situations. There are a large number of actual war scenes used. Some may consider there are to many, but Director Crosland has made an excellent selection of these shots culled from scenes preserved as actual government records by Russia, France and other countries, and they are undoubtedly thrilling and serve to carry along the spirit of the picture.

The acting of the picture is superb. No finer selection could have been made than in casting Lionel Barrymore as Prince Lubimoff. He makes him a living character, unpleasant for the most part, but always fascinating. As the Duchess Alicia, Alma Rubens is admirable; it is her best screen portrayal. Particularly compelling is she in her emotional moments. Other players in less important roles, which they portray with the same degree of excellence, are Gareth Hughes, the veteran stage actor; W. H. Thompson, Pedro De Cordoba, Gladys Hullette and William Collier, Jr. The prominence of the supporting cast and their fine character portrayals are thoroughly in keeping with the magnificence of the production.

Prince Lubimoff is shown as a man who collects beautiful women as some men collect porcelain or paintings, and a showmanship feature not to be overlooked is the decidedly unusual beauty of the women in the big scenes. Many of them are from the Ziegfeld Follies.

Great credit is due to Alan Crosland for the manner in which he has directed this production. He has made of it an unusually fine audience picture, which should prove a box-office winner in any type of house. If there is any criticism along this line, it is in the fact that there is a regular deluge of spectacle and action which at times tends to submerge the main theme. However, in its present form the picture is in eleven reels, as presented at the Central Theatre, a Broadway theatrical house, but the producers announce it is not the length in which it will go to exhibitors.

Cast

Prince Lubimoff.....Lionel Barrymore
Alicia.....Alma Rubens
Atilio Castro.....Pedro de Cordoba
Spadoni.....Gareth Hughes
Vittoria.....Gladys Hulette
Colonel Marcos.....William H. Thompson
Gaston.....William Collier, Jr.
Duke de Delille.....Mario Majeroni
Alicia's Maid.....Betty Bouton
Madame Spadoni.....Madame Jean Brindeau
Terrorist.....Ivan Linow
Cossack.....Paul Panzer

Adapted from novel by Vicenti Blasco Ibanez.
Scenario by John Lynch.
Directed by Alan Crosland.
Photographed by Ira Morgan.

Story

Prince Lubimoff, a wealthy Russian, whose only idea is self-gratification, fights a duel with the Cossack brother of a woman he is accused of having wronged. To escape the czar's enmity, he is rushed out of the country by his friend, the Duchess Alicia. Going to his villa at Monte Carlo, the war broke out, but he nor his associates are not impressed by any obligations to their country or humanity. He thinks only of self as exemplified in the Duchess, whom he won't even admit to himself he loves. Piqued by his belief that she has a youthful lover, he and his associates seclude themselves in their villa and form a group of "Enemies of Women," refusing to see any of that sex. The war causes loss of his feudal estates, but he saves his jewels. The Duchess' supposed lover is really her sixteen-year-old son. He goes to war and she realizes the beauty of sacrifice. Circumstances bring about a duel between the boy, who is shell-shocked, and the Prince during a sensual revel. The boy drops dead as the duel begins, the truth becomes known, and the Prince, the last of his group to succumb, also meets his Gethsemane. Chastened, he goes to war, and uses his wealth and estate to help war's unfortunates. Later he meets Alicia as a Red Cross nurse, and together they resolve to start life anew.

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Town Scandal, The (Universal)
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"Modern Marriage"

Bushman-Bayne Return via Novelty Picture—American Releasing Corporation Has Film

Reviewed by Roger Ferri

Francis X. Bushman and Beverly Bayne, after barnstorming the country and world in general via the vaudeville stage, return to the screen in a Whitman Bennett novelty production, entitled "Modern Marriage." By a unique arrangement stage and screen were joined in this picture, which the writer saw at its world premiere showing at the Victory Theatre, Providence, R. I., Monday afternoon. It is this novel twist which affords the Bushmans an excellent excuse to make personal appearances that jammed the popular Providence theatre, plus the exploitation effort put into the picture by Harry Crull and Matt Rielley. The two last named gentlemen had much to do with the royal reception that was given the two stars on the occasion of their return to the silver sheet, for through their efforts—and theirs alone—the coming of the couple was heralded throughout the southern part of New England so effectively that the house was literally packed all day with enthusiastic movie fans.

The production, it was explained to the writer, was conceived by Mr. Bushman and made along lines that fitted in with his personal appearance, together with his wife and two other actors, who enacted a portion of the screen story on the stage. The novelty is a distinctly good one and certainly doubles the value of "Modern Marriage" as an attraction. The appearance of the star put the picture over with a bang that is missed when the picture itself is run off as a bona-fide screen-play, with the Bushmans confining their efforts entirely on the screen. However, the appearance of Bushman, Bayne and their company probably entails the expenditure of at least $2,200 over film rental—but if your house is big and you can see your way clear on a "nut" of about $5,000—for you'll need all that to exploit the picture, stars' salaries, film rentals, etc.—you want to book "Modern Marriage" as it was shown at the Providence house.

However, from a showman's angle, the return of Bushman and Bayne is worth the investment of any exhibitor. They have been wise in that they have at no time permitted the public to lose sight of them, and their return to the silver sheet is a box office asset, no matter what your view be. In this instance there is something considerably more than the picture to take into consideration. In fact, the picture is secondary.

Providence greeted the pair royally. The picture is 6,331 feet long. As an out-and-out picture it runs about one hour and twenty-two minutes. With the personal appearance it ran about one and a half hours. The stage appearance is cleverly worked up. When the fabric of the story has been woven the film faded out and the curtain, rising, discloses the stage set for the meeting of wife and husband, the latter having learned of his better half's relations with another man. Bushman, as Hugh Varley, proves himself fully capable and takes his audience by surprise, playing with force and restraint, being particularly effective in the emotional scenes.

Miss Bayne is charmingly effective in her

work, giving a profound betrayal of a wife whose love for her husband dominated in spite of the shadow of doubt cast by unusual circumstances. The effectiveness of the "spoken picture" was enhanced by a pretentiously luxurious stage setting, an interior of the castle with its Gobelin tapestries and gorgeous Gothic arches. It furnished excellent atmosphere, and when the scene was completed the silver sheet was lowered and the picture faded in again without discomforting the audience in the least and maximizing their interest in the production.

The Bushmans are the centre of attraction, and even when the picture was run without the interference the audience seemed pleased and applauded enthusiastically. As a picture in itself it entertains; as a novelty, with Bushman, Bayne, Zita Moulton and Roland Bottomley appearing personally in the stage scene, it is a knockout. The direction of Lawrence C. Windom was guided by the personal appearance requirements of the couple.

"Modern Marriage" is *one* picture that nobody can judge in a cold projection room. It's like passing judgment on a "Chu Chin Chow" in a storehouse. You've got to see it—and we saw it as a picture in itself and as a novelty. The real showman will clean up with it. That is our humble opinion gathered from what we saw in a real playhouse, where it was handled by true showmen and criticized by people who know what they want when they plank down their money at the box office.

Cast

Hugh Varley.....Francis X. Bushman
Denise Varley.....Beverly Bayne
Frank Despard.....Roland Bottomley
Cort Maitland.....Ernest Hilliard
Nita Blake.....Zita Moulton
Hugh, Jr.....Frankie Evans
Elihu Simpson.....Arnold Lucy
Mammy.....Pauline Dempsey
Blossom Young.....Blanche Craig

Adapted by Dorthy Farnum from Derek Vane's novel.
Directed by Lawrence C. Windom.
Photographed by Edward Paul.
Footage, 6,331.

Story

Hugh Varley receives an anonymous note hinting at the indiscretion of his wife Denise. A friend tells him it is common talk. Already Denise has decided to end her infatuation for Frank Despard and goes to his apartment for her letters. She is refused them by Despard, who escorts her to the outer door, through which Denise sees her husband coming. She slips into an apartment occupied by Cort Maitland, who, in Despard's absence, has stolen upstairs and is rifling his friend's room. The evening papers announce Despard's murder in his apartment by persons unknown, and his valet makes public the fact that Despard was expecting a lady, whose name, however, the servant pretends not to remember. Hugh Varley engages Cort Maitland as his secretary and the latter makes capital of his knowledge of Denise's folly, while the valet offers her letters to Hugh for a price. To protect her Hugh buys them, and from this complicated situation develops a powerful climax, ending in Hugh's discovery of Maitland as the guilty man.

"Three Jumps Ahead"

Splendid Riding and Beautiful Settings in Fox Production for Tom Mix

Reviewed by Mary Kelly

Tom Mix gives his admirers the sort of entertainment they like in his new Fox production, "Three Jumps Ahead." Amidst beautiful Western settings the story is laid. It has suspense, much fast riding, a beautiful leading lady and a splendid climax.

A spectacular thrill toward the end shows Mix on his horse, Tony, leaping over a chasm at a magnificent height, just after his enemies have destroyed the bridge. From this act on there is uninterrupted excitement. Mix, who is endeavoring to overtake the stage coach which is carrying an old man to his doom, catches up to the coach, throws the driver down hill, takes the reins and by wild driving eludes his pursuers. The coach falls over a bank and the old man lands finally safely among friends.

The story, as usual in this star's pictures, is interesting only because it affords a chance for effective action. The discovery of the hiding place of a gang of cattle-rustlers starts trouble—and a good deal of action. There are frequent touches of comedy. Alma Bennett is beautiful in a role not especially prominent, as "Three Jumps Ahead" is essentially a man's picture.

Cast

Boone McLean.....Tom Mix
Anna Darrell.....Alma Bennett
Burk Taggert.....Edward Piel
John Darrell.....Joe Girard
Mrs. Darrell.....Virginia True Boardman
Alicia.....Margaret Joslin
Ben McLean.....Frank Forde
Lige McLean.....Harry Todd

Story and Direction by Jack Ford.
Length, 4,854 feet.

Story

Boone McLean discovers the hiding place of desperate cattle-rustlers. They hold him prisoner but let him go on condition that he bring back Darrell who has escaped from them. In order to free his uncle, whom they hold, Boone consents. He frames Darrell, not knowing that he is the father of his own sweetheart. When he learns this he goes to extreme measures to save the old man, and succeeds.

"The Town Scandal"

Gladys Walton Successfully Cast in Universal Satire on Blue Law Advocates

Reviewed by Mary Kelly

Supported by good material that has been well directed, Gladys Walton offers entertainment not only to her admirers but to film fans generally. Universal has made a clever choice in the story of "The Town Scandal." It is an entertaining expose of purity league advocates, putting their various hypocrisies to interesting use as comedy and drama.

Gladys Walton has a type of part which she always handles knowingly, the role of the show girl. It is suited to her particular art far more than some of her recent characterizations. Jean Crosby, the heroine, is a likable human mixture of worldliness and simplicity. Her adventures in the city where married men from her home town become her ardent suitors are pictured in a way that the majority will find amusing. Her part in the ballet number will of course have an appeal. The back stage atmosphere and stage door episodes are effective because of their bearing on the story.

The travesty on the men who are joy-killers while at home but without scruples when in the big city gives the picture its punch. Any exaggeration seems permissible because it is for comedy effect. The story shows originality and good construction and can be counted upon to entertain.

Cast

Jean Crosby.....Gladys Walton
Toby Caswell.....Edward Hearne
Avery Crawford.....Edward McWade
Bill Ramsey.....Charles Hill Mailes
Samuel Grimes.....William Welsh
Lysander Sprowl.....William Franey
Mrs. Crawford.....Anna Hernandez
Mrs. Sprowl.....Virginia Boardman
Effie Strong.....Rosa Gore
Mrs. Grimes.....Nadine Beresford
Mrs. Ramsey.....Louise Reming Barnes
Trixie.....Margaret Morris

Story by Frederick Arnold Kummer.
Direction by King Baggot.
Length, 4,704 feet.

Story

When Jean Crosby made her hit in a Broadway chorus she dropped back in the old home town, Murphysburg. The Purity League didn't like her—except when its male members made individual trips surreptitiously to Broadway to see what she looked like in tights. Their attitudes changed when they waited at the stage door for Jean. But when Jean turned loose her nimble tongue on the Purity League with the help of her friend, editor of a Murphysburg paper, the excitement was rich and furious.

"The Woman of Bronze"

Drama of Great Emotional Power Screened by Metro for Clara Kimball Young

Reviewed by Mary Kelly

Henry Kistaemaecher's emotional drama has been effectively screened by Metro with Clara Kimball Young in the stellar part. While the film version may seem more stereotyped than the stage play, it is nevertheless stirring. It successfully sustains interest to the climax, an intensely dramatic moment.

In projecting Clara Kimball Young's personality, the production weakens somewhat in other respects. The effect is that an unnecessary burden has been placed on her. Subordinate members of the cast who really have important roles are inartistically subdued. The result is that some of the big emotional scenes—and there are many—are narrowed to make her more striking. This, in addition to her tendency to overact has a detrimental, though by no means entirely destructive effect upon the drama. Much of her performance is pleasing. At times she seems to have vividly realized the magnificent character of Vivian Hunt.

The picture should have a strong appeal for women. The story of the artist who forgets his wife in an infatuation for his model, and after continued failure and unhappiness, wants his wife back again, is one that will win the ardent sympathy of most women patrons. Attractive studio sets and a pleasing scenic equipment generally is another favorable angle. Lloyd Whitlock is a good type, physically, for the artist. John Bowers' enthusiastic ability shines through an obscured part and Katherine McGuire makes Sylvia Morton, the model, seem as insubstantial as she really was.

Where heavy emotional dramas of married life draw, "The Woman of Bronze" should be a distinct success.

Cast

Vivian Hunt.....Clara Kimball Young
Paddy Miles.....John Bowers
Sylvia Morton.....Katherine McGuire
Reggie Morton.....Edwin Stevens
Leonard Hunt.....Lloyd Whitlock
"Papa" Bonelli.....Edward Kimball

Based upon novel by Henry Kistaemaecher.
Scenario by Hope Loring and Louis Lighton.
Direction by King Vidor.
Length, 5,643 feet.

Story

Leonard Hunt, furious because of his inability to work and frenzied by his infatuation for Sylvia, his model, smashes his giant Victory memorial statue, which mocks him in its soullessness. Later, he sees the soul that he missed in the face of his wife. But her love has been chilled by his illicit affair. The extraordinary power with which she meets this situation brings a stirring climax.

"Look Your Best"

Rupert Hughes Has Created a Clever Comedy Drama Satire on Dieting

Reviewed by Beatrice Barrett

A clever commingling of comedy, pathos and drama, with a thrill thrown in now and then and a subtle satire on dieting running all through is "Look Your Best," a Goldwyn release.

It is the sort of light entertainment picture lovers like when they are just out for a good time and relaxation.

With the much discussed question of dieting as a background there will be many in the audience who will appreciate heartily the efforts of the people to diet and forego all the pleasures of eating, and the many times they yield to temptation.

An appealing strain of pathos is introduced in Perla, the Italian girl whose life is almost all work and no food, and her

childish pleasure in her first nice clothes. Colleen Moore does well this wistful role. There is always a fascination about life back of the curtain and there are many scenes here of the rehearsals and scenes in the dressing rooms that will attract.

Very beautiful are the scenes of the Butterfly Girls with great gauze wings executing their dance and then suspended on wires flying through the air. The stage sets and the dance which Antonio Moreno and Colleen Moore do at the end of the picture is also very artistic and gives an air of a big production to what at times seems to be simply a comedy.

Rupert Hughes worked up through many laughs to the big thrill of the cut wire and has handled very well these scenes with the girl flying through the air coming right toward the camera—and all the while the audience knows the wire is going to break—and it does and there is a fall that will give them a shudder.

The plot is a gossamer one, and simply a thread which lightly holds together the events of the story—but in a picture of this character you don't expect much plot. The audience will be chuckling and enjoying each new incident as it comes along.

Cast

Perla Moroni.....Colleen Moore
Carlo Bruni.....Antonio Moreno
Pietri.....William Orlamond
Nella.....Orpha Alba
Krug.....Earl Metcalf
Mrs. Blitz.....Martha Maddox
Alberta Cobatto.....Francis MacDonald

Written and directed by Rupert Hughes.
6 reels.

Story

Perla, a half starved Italian girl, is engaged by Bruni to be one of his butterfly dancers because she is so thin. Krug, the wireman, becomes infatuated with Perla. She begins to get fat, and when she tires of Krug's attentions he files the wire on which she hangs as a butterfly so Bruni will think she is too fat for the part and discharge her. Bruni used to be a beautiful dancer but through love of food grew too fat and could no longer dance. He and Perla both start to diet. He composes a beautiful dance for them and they are a great success. The story ends with their wedding—and the two still dieting.

"Refuge"

Katherine MacDonald at Her Best in First National Production

Reviewed by Beatrice Barrett

Too often Katherine MacDonald's beauty has been played up in pictures without very much of a story to back her up. But her late productions have been much stronger, and "Refuge" certainly is one of the best she has ever had.

The production itself is excellent and there is a strength, and a thrill and fast moving events that will carry an audience right along with them. And combined with this is a mystery which will keep the audience in suspense.

The exhibitor can be sure that this is a picture which everyone will like.

Just a little atmosphere of the war is brought in with the three buddies—and these three add a great many excellent comedy touches to the picture.

These stories of fictitious kingdoms are popular at present with the public, there is an illusive romance about them which appeals, and there is adventure and mystery.

All the events of this picture take place in one day—and it was some busy day for all concerned.

Katherine MacDonald is very appealing. Beautiful as ever, she plays the role of Nadia with vigor. The cast is good. Hugh Thompson will make a strong appeal to the women and girls in his character of Gene for he plays as romantic a lover's role as they may desire.

The climax of the picture is gripping and will have the audience on their tiptoes. With all odds against him the hero wins out after a fight that surely is a corker.

One of the beauties of this picture is that while it is so full of adventure and so much action the scenes are logical—they all might have happened and as a result, coupled with the splendid acting, the entire picture carries a conviction that makes it very real. And the thrills come close together.

Elaborate sets of the castle and of the lodge add to the atmosphere of the production.

Cast

Nadia.....Katherine MacDonald
Gene.....Hugh Thompson
Dick.....Gunnis Davis
Louis.....J. Gordon Russell
Prince Ferdinand.....Arthur Edmund Carewe
General De Rannier.....Eric Mayne
Mme. De Rannier.....Mathilde Brundage
Gustav Kenski.....Fred Malatesta
Marie.....Grace Morse
Alphonse.....Victor Potel
The Princess.....Olita Otis

By Lois Zellner.
Directed by Victor Schertzinger.
Scenario by Florence Hein.
Footage, 6,000 feet.

Story

Prince Ferdinand, ruler of Moravia, desires to marry Nadia to kill a conspiracy against him and also to destroy evidence establishing the legitimacy of the real prince, now in America. To escape the marriage Nadia escapes with Krenski whom she is going to marry and then leave. Ferdinand's spy knocks Krenski unconscious and thinking him dead Nadia picks up a discharged soldier and asks him to go through the ceremony with her. They return to the palace and announce the marriage. Nadia goes to her room and Krenski appears, but is killed by Ferdinand who kidnaps Nadia and takes her to his lodge. Gene follows and is made a prisoner. Gene manages to get free, has a desperate fight with Ferdinand in which he is getting worsted when aid arrives. Gene proves to be the real prince and heir to the throne which Nadia shares with him.

"Patsy"

ZaSu Pitt's Delightfully Original Comedy Featured in Truart Production

Reviewed by Mary Kelly

Splendid entertainment for the juvenile fans is offered in "Patsy." It is light and imaginative with ZaSu Pitts heading a large cast of children in one of her eccentric comedy roles. The story has also a romantic theme with Marjorie Daw and Tom Gallery in the essential roles. The appeal is not necessarily confined to children. Perhaps most adults will consider it rather too frolicsome and rambling for complete enjoyment, but admirers of ZaSu Pitts and wholesome kid comedy will be apt to like it.

Among the amusing features is an amateur circus and the formation of a miniature Ku-Klux Klan. Patsy's initiation into the gang shows ZaSu Pitts in one of her inimitable moments. The circus adds considerably to the comedy strength of the picture while the Ku-Klux serves for melodramatic use as well as amusement. Marjorie Daw is pretty and Tom Gallery's pleasant personality will be welcomed as usual. "Patsy" will be sure to interest those who have been anxious to see ZaSu Pitts in a prominent role colored by her distinct personality.

Cast

Patsy.....ZaSu Pitts
Pops.....John Macfarlane
Bob Brooks.....Tom Gallery
Margaret Vincent.....Marjorie Daw
Mrs. Vincent.....Fannie Midgley
Gustave Ludermann.....Wallace Beery
Tramp.....Harry Todd
Matron.....Mlle. Davenport
Bones.....Henry Fortson

Based upon stage play of same name.
Scenario and direction by John W. McDermott.
Length, 6,500 feet.

Story

Patsy is a tomboy who wins her way across the continent looking for adventure. She finds plenty of this after joining an organization of alley urchins who eventually save the old man who has befriended Patsy from the schemes of those who stand in the way of his success with an invention.

"A Noise in Newboro"

Viola Dana Starts Something in a Fast-Moving Metro Picture

Reviewed by Roger Ferri

Director Harry Beaumont knew just what he was doing when he produced "A Noise in Newboro" for Metro and Viola Dana, and by carrying out his directorial suggestions succeeded in unfolding some splendid acting. She is "noise" personified in this production—and she accomplished precisely what she set out to do, create noise. But that's merely incidental—novel, if you please. In this production they've taken a childhood love affair and builded on it in such fashion that it makes a rapid-fire comedy drama that will please those who admire and like Viola Dana's style of work.

Why a girl should persistently court a man who is seemingly indifferent to her to the point where she is made to appear positively ridiculous, why that same bundle of femininity should want to chain herself to an ambitious soldier of fortune who overlooks no opportunity to belittle her are things, perhaps, which only the author could explain. Nevertheless, as illogical as these things seem to be, they do furnish meat for an altogether entertaining picture that is Dana-esque in every sense. Viola Dana is all over the place. But her personality plus sincerity in her mannerisms make you feel totally at home.

In this instance it is the story of a prodigal daughter who leaves the old burg for no other reason than to make money, return and burn up the old home town. But what a disappointment it was for this damsel, when she returned, to find only a quiet, jerkwater town railroad station there to house her. But she fulfilled her ambition and created enough noise to satisfy any municipality's craving for excitement for a decade.

Harry Beaumont knew that he had to use hoakum tactics, and he put it to good use, too. He directed with a hand that makes "A Noise in Newboro" a good showman proposition. In addition to the presence of Viola Dana, the cast includes others whose names are popular with theatre patrons, including David Butler, who does splendidly as Ben Colwell; Eva Novak, Allan Forrest, Betty Francisco, Malcolm MacGregor and others, all of whom do satisfactory work. The photography is good and the settings just what they should have been with a luxurious ballroom set that is colorfully photographed from picturesque angles.

The Cast

Martha Mason.....Viola Dana
Ben Colwell.....David Butler
Anne Paisley.....Eva Novak
Buddy Wayne.....Allan Forrest
Leila Wayne.....Betty Francisco
Eben Paisley.....Alfred Allen
Harry Dixon.....Malcolm McGregor
Dorothy Mason.....Joan Standing
"Dad" Mason.....Bert Woodruff

Adapted by Rex Taylor from story by Edgar Franklin.
Directed by Harry Beaumont.
Length, 5,300 feet.

The Story

Martha Mason leaves Newboro for the "big town." Before leaving she becomes engaged to Ben Colwell, who has his eyes on Anne Paisley, daughter of the village's wealthiest resident. Martha becomes a famous artist, and when both fame and fortune have been achieved she decides to return, only to find herself ignored by Ben and the town as dead as ever. She resolves to start a "big noise" after her offer to donate to a school building fund has been rejected. She solicits the aid of a local newspaper editor. At the betrothal party of Ben and Anne, Martha and her friends start trouble. Anne is jealous. The party ends disastrously for Anne. Martha and Ben being rushed off in a taxi. The escapade reaches the ears of the local editor and the "noise" is started. Ben and Martha's friends are arrested. Colwell is chased out of town just as Martha and her pals board a train for New York, satisfied they had carried out their mission—to create a "noise."

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Hits and Bits of the Passing Week

WE don't blame exhibitors and exchangemen for ridiculing certain exploitation men. This past week up in a New England city we had an opportunity to study the tactics of one of this tribe. This chap, coming on from New York, was to have aided the exhibitor in putting across a picture. We failed to see him negotiate a single tieup that aided the exhibition. In fact, he merely sat about the manager's office, talked and talked—until he actually became tired. Then he went to bed. Next day was the opening. He stationed himself in the lobby and suddenly realized he had left undone a score and one things he should have done the day previous. He hopped and skipped and succeeded in getting into everybody's way, for the exhibitor, realizing the futility of capitalizing on the visitor's "talents," had taken the bull by the horns and taken care of the campaign himself. That night the exploitation (?) man ran to the writer, offering him names and what not. Fortunately, we had gathered all the data we wanted from the manager, who would have starved had he trusted to the visitor earning his money. And yet this incompetent individual returned to New York soon after the opening and circulated a yarn relative to "what he had done." Poor boob, he's so incompetent he doesn't realize what a frost is—and can't be on the level even with himself.

WHILE some concerns that have enriched themselves in the independent field are seemingly wanting to rid themselves of the "independent" classification there are others who really have no right to such distinction who are advertising their enterprises as being distinctively "independent."

SEVERAL exhibitors, writing to this department, have complained about the condition of prints of independent pictures delivered to them. Our sympathy is with the exhibitor in this instance, but, at the theatre owners themselves. A little more attention to the projection booth and the handling of film will eliminate this sad state of affairs.

FORCING a fair deal for independent productions is one task with which exchangemen and distributors alike will have to contend with next season. The theatrical end of the business is undergoing a "circuitization" which unless checked will certainly prove a boomerang to the industry in general. Several organizations have laid out plans whereby they will finance special showings of pictures next season as a means of earning prestige and creating a market among theatre owners for their product. This is not a new idea, yet the day is not far distant when this method of exploitation must be adhered to with greater frequency as one way of getting a square deal for meritorious productions released via independent channels.

JUST so long as independent distributors drop all interest in productions immediately after their sales have been negotiated. just so long will they wonder why it is that the better theatres throughout the country

Valueless Exploitation Following Through "Scoops" and Canards Foreign Market 1923-24 Output Ambitious Distributors Playing Square Game Real and—Reel

BY ROGER FERRI

are not booking those pictures. The time is here when the distributor must give the exchangemen greater and more effective cooperation, something only three or four distributors only are giving, while the others are sitting back, puzzled and wondering why certain things exist. Giving the exchanges press books—80 per cent of them are valueless and impractical—does not discharge the distributor from the obligation he owes the local releaser in the proper local exploitation of pictures. Get behind your pictures, help your exchange sell the exhibitor, and the exhibitor to sell his public.

WARNER BROTHERS' advertising float has finally reached the Coast. It has been out on the road an entire season. Nothing any independent has ever done or can do will in any way come up to the great benefits derived from this stunt. It was truly a circus stunt that earned for Warner Brothers more publicity than all their financial resources would have enabled them to buy.

A CERTAIN western paper charges that "eastern editors" have complained about "scoops" that publication alleges it has scored. It further claims that it is the "only trade paper maintaining reviewers in New York, Chicago and Los Angeles." Modesty forbids Moving Picture World from disclosing the absurdity of that claim. However, inasmuch as the charge of negligence has been made we'll take it up right here and now. To begin with, Moving Picture World's independent department has "scooped" that publication in EVERY news story that has broken in the past year. Reviews? Insofar as independent productions are concerned this publication already has transmitted to its large army of readers its opinions on pictures that publication has not even awakened to the fact are in the market—and they are all big specials. More: Moving Picture World's news and reviewing staffs are so well organized that even trial showings of productions—showings the location of which have been supposedly kept a secret by the producer-distributors—have been "caught" by its staff representatives. And that system has covered more than three cities—it has covered the entire country from Portland, Me., to Portland, Ore. It has reported every first run, given box office figures on such showings and within the next two weeks will announce another service feature that will prompt the western ozone championship claimant to hide in shame.

IF you are an independent producer or distributor you can't overlook certain statistics compiled by Dave Mountain, foreign sales manager of Arrow Film Corporation. Dave has made a careful study of conditions abroad and you can learn much from the brief but concise statement he has prepared for Moving Picture World. This statement appears on the fourth page of this department.

TAKING the 1923-24 production announcements of leading independent producers and distributors as a basis, it is estimated that for next season the independent market will have available for distribution through State rights exchanges some 500 pictures. A compilation of releases in the independent market this season shows that for every single picture released by the six leading distributors individual distributors had three available. Next season the leading companies will have something like 134 productions, divided among them as follows:

Warner Brothers	22
Arrow Film Corporation	24
Principal Pictures Corporation	18
Al Lichtman Corporation	12
Truart Pictures Corporation	12
Phil Goldstone	10
Independent Film Corporation	8
C. B. C. Film Sales Corporation	8
C. C. Burr-Mastodon Films, Inc	6
Aywon Film Corporation	6
Equity Pictures Corporation	4
Weber & North	4
Total leading productions	134

The above figures will give independent exchanges of the country a concrete idea of just how many pictures to expect from the market next season. There are at least twenty individual producers whose product will be released by distributors selling product individually. These, of course, are not included in the above estimate.

MEANWHILE, the situation in regard to productions for late spring and summer distribution is one that commands the immediate attention of producers. Principal Pictures Corporation has taken the situation under consideration and has decided to release a series of five specials through cooperative exchanges. The Principal "Super Five" includes "The Spider and the Rose," "Temporary Marriage," "East Side West Side," "The Man from Ten Strike" and "Bright Lights of Broadway." National independent distributors are in dire need of product for distribution during the next six months—a period that must not be neglected by the field. The ball must be kept rolling 12 months in every year.

Independent Distributors Facing Dearth of Productions for Release in 1923-24

National independent distributors in New York have suddenly been brought face to face with a dearth of productions available for distribution. There is no denying the fact that the current season has been the best in the history of the independent field of endeavor, all the big pictures having been quickly grabbed off. Sales this season have been made in comparatively record time, the number of pictures that have not been sold 100 per cent being able to be counted on the fingers of two hands. This department has during the course of the past few weeks received numerous inquiries not only from national independent distributors, but from many exchanges that are in dire need of product.

While there is still a lot of mediocre product available in various circles, the cheaper stuff is having the hard struggle it always has had catching on. A striking example of the demand for worth-while productions among exchangemen can be gleamed from the fact that immediately after this department has published various announcements concerning acquisition of stars, etc., exchange men have either written in or wired for detail information relative to the plans of distribution.

Although the first Elaine Hammerstein production, "Broadway Gold," has not yet been completed, Truart already has sold more than 60 per cent of the country with the rest of the territories being negotiated for. Exchangemen, however, while admittedly frank in their statements that the current season has been a very good one financially, are not inclined to give considerable ready cash. This is due to the fact that the big money made this season has been virtually consumed in liquidating debts incurred the tough times of 1921-22 and 1922-23.

Rubicon Finds Field in Strong Shape

The extraordinary healthy condition of the state right market and the strong demand for good pictures was keenly evidenced last week immediately following the first trade paper announcement of the William L. Roubert production, "For You My Boy," which is being released to independent buyers by Rubicon Pictures.

The trade papers carrying the first advertisement had hardly been on the street before the telephone started to ring and inquiries come in from independent exchange managers in New York asking when the picture could be screened.

As a further proof, however, that the independent market is coming into its own again is the fact that several out of town buyers had made inquiries relative to the picture even before the first formal announcement, having been tipped off to it by various accessory manufacturers who had sought to answer their questions in regard to new productions.

C. C. Burr, president of Mastodon Films, Inc., writing from Asheville, N. C., says: "The golf courses here have all others I have seen outclassed." C. C. has been enjoying a well-deserved rest in the southern country.

J. Charles Davis, 2nd, of Arrow Film Corporation, went to Providence R. I., Sunday to exploit "Lost in a Big City," the latest Arrow special, which will be shown at the Rialto theatre there next week.

Joe Friedman, of Celebrated Film Players Corporation of Chicago, spent Easter in Atlantic City, N. J., with Stanley Mastbaum, Marcus Loew and other film magnates.

Oscar Oldknow, president of Southern States Film Company of Atlanta, has taken over the southern rights to "Environment" from Principal Pictures Corporation.

M. H. Hoffman, head of Truart Pictures Corporation, returned to New York last week from a hurried visit to the Coast.

B. W. Judel, formerly general manager of Mutual, has organized the De Luxe Feature Company in Chicago, and has purchased J. G. Mayer's "The Greatest Menace" for Illinois.

The Paragon Film Company has opened an excanghe in Seattle, Wash., at 2024 Third avenue. E. Pederson of Howland Pederson, is president; O. Crouse, vice-president; Roscoe Russell, general manager, and Capt. R. H. Smith, treasurer-secretary. He has purchased the entire Phil Goldstone product.

C. B. C. Film Sales Corporation's latest picture, "Temptation," has passed the test of the Pennsylvania Board of Censorship without a single cut, according to announcement made this week.

Bobby North, of Apollo Exchange, New York, announced this week that the eKith-Proctor-B. S. Moss interests had booked the Edward Belasco production, "Her Accidental Husband," over their entire circuit.

Burr Nickle Productions, Inc., has arranged with the Eastern Film Corporation of Boston to handle its output in New England.

Nigh's Weber-North Picture Completed

A staff of six, headed by Will Nigh, is cutting the director's special production for L. Lawrence Weber and Bobby North, which was completed last week after two months of straight shooting. An extra cutting staff has been gathered and includes Ben Behrens, Nigh's assistant; Sydney Hickox, chief cameraman; Jack Brown, cameraman; Jo Moran and John D. Schulze, art director. Special quarters have been assigned to the staff adjoining Weber & North's offices. It is estimated that two weeks from date will see the production in final form.

The task of skimming the cream out of the picture is a delicate one but will be skillfully handled by Director Nigh, and the final result will prove a condensation of all the big moments and scenes of the photoplay. Every foot will count. None of the big scenes will be omitted. Screenings of each five hundred feet as they are completed are held in the projection room in the presence of Bobby North and Sam Sax, sales manager, and no foot of film is approved without the unanimous consent of all concerned. The cast includes Tom Moore, Ann Forrest, Harry T. Morey, Edmund Breese, Tom Lewis, Florence Billings, Shannon Day and others.

Gerry Bachelor, the girl who won the beauty and brains contest at the motion picture ball recently has been signed by C. C. Burr to appear in his All-Star comedies released by Hodkinson. Miss Bachelor will be seen as a Salvation Army girl in No. 11 of the series—a title as yet not having been chosen for the two reeler. The young lady was seen on Broadway this season in "Sun Showers" and is considered one of the most promising of the younger actresses.

During the time that C. C. Burr was recuperating from a severe attack of pneumonia at his home, he read and passed on some fifteen manuscripts and stories for production by Mastodon Films. Four were finally chosen and will soon be put into production. Then, to recover from the play reading, Mr. Burr took a trip down South with his family. Last reports are to the effect that he is doing as well as could be expected and will be back at his desk soon after this appears in print.

Charlies Murray has once again been banged up for the sake of his art. In making a comedy for C. C. Burr one of the other characters was called upon to kick Charlie on the shins. Murray made preparations carefully. A football shin guard was carefully wrapped around his shin under the trousers and then the scene was made. But fate was against Charlies, the player kicked the wrong shin and Charlie hasn't stopped yelling yet.

Gerald C. Duffy, author of "Sure Fire Flint" is preparing his latest story, "Rich Men's Sons" for the screen. It is to be produced by C. C. Burr, president of Mastodon Films and will be one of the six big features to be produced by him for the independent market. Duffy, by the way, has been highly complimented for his titling of "You Are Guilty," one of the latest Burr releases.

Betty Blythe sails this month for Algiers, to be starred in the film production of "Chu Chin Chow." It is believed this will eclipse even her "Queen of Sheba" in splendor. Herbert Langley, well known in English operatic circles, will play the title part, opposite Miss Blythe. The Graham-Wilcox Company, Ltd., are the producers, and the interiors will be filmed in London.

Bert Lytell, now staring for Sol Lesser in the film production, "The Meanest Man in the World," is due to come East within the next few weeks to carry out the terms of his new contract recently signed with Cosmopolitan Pictures. Mr. Lytell will play the title role in "The Lone Wolf" series. It was in other stories of this same series in which Mr. Lytell made his greatest fame as a screen star. The character is a reformed international crook, whose fight against the underworld which tried to get him back is tense and dramatic.

Corinne Griffith, foremost exotic screen star, commenced work last week on "Six Days," the screen adaptation of Eleanor Glynn's well known novel. The picture is being filmed at Goldwyn's studios at Culver City, Cal. Miss Griffith, upon the completion of this picture, will return East to head her own unit. Corinne Griffith Productions.

Upon his return from Banff, Can., where he is playing in "Snowbound," Gustav Seyffertitz, screen heavy, will start work in "Under the Red Robe," in which Alma Rubens is featured. The interiors will be filmed at the Tilford Studios, New York City. Seyffertitz is to play the role of "Clony," who although a villainous looking character, is really quite a good fellow and a true friend. Seyffertitz is one of the best known villains on the screen.

Webster Campbell, well known director, is preparing to film the first Corinne Griffith production. He is now on the way to New York from California. The picture will be made here in the East, as soon as Miss Griffith finishes her picture in California and returns.

Mae Murray to Make Series of Specials for Independents

As was exclusively reported in this department three weeks ago the deal involving one of the best woman star drawing cards has been closed—and now that the deal has been announced by the one chiefly concerned, M. H. Hoffman, it is no breach of confidence to state that immediately after she has completed her prevalent contract with Metro Pictures Corporation, Mae Murray will start work on the first of a series of high-class, luxurious productions that will be distributed in the independent market through Truart Pictures Corporation. The Murray pictures now being made by Miss Murray under the direction of her director-husband, Robert Leonard, are produced by Tiffany Productions, Inc., in which Mr. Hoffman is financially interested.

The Metro contract will not expire until the latter part of the current year, however, and it is not expected that the first independent Mae Murray special will be ready until late next Fall. Mr. Hoffman announced on his return to New York from the Coast last week that he will have between 13 and 18 productions available for distribution in the independent market next season. These will include the Mae Murray specials and those starring Elaine Hammerstein, who is now working on the first Truart release, "Broadway Gold," on the Coast, from where Mr. Hoffman returned late last week. Nothing of an authentic nature could be obtained on the deal whereby Truart is expected to release a series of pictures starring William Farnum.

However, M. H. Hoffman is interested in production with Abe Carlos and Roland West, which combination is expected to furnish a series of four pictures which also will be on the Truart program.

Mr. Hoffman has hit upon a plan whereby his product will be extensively shown throughout the country. In territories where exchanges have no access to representative first-run houses, he will personally arrange through his representatives for first-run showings. These will be exploited and supervised by his offices and in this way Mr. Hoffman hopes to force reluctant exhibitors to show the product, on the theory that if a production is good no exhibitor will overlook it. The first run proposition, he adds, will add prestige to his pictures.

C. B. C. Seeks Buyers Aid on Productions

In accordance with the C. B. C. Film Sales Corporation's desire to make each production on its Six Box Office Winners program a better picture than the last, that company has this week put the idea to a practical test by asking franchise holders to check up with them on each detail of production and exploitation and to let them know wherein they have succeeded and where they have conspicuously failed.

The system, which entails a great deal of extra work, but which is, according to the C. B. C. production and exploitation forces, well worth it, consists of an actual questionnaire which goes to each franchise holder of the six features, and which lists each detail of production and exploitation, and asks the franchise holder to note beside each point just what he thinks of it as applied to "Temptation"—his reasons for so thinking, to make a comparison of the same point in connection with the two preceding Box Office Winners, "More to Be Pitied" and "Only a Shopgirl," and to compare it favorably or unfavorably with other features which the territorial holder is handling.

These are to be sent to the C. B. C. offices, and those which refer especially to production are to be referred to the proper production departments in New York and at the West Coast studios—while those which have to do with exploitation will be referred to the proper parties in that department.

Some of the points which will be passed upon under "Production" are as follows: Sets, Players, Story, Consistency, Direction, Casting, Costuming, Properties, Editing and Cutting, Titling—including wording and type and photography of same; General Photography. Under "Exploitation" will come the various headings: Posters, Lobby Display, Oil Paintings, Slides, Window Cards, etc.

Betty Blythe is completing her last Whitman Bennett independent picture, "The Girl Who Got Everything," at the Yonkers, N. Y., studio. This production will be released within a month.

Whitman Bennett, according to plans announced in Providence, R. I., this week by Francis X. Bushman, will make a series of four pictures starring Francis X. Bushman and Beverly Bayne.

Burton King has completed his first production of a series of six that will be distributed in the independent market. No distribution arrangements have yet been made, however. Ben Silvy was assistant director.

Many of the stars in "The Broken Violin" attended a special trade showing of that production at Wurlitzer Hall in New York last Thursday night.

Tyrone Powers has been signed for the role of Cardinal Richelieu in the production, "Under the Red Robe."

Announcement was made in New York that Wesley Barry's next production for Warner Brothers will be "The Printer's Devil."

Gene Marcus Buys Principal Franchise For Eastern Pennsy

PHILADELPHIA—(Special) — With the passing of Easter business in this territory is expected to pick up, although reports that have poured into independent exchanges hereabouts from exhibitors have contained no complaints. Business, however, during the Lenten season fell off considerably in spots, although locally the flop was not as bad as it was last year or the season before.

Gene Marcus of Twentieth Century Film Corporation is planning to expand his interests. He has tied up considerable product for the summer season as well as 1923-24. He has taken over the entire Big Super Five program of Principal Pictures Corporation, including "The Spider and the Rose," "Temporary Marriage," "East Side West Side," "Bright Lights of Broadway" and "The Man from Ten Strike," starring Guy Bates Post.

That Lou Burman, of Independent Film Corporation, may augment his staff in order to concentrate on Warner Brothers' productions next season seems certain. Lou Burman will have something like 25 productions for distribution in this territory next season.

David Starkman has taken over the eastern Pennsylvania and southern New Jersey rights to Weiss Brothers' "After Six Days," the Biblical picture, which he showed for the first time last summer at Woods' Theatre in Atlantic City.

Atlantic City, N. J., on Easter Sunday attracted no few film folk from this city, New York and other centres. Lou Burman, Ben Amsterdam, Louis Korson, Gene Marcus, David Segal, Bob Lynch, Joe Friedman of Chicago, Marcus Loew, J. D. Williams, Irving Lesser and many others were seen on the Boardwalk sporting their new Spring outfits.

David Segal of Royal Pictures, Inc., last week made a tour of the territory, visiting Wilkesbarre, Scranton, Reading and other cities. He has been in conference with exhibitor heads in this territory for several weeks relative to his tieup with the local exhibitor organization.

Clem Kracht of Moving Picture World's advertising staff was here last week, going to Atlantic City for the Easter week-end.

The United States Releasing Company is featuring through its Capitol Film Exchange, exclusively Western productions. The firm also will release the Burton King specials in the future.

"Brass" will in all probability be given a pretentious opening by the Stanley circuit either at the Victoria or Stanley Theatre, there being a possibility, too, that the picture will run here for an indefinite period.

The report circulated along Vine Street that Renown Pictures Corporation contemplated an exchange in this city was found to be merely propaganda started by a visiting salesman from one of the national distributors in New York.

Goldburg Closes Sales Deals

The Independent Pictures Corporation, distributing a series of twelve semi-western features starring George Larkin, Ruth Stonehouse, Jack Livingston, Al Ferguson and Mary Wynn, signed a contract with Mathew Aparton for the entire series for distribution in Oregon, Washington, Idaho, Montana, Colorado, Wyoming, Utah and New Mexico.

Eight of these twelve releases were produced by Premium Picture Productions at Beaverton, Oregon, and aside from the productions themselves, because of the local interest in these attractions, each have been booked for a first run in Seatle, Portland, Salem, Eugene, Roseburg, Pendleton and Baker, Oregon.

"Brass" Author Lauds Picture

Ever since producers began filming the stories of prominent authors there has been a general complaint that the completed print was not the author's story in any way, shape or manner. Charles G. Norris, author of the Warner Brothers classic of the screen, "Brass," a Harry Rapf production directed by Sidney Franklin, took occasion recently to view his "brainchild" during its engagement at the Strand Theatre, New York.

Barry Finishes Appearance Tour

Wesley Barry, the freckle-faced screen idol, completed recently his twelve weeks personal appearance tour in connection with Warner Brothers classic of the screen, "Heroes of the Street," a Harry Rapf production directed by William Beaudine, it is announced. His next picture will be "The Printer's Devil."

MARY
IS
COMING!
WHO IS SHE?
MARY—
The next page may tell

Opening of Chinese Market Aids Americans, Says Arrow Foreign Head

D. J. Mountan, general manager of the Foreign Department of the Arrow Film Corporation, this week submitted some very interesting data, proving conclusively that the situation abroad is greatly improved.

"Foreign conditions," said Mr. Mountain, "are back to normal in practically all territories, with the exception of Germany and Austria-Hungary. These two territories, however, have lately been showing great interest in American productions and are doing some buying despite the very unfavorable rate of exchange. It is interesting to note the figures regarding the number of pictures made outside of Germany that were shown in Germany in the period of 1920-1921. The following figures, compiled by the Film Express, published in Germany, are of interest:

Country	1920 No. Film	Reels	Meters
U. S. A.	17	76	21,118
Denmark	3	14	4,041
France	3	9	2,911
Italy	14	73	25,530
Austria	29	132	43,812
Russia	2	5	1,176
Spain	1	6	2,078

Country	1921 Film	Reels	Meters
U. S. A.	204	788	213,352
Argentine	1	2	537
Denmark	87	282	86,192
France	33	51	11,658
Great Britain	4	11	2,903
Italy	92	434	133,617
Austria	173	757	262,431
Sweden	29	86	26,903
Switzerland	1	1	388
Spain	2	11	3,724
Hungary	42	183	60,165

"These figures show that the inevitable has happened and America jumps almost to the head of the list, being second only to Austria, Germany's next door neighbor and one whose exchange is even lower than Germany. With any sort of break in exchange there is no questio but what America will forge to the top.

"Another territory that is now open for the American market is China. This territory has heretofore used nothing but used prints and the American producer and distributor has received little or no profit. With the advent, however, of the new Peacock Motion Picture Corporation and the ambitious plans of the very capable executives of this organization, American producers and distributors are now beginning to realize a fair return from this territory. I, for one, am sure every man in the industry received the news of the formation of this corporation with great delight. The names of their general manager, F. V. Chamberlin, and his associates, J. Drexel Biddle, Jr., and R. C. Patterson, Jr., are positive proof that the contemplated plans will be carried to a successful conclusion, and that American film men may expect to sell a large percentage of their pictures in China territory."

Pointing to the activity of American films in the foreign market, Mr Mountan listed the following sales, which prove conclusively that the motion picture business is in a very healthy condition abroad:

For Cuba—Twelve special productions to include "Jacqueline, or Blazing Barriers," "Lost in a Big City," "The Broken Violin," "Man and Wife," "The Little Red Schoolhouse," "The Rip-Tide," "The Streets of New York," "Night Life in Hollywood," "None So Blind." Also a series of Mirthquake Comedies, starring Bobby Dunn.

For Japan—"Night Life in Hollywood," "The Streets of New York."

For Australasia—"Night Life in Hollywood," "The Streets of New York."

For South Africa—"Jacqueline, or Blazing Barriers," "Lost in a Big City," "The Rip-Tide," and forty-eight of Arrow's regular features which will include the series of Curwood's, Peter B. Kyne's, Grace Davison's, Neva Gerber's, Jack Hoxie's, William Fairbanks' and other Arrow pictures, and a series of Hank Mann two-reel comedies.

For Brazil—"A Motion to Adjourn," "The Inuoeent Cheat," "Bonnie May," "Night Life in Hollywood," "The Streets of New York," "Impulse," "God's Country and the Law," "Penny of Top-Hill Trail," "The Hidden Light," "The Price of Youth."

For England—"Peaceful Peters."

For Spain and Portugal—14 Mirthquake Comedies.

For Porto Rico, San Domingo, Haiti, Mexico, Argentine, Uruguay, Paraguay, Central America, Chile, Bolivia, Peru, Panama, Colombia, Venezuela, Ecuador, and British and French Guinea—"Nan of the North" serial, starring Ann Little.

Mr. Mountan stated that one of the most important sales was that for South Africa, embracing as it did a complete service which took in forty-eight of Arrow's regular features, as well as a number of other Arrow productions and a series of two-reel comedies.

Emil Harder, President of Sunshine Films, Inc., will shortly take a company of four to Switzerland where exteriors for his next picture, "The Birth Of Switzerland," will be taken.

Sidney Garrett of Inter-Globe Export Company, who returned from abroad last week, brought back with him two English pictures, "Harbor Lights" and "This Freedom."

There is a strong probability that Fred LeRoy Granville may make pictures on the other side. Luxor Pictures, Inc., has arranged with him to handle a series of six pictures.

The Stolls will make a series of seven-reelers based on the Indian Love Lyrics for which they have purchased the screen rights.

Ernest Shipman has reserved for himself the distribution rights to all his Canadian productions in the Dominion of Canada.

Al Lichtman, according to a cable from our London correspondent, sailed from New York last week and is due in the metropolis on Saturday afternoon.

A German company has opened negotiations with an American director to make a series of four pictures in Germany with an all-American cast. The picture, according to plans of the German firm, would be based on a German theme and made with the domestic market in mind only.

The Italian Government will be represented at the Motion Picture Exposition in Los Angeles this summer, according to a report received this week from Naples.

Business at the English kinemas has increased splendidly during the past few weeks, much to the surprise of showmen there who had looked forward to a slump.

It is estimated that something like 18 American companies have sent players to Monte Carlo where scenes have been taken during the past few months for American productions.

C. C. Burr's "Secrets Of Paris"; the Al Lichtman product and Warner Brothers' features, together with "The World's A Stage," a Principal feature, are doing a great business in British possessions, according to reports received from their English distributors.

It is cabled from London that Al Lichtman while abroad completed European distribution arrangements for all his pictures. He will make known these distributors on his return to New York late this week.

Renowned, Chicago, Ready for Business; Friedman Is Active

CHICAGO—(Special)—That Renown Pictures Exchange will be quite a fact in the local independent distribution market next season seems imminent for the reason that they are seeking the best product available in the market. This past week the exchange contracted for a Principal Pictures Corporation franchise for the "Big Super Five" program including "The Spider and the Rose," "Temporary Marriage," "East Side West Side," "The Man from Ten Strike," with Guy Bates Post, and "Bright Lights of Broadway." This exchange also will handle all the Truart productions, including the Elaine Hammerstein specials, four, and it is rumored also, the new series of Mae Murray independent pictures to be released next season.

Joe Friedman, who has just returned from Atlantic City, N. J., where he has been spending the Easter holidays, is planning for some splendid product for next season. Joe Friedman has the Al Lichtman franchise in this territory and is also handling big independent productions. There was a report current here that Friedman was to be financially interested in a production venture, but no confirmation of the rumor was available locally.

Frank Zambrini of Progress Pictures Exchanges in Chicago and Indianapolis is announcing an unusual releasing program for the next five months. The lineup will include "Lost in a Big City," with John Lowell; "The Little Red Schoolhouse," "Jacqueline or Blazing Barriers" and "The Broken Violin."

M. H. Hoffman of Truart Pictures Corporation and owner of the Renown Pictures Exchange here and in New York, was in Chicago last week, en route to New York from the Coast.

Just what the status of the Warner Brothers product in 1923-24 is remains a problem. One thing seems certain and that is that Balaban & Katz will not handle the product in view of the battle that has arisen between that firm and Warners. There are a number of rumors relative to prospective distributors, but these are merely reports that have not been confirmed here or in New York.

"Luck," the third Johnny Hines' special, which C. C. Burr sold to First National for Illinois, will, in all probability, be shown at the spacious Chicago Theatre, according to present plans. Johnny Hines' previous picture, "Sure Fire Flint," set a splendid record at the Chicago several months ago.

Independent exchanges in this territory have no complaint over the treatment they have been receiving locally from exhibitors. The big pictures have had no trouble eateching on. Particularly true has this been in the out-of-town theatres.

Warners Sign Harry Beaumont

Harry Beaumont, conceded to be one of the most individual comedy-drama directors in the industry, was placed under a long term contract by the Warner Brothers, following the completion of "Main Street," the popular novel by Sinclair Lewis, according to an announcement made this week by Harry M. Warner.

The reason for the signing of Beaumont is contained in a telegram sent by Sam and Jack L. Warner, production managers of the coast studios, to the eastern office. Under the terms of the new contract, Beaumont will direct a number of the forthcoming productions scheduled by the Warner Brothers for the coming season. The first will be "The Gold Diggers," according to the announcement, the David Belasco stage success written by Avery Hopwood.

Transcontinental Tour of Huge Warner Float Ends on the Coast

LOS ANGELES—Warner Brothers huge float advertising the Warner's seven classics of the screen, has arrived here. The float has been on the road for about six months, and throughout its entire journey, it is said to have aided scores of exhibitors showing the Warner classics.

The float carried the exact reproduction of the seven books filmed this season by the Warner's. It is thirteen feet high and seventeen feet long, the books being mounted on a truck. It also carried a silvery toned calliope, and in the course of the tour a radio set was installed.

Commendations on the uniqueness of the advertising stunts are reported to have been received from every city, town and hamlet visited by the float. Public officials have extended many courtesies to Frank A. Cassidy, newspaper man and exploiteer, who was in charge of the float, and his assistant, Herbert Swor, throughout the trip, and in many instances they were greeted and paraded through the cities by a blare of music.

The float was started on its triumphant transcontinental tour from New York City the latter part of August. At that time fully 5,000 bankers, delegates to the forty-eighth annual convention of the American Bankers' Association and representing nine-tenths of the banking resources of the country, met at the Capitol Theatre, New York, to witness the high-class showmanship used in motion picture presentation. They were extended the industry's greetings by Will H. Hays, through a message projected on the screen.

Along about the theatre hour the float made its appearance on Broadway, heralded by a brass band and protected by a cordon of policemen. The event was made a gala occasion, and for fully a half hour the procession stopped in front of the Capitol. Then it proceeded down Broadway, across Forty-second street to Eighth avenue, where Cassidy and Swor started for the West Coast.

En route to Los Angeles, Cassidy met prominent city and state officials, Chambers of Commerce and Rotary Clubs. On each occasion he impressed upon them the value and instructive power of the motion picture, and the rapid strides being made by producers to bring forth bigger, better and cleaner motion pictures.

From New York the float proceeded to Boston. It then stopped, among the larger cities, in Philadelphia, Washington; Baltimore, Pittsburg, Cleveland, Detroit, Toledo, Columbus, Cincinnati, Terre Haute, Ind.; Indianapolis, Chicago, Milwaukee, Davenport, Iowa; Des Moines, St. Louis, Kansas City, Omaha, Cheyenne to Denver, Salt Lake City, Dallas and Fort Worth, Texas, across the desert to San Bernardino to Los Angeles.

Practically every exhibitor that came in contact with the float took the liberty of wiring congratulations to the Warner offices. Without exception they have acclaimed it the greatest national advertising stunt that has ever been evolved in the industry. And it is estimated that approximately fifty million people were impressed with the names of the Warner classics.

Live Coast Studio News

Harry Rapf and Sam and Jack Warner tendered a banquet to Gene Sarazen, the world's golf champion, at the Hill-crest Country Club here last week. Gene is working on a series of one-reel pictures for Warner Brothers and incidently perfecting Sam's, Harry's and Jack's golf.

Gene Sarazen may go East in June to take part in the film golf championships, according to report here, for being a film star, the champion is now qualified.

There is a report current here that Bert Ennis, of New York, will come to the coast in June to take up the publicity directorship of the Sawyer & Lubin interests here.

Johnny Hines is expected at the Warner Brothers' studio the latter part of next month to start production on "Little Johnny Jones." He was loaned to Warner Brothers by his own producer-manager, Charles C. Burr.

Elaine Hammerstein will make all four her independent productions here, according to a statement given out this week. The first release is "Broadway Gold." It has been completed. Truart will handle the distribution of these pictures.

Production on "The Man From Ten Strike," starring Guy Bates Post, is well under way. This story is based on a novel by James Oliver Curwood. It will be released by Principal Pictures Corporation under their franchise releasing arrangement.

Harry Langdon, a vaudeville comedian, has been placed under contract by Sol Lesser for Principal Pictures Corporation and will appear in pictures that compauy will make aud distribute in the independent market.

Bert Lytell will complete production on "The Meanest Man in the World" some time this week and then will leave the Principal studio for the East to start his contract with Cosmopolitan. Principal Pictures Corporation will release this George M. Cohan special.

Edward Small has opened an agency here at 6047½ Hollywood Boulevard.

"Jerry Comes Back Home" is the James Horne production now being made. Vietor Potel, an old-timer iu the picture business, has been signed for an important role. He used to be with Essanay.

Miss DuPont has replaced Betty Francisco in the B. P. Schulberg production, "The Broken Wing," which Al Lichtman Corporation will release through co-operative exchanges.

Gus Miller, Warner Brothers' special representative, has been at the studio, investigating conditions and studying production methods.

"What Women Want" will be the title of the first big special William Fairbanks will be starred in by Phil Goldstone, who has put that star under contract for a series of independent productions.

"Main Street" to Open at Park for an Indefinite Run

BOSTON—(Special—It has been virtually decided to open the last of the Warner Brothers' 1922-23 productions, "Main Street," at the Park Theatre here at $1.50 top price. William Shapiro, head of Franklin Film Exchange, which is handling the Warner Brothers' product in this territory, has received word from Warner Brothers that "Main Street' is a bigger production than "Brass," which opened auspiciously at the Park Theatre, running there for three weeks.

The Modern-Strand theatres' interests in Providence, R. I., have booked the entire output of Franklin Film Exchange. "Brass" opens at the Modern Theatre in that city in two weeks. Sol Braunig, manager of the house, has been exploiting the feature for six weeks and expects to do a big business. "Main Street" is being advertised by the Strand Theatre. Both houses will divide the four Elaine Hammerstein productions between them.

There is a report here that Sam Grand of Federated Film Exchange and Harry Ascher of American Feature Films Corporation, handling the Universal and Al Lichtman product in New Eangland, are about to figure iu a big exchange deal. This does not mean that the two organizations will merge. On the contrary, the deal involves another distribution agency in which the two are reported they will be actively interested. The report, however, has not yet been verified.

Sam Moscow of Moscow Films, Inc., has received prints of the latest C. C. Burr specials, "Luck," starring Johnny Hines, and the Edgar Lewis' picture, "You Are Guilty," both of which will be released within the next ten days. "Luck" will, in all probability, open at the Modern-Beacon within two weeks, according to reports in bookers' circles.

"The Woman in Chains," co-starring Jean Acker (Mrs. Rodolph Valentino) and Martha Mansfield, is playing Fay's in Providence, R. I. However, the picture is a mediocre affair, being the first and last heard of the much-touted Amalgamated Pictures Corporation franchise idea sponsored by Harry Grossman some time ago.

A number of Bostou exchangemen will journey down to Providence, R. I., next week to attend the New England premiere showing of "Lost in a Big City," at the Rialto Theatre. It is understood that J. Charles Davis, who successfully exploited "Ten Nights in a Barroom" in that city for Arrow Film Corporation in December, 1921, is in Providence handling the advance on "Lost in a Big City," which is also down as an Arrow super-special. John Lowell, star of "Ten Nights," which made history in this territory, is the star. The fact that the same producers who made "Ten Nights" have turned out "Lost in a Big City" with the identical "Ten Nights" cast is attracting unusual attention in film circles in New England. The advance work on the engagement is good.

Boston exchangemen are looking forward to 1923-24 to be the greatest season in the history of independents. The demand for productions is great and in certain spots the first run situation is such that any sort of entertaining picture should have no difficulty getting paying dates.

Seek Receiver for Alexander

Application has been filed in the New York Supreme Court by Charles A. Brodek, through his attorney, Edgar M. Rosenstock, of 2 Rector street, for the appointment of a receiver for the Alexander Film Corporation. Brodek, in his petition, alleges that he obtained a judgment against the film corporation for $902 for professioual services rendered. He avers that on March 1st last the defendant made an assignment of its business to the Aralma Film Corporation, but this, he says, was rescinded on March 23d last. Since then he avers he has learned that the Alexander Film Corporation intends making a transfer of its business to another film concern, and to avert this, and protect its creditors he claims a receiver should be appointed forthwith. The Alexander Film Corporation was served with the motion papers, through its president, A. S. Goldberg, at 1540 Broadway, on March 28th last.

New York Supreme Court Justice McCook has dismissed a suit by Texas Guinan Johnson against Nicholas Kessel for $36,200. She alleged that she made a contract with Victor Kremer, by which she was to appear in eight pictures and was to get 25 per cent. of the net profits, and have a drawing account of $300 for the first two pictures and $350 for the others. She alleged that Kremer broke the contract and damaged her in the amount sued for.

The Appellate Division of the Supreme Court, New York, has denied the application of William Gillette, Charles Frohman, Inc., aud the Alcet Enterprises for an injunction restraining Stoll Films and the Educational Film Exchanges from distributing films bearing the name, "Sherlock Holmes" or the "Adventures of Sherlock Holmes." The plaintiff contended that they have a prior right to the use of the name.

Read the Short Subject Section

Expect Business To Pick Up After Easter in Missouri

KANSAS CITY, MO.—Business in this territory insofar as independent exchanges are concerned is expected to pick up materially now that the Lenten season is over. Business during the past few weeks has been somewhat brisk in this city as well as in St. Louis. The situation in St. Louis and the eastern part of the State is unchanged with no indications of any betterment due to the circuit booking proposition prevailing there.

Al Kahn, president of the Crescent Film Exchange, returned from New York this week but he wouldn't say anything about anything. Al doesn't make an announcement until he is positive but when he does make an announcement you can rest assured it is authentic.

Syd Rosenthal, general manager of the Sydko Distributing Co., says that every exhibitor who has "determination" will succeed. Now, Syd, behave!

Two of the main characters in Daniel Carson Goodman's latest production, "Has the World Gone Mad?" which will be released in this territory by the Film Booking Offices, are Mary Alden, who plays an effective role of a wife who has given her best years to a husband who finds her "in the way" when he has finally reached social distinction and Elinor Fair, who plays the part of her daughter, who tries to stem the tide of catastrophe in her home by her father's foolish but complete aversion for her mother.

The Fine Arts Pictures Corporation headed by Walter Thimmig has taken charge of the Exhibitors Service Exchange. P. E. K. Collins continues as manager and no other changes are contemplated. The exhibitors organization had a contract to purchase the Fine Arts Pictures Corporation's business, paying for same from the receipts of the exchange. Under the new plan Thimmig will run the exchange during the balance of the period covered by the exhibitors contract, and at the end of that time the exchange passed back entirely to the Fine Arts organization. The exhibitors had an option to renew their contract but have decided not to exercise it.

The Motion Pictures Sales Association of St. Louis, the newly formed film salesman's club, plans to attend the baseball game between the St. Louis Browns and Cardinals at Sportsman's Park, April 7, in a body. The game will be followed by a dinner in the St. Louis Film Board of Trade rooms.

Barney Fegan and Sam Bromley were to open their new exchange in the 3500 block on Olive street by April 1. The offices are now undergoing alterations and a large concrete vault will be installed. In the meantime Barney is managing the Aubert theatre which is owned by Bromley and his associates.

"Wildness of Youth," for which Sam Werner of United Film Exchange, has the local territorial rights had its St. Louis premiere at the William Fox Liberty theatre on March 17. He reports many inquiries for the picture through the territory.

Seattle News

SEATTLE—(Staff Special)—Dave G. Rodgers, a well-known figure in film circles here and throughout the Northwest, has joined the sales staff of Greater Features, Inc., and will cover Eastern Washington out of the Seattle office. Mr. Rodgers is remembered through his aggressive National fight against the Music Tax several years ago. He comes from United Artists.

At the office of Kwality Exchanges, Warner Brothers representatives, it was announced that "The Beautiful and Damned" will play the Blue Mouse Theatre here, opening April 7. Prints of "Brass" have been received and at the initial screening, were received with enthusiasm.

Recognition—and Duty!

WHILE the current season bids fair to record the greatest independent year the motion picture has ever known, every indication, based on the demand plus prestige established by independent pictures in 1922-23, point to an even greater era in 1923-24. Just how great the new season will be depends entirely upon the calibre of product offered the theatre owners. But upon the co-operation—the material financial co-operation and support of the theatregoers—depends, too, the extent of the artistic greatness of these productions.

It is neither an exaggeration nor an undue outburst of enthusiasm that is demonstrated when this writer advances the claim that without the money-making first-class, artistically wonderful productions turned out by independent producers—the current season would not have been the financially great one that it has turned out to be for many exhibitors.

One thing the progressively energetic independent has earned this season has been prestige. And with prestige—a prestige established by giving the exhibitor good product, consistently good product—has come that for which independents have long been fighting and seeking—RECOGNITION.

To the dealer in independent productions that word means much. It represents years of struggling—fearless, troublous and gigantic struggling—struggling against seemingly impossible odds. It represents the reward for confidence, foresight, energy, co-operation between the producer and distributor, between distributor and exchangeman, between exchangeman and theatre owner—and last, but far from the least, a development of public demand for entertaining independent productions.

The confidence of the exhibitor in independent productions of material box office value, the confidence of the exhibitor in the ability of independent producers to turn out money-making productions has been won. It has brought recognition.

But that recognition, that confidence, must be carefully guarded against trespassers, against irresponsibles, against Wallingfordian promoters, against incompetents and against the dishonest intruder.

The independent man has not yet reached the height to which we believe 1923-24 will raise him—but he has hit the right trail. He has at last found himself.

The exhibitor has demonstrated his willingness to book good independent pictures.

The independent producer, encouraged by this support, has made meteoric advances.

Independent productions of quality ALL made money; they ALL are still making money.

But success is not yet complete.

We are today nearer our goal—nearer than ever before.

But our goal has not yet been reached.

It is in sight.

And 1923-24 will find it permanently and definitely.

With good productions the goal will be reached.

So—in passing—may we suggest the slogan:

"INDEPENDENTS WILL SAY IT WITH GOOD PICTURES."

Keep that in mind—and we can't fail.

And, incidentally, start working now.

The sun's shining now.

So let's make hay.

ROGER FERRI.

Independent First Run News

BALTIMORE — (Special) — "The Country Flapper" started off badly at Wizard theatre this week despite heavy advertising in papers and billing.

PITTSBURGH—(Special) — Milton Sills and Alice Lake starred in "Environment" hold the boards at the Cameraphone theatre here this week. The opening Monday was particularly good.

CLEVELAND — (Special) — "The World's a Stage" is the attraction this week at the Hippodrome theatre and promises to theaaten the house record, if the Monday and Tuesday turnouts can be taken as criterions.

PROVIDENCE, R. I.—(Special)—Richard Talmadge has proven such a magnetic attraction at the Victory theatre here that that house management has decided to use all his productions.

PROVIDENCE, R. I.—(Special)—"Poor Men's Wives" is at the Rialto theatre and holding its own against some stiff opposition from local houses.

CHICAGO—(Special)—Local independent exchangemen are straining every effort to effect some sort of tieup next season whereby they will be assured a first run showing in a representative downtown house.

ATLANTA, GA.—(Special)—Representative exhibitors in this city and Charlotte never were happier over the crop of independent productions available from local exchanges.

PHILADELPHIA — (Special)—Realizing the increasing demand for independent productions the strongest circuit bookers in this territory are patronizing independent exchanges more than ever before.

INDIANAPOLIS—(Special) — Business at the independent exchanges during the Lenten season just ended is reported here to have been the worse in season, last year being excepted.

BOSTON — (Special) — 1924 will prove a banner year for independents in New England, judging from the rush for booking from exhibitors for the 1923-24 season. The circuitization of theatres in this territory is evidently causing the independent exhibitors considerable concern, the fear being that the tieup will be such that the independents will be left outside in the cold.

New York Looks Forward to Biggest Season in 1923-24

Anticipating the greatest year for independents, exchanges in New York and New Jersey are now seeking product for distribution during the 1923-24 season. Conditions for the independent distributor never have been better than they were noted this season, but with independent productions more popular than ever before and with producers announcing bigger and even better pictures for next season, exchanges report unusual demand from exhibitors who seek to tie up for product next season even at this early stage of the year.

Capital Film Exchange of New York has taken over the distribution rights to "Robin Hood, Jr.," for northern New Jersey and New York City. The picture had its premiere at the Newark Theatre last week when it was enthusiastically received by press and public.

Sam Zierler and his entire staff at the Commonwealth Film Exchange are busy these days completing plans for the Commonwealth Month which starts April 12 and continues until the middle of May. Exhibitors in the metropolitan zone are giving excellent co-operation and bookings are coming in unusually fast, according to reports given out at the exchange.

The April-May drive that Merit Exchange started two weeks ago is meeting with splendid success. This period promises to establish a new record for bulk business for the popular New York exchange.

Merit Films Corporation has purchased the entire New York State and northern New Jersey rights to the latest Whitman Bennett independent production, "The Truth About Wives," starring Betty Blythe. Appearing with her are Tyrone Powers, William Carleton, Anne Luther, Fred Jones and John Daly Murphy.

Harry H. Thomas, general manager of the Arrow Exchange, Inc., reports unusual interest among New York exhibitors in the latest Arrow superspecial, "Jacqueline or Blazing Barriers," based on a James Oliver Curwood story, which Dell Henderson incorporated on the screen. At its Paterson, N. J., premiere this production broke records at the U. S. Theatre.

"Brass," the Warner Brothers' masterpiece of the current season, opened at the Rialto Theatre, Newark, N. J., Saturday, March 31, for an extended run. The opening was one of the busiest experienced by that house and indications on Monday were that the picture would run away with all house marks for a week.

"After Six Days," Weiss Brothers' Biblical production, was the first attraction played at the Premier Theatre in Brooklyn, which opened on Thursday night, March 22. The picture was doing well Monday and Tuesday.

Foster Moore, formerly with Herman Jans and later special representative with Al Lichtman Corporation, is now with Commonwealth Pictures Corporation handling the sales in New Jersey.

Joe Forster and Harry Kaplan of the Manhattan Film Exchange, will release "Superstition" in the metropolitan territory.

State Rights Incorporations

Albany—Carlos Prod., Manhattan. Capital $500. Attorney, Nathan Burkan.

Albany—General Synchronizing Corp. Capital $100,000. Attorneys, Schechter & Dotsch.

Albany—Melbourne, Arden Prod., Inc., Manhattan. Capital $40,000. Attorney, Julius Cohen.

Albany — Young Pictures, Inc., Manhattan. Capital $5,000. Attorneys, Bickerton, Wittenberg & Fleischer.

CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.)

The Prisoner

(Herbert Rawlinson—Universal—4,795 feet)

M. P. W.—There is considerable curiosity as to what comes next, and a buoyant quality in the directing that fastens the attention.

F. D.—Fairly interesting romance that starts off slowly but increases in interest toward the end.

N.—The picture is suitable for program houses.

E. H.—Furnishes a full hour's entertainment of romance, adventure and thrills.

T. R.—This picture provides pleasing entertainment.

The Famous Mrs. Fair

(Featured Cast—Metro—7,000 feet)

M. P. W.—Don't hesitate to book this picture, for it should immensely please any type of audience and echo in your box office.

F. D.—Undoubtedly carries strong audience appeal and as such should make first rate box office attraction.

N.—A picture which is certain to be appreciated everywhere.

E. H.—There is little doubt that most audiences will be gripped by this well made, convincing drama of American home life.

T. R.—The story is well developed and should afford first class entertainment wherever shown.

The World's a Stage

(Dorothy Phillips—Principal Pictures—Six reels)

M. P. W.—A knockout from a box office standpoint. As a production it is effectively strong in direction, action, photography, settings and light.

N.—The picture is effective in its human appeal and is one of the best audience attractions of the season.

E. H.—A state right offering away above the average.

F. D.—Very likely to please a majority, the "fan" crowd particularly, since it deals with Hollywood and its people. The usual Elinor Glyn philosophy, however.

T. R.—A good picture. Going far to make it so is the work of Dorothy Phillips and Bruce McRae and direction of Colin Campbell.

The Flaming Hour

(Frank Mayo—Universal—4,508 feet)

M. P. W.—In preparing for the final thrill there is a story of at least average suspense intensified by the magnetic personality of the star.

F. D.—A satisfying entertainment that has well sustained interest and good climax.

E. H.—Presents Frank Mayo in a story of ordinary merit, but Director Edward Sedgwick has put plenty of action into every scene and with the help of an excellent cast, the picture moves along to a stirring climax and pleasing finish.

T. R.—The sort of picture warranted to win a majority vote of appreciation wherever it is shown.

N.—An excellent program picture.

Catch My Smoke

(Tom Mix—Fox—4,070 feet)

M. P. W.—Wherever the star and his famous horse are admired, "Catch My Smoke" should be in favor.

F. D.—Up to the Mix standard with the customary action and incident.

E. H.—We advise you to flag the first Fox salesman you see and sign up for this one.

T. R.—Typical vehicle for this actor and in localities where he is popular it will most likely prove to be a winner.

N.—Tom Mix and Tony are back. Which means that picture-goers fortunate enough to see "Catch My Smoke" will take nearly as much delight in it as in earlier releases.

The Crusader

(William Russell—Fox—4,780 feet)

M. P. W.—Five reels of well-planned entertainment.

T. R.—A somewhat stereotyped story possessing some entertaining qualities.

E. H.—Presents William Russell in a Western story of moderate interest. The story drags in spots although some of the long shots are very beautiful and the love interest well handled.

N.—A certain slowness of action mars this story, but otherwise it is a highly satisfactory example of that type of Western film in which William Russell does good work.

Affinities

(Colleen Moore and John Bowers—Hodkinson—5,700 feet)

M. P. W.—Mary Roberts Rinehart has made light of the woes of the neglected wife, and the pictured version of her "Affinities" reflects her happy, frivolous view of the subject.

T. R.—"Affinities" is a farce with a lot of laughs and a lot of hokum too.

E. H.—It holds average interest, moves fast and as a whole proves satisfactory as light entertainment.

N.—There is some romance, as well as a bit of near pathos, but the principal vein of the picture is good, wholesome humor.

The Challenge

(Dolores Cassinelli—American Releasing—5,052 feet)

M. P. W.—A clever use of familiar material here should sell this picture to the average fan. The story of a triangular love affair has been entertainingly presented with a touch of novelty now and then.

T. R.—Taken on the whole it affords good entertainment.

E. H.—Thoroughly enjoyable little five-reel feature.

N.—The plot has been done before, but there are just enough new angles to wipe out the memory of any former theme.

Another Man's Shoes

(Herbert Rawlinson—Universal—4,251 feet)

M. P. W.—A feature of average interest, with a melodramatic story about the maneuvers of a Bolshevistic society. The treatment is humorous and thrilling by turns, with comedy as the dominating motive.

N.—Call it an average program feature and let it go at that.

F. D.—Very weak material that gives Rawlinson no opportunity to make good.

T. R.—There is a good bit of comedy and some exciting moments that should fulfill the requirements of an average entertainment.

E. H.—It is light but pleasing entertainment, and should be well received by any audience.

The Grub-Stake

(Nell Shipman—American Releasing—8,061 feet)

M. P. W.—Due to the acceptable story and the excellent animal stuff it is a picture that should please a majority of audiences.

F. D.—Highly melodramatic production staged in Klondike with plenty of thrills in last few reels.

N.—As a whole the production ranks with any of the star's recent releases and should go over especially well after the weather gets warm.

E. H.—Interesting animal stuff raises this feature out of the ordinary class.

T. R.—Although not exactly suited to the demands of the "big houses," ought to score a healthy box office record in all other theatres.

A Clouded Name

(Norma Shearer—Playgoers—4,885 feet)

M. P. W.—Somewhat lacking in action, this picture will appeal primarily to those who are sentimentally inclined.

T. R.—May be listed as an ordinary program attraction likely to "get by" in the cheaper class of theatres.

N.—A very fair program picture, which might have been considerably better had it been handled in a logical manner.

E. H.—A well told and interesting story in five reels.

F. D.—Fairly interesting and absorbing combination of situations that suffer from poor handling.

Lost and Found

(Featured Cast—Goldwyn)

M. P. W.—Because novelty and picturesqueness and realism of location, its strong drama and several punch scenes, should prove welcome in any theatre.

E. H.—Is a thriller of the South Sea Islands filmed in Tahiti. It should please, especially audiences that like action and forceful drama.

T. R.—Exactly the sort of thing calculated to win popularity with the masses, nor will it fail to please even the critical souls among screen audiences.

F. D.—One of those pictorially beautiful, tropical island pictures that is good to look at but otherwise fairly weak.

N.—All very fine and we predict for it a real welcome at the hands of the public.

Back Home and Broke

(Thomas Meighan—Paramount—7,814 feet)

M. P. W.—Clean, refreshing and thoroughly enjoyable entertainment. Should find a welcome in practically every type of theatre.

E. H.—An American idyl for every-day Amerioans and its theatre history should be an unbroken record of financial and audience satisfaction.

T. R.—Despite its prosy beginning, makes good in the long run and registers as a very likely box office attraction.

N.—It is bright and must be called one of the most entertaining documents of the season.

F. D.—A good entertainment; fine audience appeal and sure-fire material despite rather obvious situations.

Boss of Camp 4

(Charles Jones—Fox—4,235 feet)

M. P. W.—Should be popular with men. More interest than the recent vehicles for the star because it presents something slightly different in the way of outdoor dramas.

T. R.—Should prove to be a thoroughly satisfactory box office attraction.

N.—It is a he-man picture—one of the best which the star has ever made. It will add greatly to his popularity.

F. D.—Fine actionful western that has more speed than a half dozen features put together.

E. H.—Plenty of action and not a few thrills. It affords good entertainment.

Thelma

(Featured Cast—F. B. O.—6,000 feet)

M. P. W.—Should prove satisfactory entertainment for the masses.

T. R.—Fulfills every demand of the movie patron.

N.—A splendid screen version of Marie Corelli's popular novel.

F. D.—A good box office attraction for certain exhibitors; first rate production.

E. H.—A well-made and very entertaining adaptation of Marie Corelli's book.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

CONSTANCE TALMADGE

now working in "Dulcy," the famous comedy which will be released by First National this spring

"Down to the Sea" Is Exploited by Crandall

Taking advantage of the contest idea in exploitation for Elmer Clifton's "Down to the Sea in Ships," which opens at Rowland & Clark's State Theatre, Pittsburgh, Pa., on April 9th, Milton Crandall has put over a good one in conjunction with the Pittsburgh Post.

Through the aid of the newspaper Mr. Crandall has opened a contest for all boys and girls in the elementary schools of Pittsburgh, inviting all to write an essay on whales, the one sending in the best to be awarded a silver loving cup 18 inches high. There are 20 other prizes that will be given to the next best winners.

Crandall's efforts resulted in plenty of front-page publicity. Photographs in the newspaper for days preceding the showing were in evidence. The Pittsburgh Post had to put on additional help in order to handle the essays coming in. Special advertising has been placed in the daily papers and nothing left undone that would in any way publicize "Down to the Sea in Ships."

To further increase the interest in whales, Milton Crandall kept a sharp lookout for all news material throughout the United States. These stories were capitalized and used in all of the Pittsburgh papers. Through Mr. Crandall's efforts, working in conjunction with the branch manager of the W. W. Hodkinson Exchange in Pittsburgh and the management of the State Theatre, the amount of interest created for Elmer Clifton's "Down to the Sea in Ships" was amazing.

MAE MURRAY

star of "Jazzmania," in one of the gorgeous costumes which she wears in this Metro release

First National Closes Big Foreign Contract

Two important foreign deals were closed by First National yesterday, one with the Kosmos Societe Anonyme of Budapest, Hungary, the other with the Nederlandsche Bioscoop Trust, The Hague, Holland. The distribution of twenty-four First National pictures was arranged for through these contracts.

The contract with Kosmos Societe Anonyme of Budapest is for the territory of Austria, Hungary, Yugo-Slavia, Roumania and Bulgaria and includes the following pictures: "Nomans of the North," "The Sky Pilot," "The Golden Snare," "The Cave Girl," "The Branded Woman," "Penrod," "Married Life," "Star Dust," "Serenade," "Midnight Bell," "Peaceful Valley," "Woman in His House," "Old Dad," "Jim the Penman," "Sonny" and "The Child Thou Gavest Me."

The deal with the Nederlandsche Bioscoop Trust is for Holland and covers the following pictures: "Twilight Baby," "Wet and Warmer," "Kick in High Life," "Punch of the Irish" and "A Game Lady."

Slides Inform Patrons of State Tax Limit

Under the direction of H. H. Buxbaum, district manager of Famous Players-Lasky Corporation for the territory served by the New York, Buffalo, Albany and New Jersey exchanges, every exhibitor in New York State has received a post card reminding him that Monday, April 16, is the last day for the payment of the New York State income tax.

In co-operation with the State Tax Commission, Mr. Buxbaum has ordered a series of slides for distribution through the New York, Buffalo and Albany exchanges to all Paramount exhibitors in the State. These slides not only call attention to the last day of payment but remind audiences that, whereas the exemption for married men was $2,500 under the Federal tax, with $400 for each child or dependent, the exemptions under the State tax are only $2,000 and $200 respectively.

Dalton Takes Vacation

Dorothy Dalton has finished her work in "Fog Bound," her latest Paramount picture, and is taking a short vacation before beginning work in a picture which Ralph Ince will direct from J. Clarkson Miller's adaptation of a play by C. M. McLellan. Irvin Willat is finishing the sequences of "Fog Bound," in which Miss Dalton does not appear.

Cleveland Has Simultaneous Showing of Clifton Film

To Cleveland, Ohio, goes the distinction of being the first city in the United States to have a simultaneous showing in two theatres of the W. W. Hodkinson super-special, Elmer Clifton's film classic of whaling days, "Down to the Sea in Ships." Both Reades Hippodrome, one of the largest theatres in the world, in seating capacity, in the heart of Cleveland's downtown district, will present the widely advertised feature commencing Monday, April 9, with the Circle Theatre, at 102nd and Euclid avenue, having its premiere one day earlier, on Sunday, April 8. Both of the Cleveland engagements are indefinite, depending upon the business as to the length of their continuance.

The premiere showing in Ohio of "Down to the Sea in Ships" is set for Saturday evening, April 7, at the Alhambra Theatre in Toledo.

Elaborate exploitation and publicity campaigns are being waged in both the Northern Ohio cities for this sensation of the screen, with exhibitors throughout the entire state vitally interested and bidding against each other for the privilege of showing it first in their respective cities.

Eileen Percy Featured in "Children of Jazz"

Eileen Percy, well-known film star, has been signed by Famous Players-Lasky to appear in a featured roll in "Children of Jazz," a Jerome Storm production for Paramount.

Miss Percy has been a member of the film colony in Hollywood for several years. During that time she served a contract with the William Fox studios, where she was starred. Later she freelanced, appearing in several big productions. Previous to the contract she has just signed with Paramount she appeared in a special production at Universal.

"Children of Jazz" was started Monday, March 26. Theodore Kosloff, Ricardo Cortez and Robert Cain are also featured with Miss Percy. Beulah Marie Dix adapted the screen story from the play by Harold Brighouse.

Predicts "The Fog" Will Be Big Hit

With the completion of actual studio work on "The Fog," the second Max Graf production to be released by Metro Pictures Corporation, comes a report from Metro that this photoplay is destined to be one of the biggest box-office hits of the present motion picture producing season.

Winifred Dunn adapted the story to the screen. Paul Powell directed. The photography was done by John Arnold.

Triumphal Tour of "Four Horsemen"

The triumphal march through the United States and the world of Rex Ingram's production for Metro of "The Four Horsemen of the Apocalypse" continues.

Among the houses which recently put it over big is the Palace Theatre at Hamilton, Ohio, which heralded its showing of this magnificent screen classic with a full page in the Hamilton Evening Journal. The theatre itself took the greater part of the page and the remainder was divided among various merchants co-operating in advertising tie-ups. These hook-ups included a book store, music shop, clothing store and drug store.

Barbara La Marr in New Metro Film

Barbara La Marr has been awarded one of the leading roles in Reginald Barker's picturization of G. B. Lancaster's novel, "The Law-Bringers," a drama of the great snow country. The photoplay went into production this week at the Louis B. Mayer studio. Metro will be the distributor.

Goldwyn Purchases "Three Weeks"

Goldwyn Pictures Corporation has purchased the screen rights to Elinor Glyn's widely read novel, "Three Weeks," and will make a big feature production based upon it.

Strand Books Four from First National

Four pictures that promise to be among the biggest successes on First National's list are booked for early showing at the Strand Theatre. They are the Thomas H. Ince production, "What a Wife Learned," April 15; Jackie Coogan in "Daddy," April 22; Norma Talmadge in "Within the Law," April 29, and Ince's "Scars of Jealousy," May 13.

"What a Wife Learned" was directed by John Griffith Wray from a story by Bradley King.

Those who have seen "Daddy," it is said, agreed that in this simple and appealing story Jackie Coogan does the finest acting of his career. E. Mason Hopper directed.

Norma Talmadge's interpretation of the persecuted shop girl in Bayard Veiller's famous drama, "Within the Law," is brought to the screen for First National by Joseph M. Schenck with Frank Lloyd directing. It is doubtful if Miss Talmadge ever had a greater opportunity for emotional acting than in this stirring play, it is stated.

"Scars of Jealousy" is a drama of the Kentucky hills, a story of feuds, treacherous ambuscades and primitive loves. Lambert Hillyer directed.

Names Five Metros Among Month's Best

The National Board of Review, which publishes each month a list of selected photoplays as a guide to movie-goers, seeking the best in film entertainment, selected every one of the five Metro features viewed during February as worthy of a coveted place on the list. And the board remarks: "This is quite a collection of features by any one company to appear on one of our photoplay guides."

The photoplays to attain this marked distinction were "The Famous Mrs. Fair," "Jassamania," "Success," "The Woman of Bronze," and "Your Friend and Mine." A remarkable feature of the selection of the five Metro features by the National Board of Review is that these pictures represent such a wide range of treatment and subject matter. They cover stories all the way from powerful heart appeal to light dramatic comedy.

Pick Cast for "Salomy Jane"

George Melford's forthcoming Paramount picture, "Salomy Jane," will have a cast of unusual strength. The name of Louise Dresser is the latest to be added to those of Jacqueline Logan, Maurice Flynn and William Davidson.

"Salomy Jane," one of the great classics of American literature, will be taken in the famous old mining district of Northern California, whence have come Bret Harte's greatest stories.

"Masters of Men" Is Completed

Prints of "Masters of Men," Vitagraph's picturization of Morgan Robertson's greatest sea story, have been shipped to the exchanges. It is a story of a boy who ran away to sea after accepting the blame for a petty theft and shows the cruel life of men before the mast contrasted with the wholesome conditions under which enlisted men live in the United States navy. David Smith directed the production and the picturization was made by C. Graham Baker. The cast is one of the strongest ever offered, four stars, Earle Williams, Alice Calhoun, Cullen Landis and Wanda Hawley appearing in the leading roles. The United States Navy Department critics have praised the sea action highly.

MAKING A HIT—

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One in Sound Beach

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MEANY BUILDING, GREENWICH, CONN.

A scene from "Peanuts," Universal's current comedy release, starring Lewis Sargent.

Building Big Sets for "Scaramouche"

Rex Ingram was scheduled to start filming "Scaramouche" on Monday, March 19, but he advanced his schedule two days. Saturday was St. Patrick's Day and Mr. Ingram is Irish; so there couldn't be any doubt in the youthful director's mind as to the best day to launch what is said to be his most ambitious production for Metro since "The Four Horsemen of the Apocalypse."

The initial scenes of "Scaramouch" were made in and about the French town which has been constructed in the San Fernando valley for this picture. The village covers sixty acres and is entirely surrounded by a stone wall. About 1,500 people will participate in the scenes in this setting. Many other large sets are now under construction on the Metro studio grounds and stages.

The cast for "Scaramouche" will be headed by Alice Terry and Ramon Novarro. Lewis Stone, whose notable performances in "The Prisoner of Zenda" and "Trifling Women," two of Mr. Ingram's recent productions, stood out so prominently, will enact the part of the Marquis, one of the outstanding characters of the story.

MALCOLM McGREGOR
who plays a fighting role in "All Brothers Were Valiant," but he assumes a less pugnacious part in the recently completed Metro picture, "A Noise in Newboro."

Music Score Highly Commended

"Down to the Sea in Ships" has received many favorable comments regarding the attractive musical setting aranged by Edward Kilyeni.

The Cameo Theatre has been in receipt of numerous letters commending them upon the attractive musical score and expressions of satisfaction have been heard from the audiences after every performance.

A number of popular American folk songs have been used, such as "The Sweetest Story Ever Told," "Home Again," "Midshipmate," "The Lass That Loves a Sailor" and "Sunday Morning." During the exciting whale chase McDowell's "Sea Song" was used. According to many who know music, it is said that the value of the music used in conjunction with "Down to the Sea in Ships" is due to the smoothness of the various themes so interwoven that the melodic texture did not seem interrupted.

Ship "The Barnyard"

Larry Seamon's coming release, "The Barnyard," is being shipped to Vitagraph's branches. Kathlyn Meyers who played the lead with Larry in "No Wedding Bells," will also be seen in "The Barnyard." Seamon has directed his ingenuity to the operation of new laugh stunts of domestic animals and has produced a hundred new gags.

New Thriller Arrives

William Duncan's new western thriller has arrived in the Vitagraph studios in Brooklyn for final editing. In it will appear Duncan and Edith Johnson and a cast including Frank Beal, Francis Powers, Dick La Reno, Edmund Cobb and Bob Reis. Frank Beal directed the first photoplay that Duncan ever wrote or appeared in. It was called "The Brotherhood of Man" and these two have been personal friends ever since.

Ministers Interested in Ray's New Picture

Charles Ray, who is hard at work on the production of "The Courtship of Myles Standish," has received the congratulations of the Congregational Ministers' Union of Los Angeles, with the best wishes of the clergymen for complete success. In Hollywood, it is declared no such endorsement of a motion picture undertaking not a strictly religious nature was ever before given by a ministerial body of any denomination.

It has been pointed out that the history of the Congregational church in this country is inseparably interwoven with the early colonial history in New England that the filming of such a picture as "The Courtship of Myles Standish. The Los Angeles Congregationalists did not give their endorsement to the project until production work was well under way, and they were assured by what they saw in visits to the Charles Ray studios that the production ensured historical accuracy.

Even the revelation that John Alden, of "Why don't you speak for yourself?" celebrity, was not a devout worshipper when he left England on the Mayflower, but a young business man intent on gaining his share of financial profit from the adventure, failed to dampen the enthusiasm of the Los Angeles ministers. Even though it may mean the shattering of many other fondly-cherished traditions, they feel that the photoplay will prove of value as a permanent historical document, from the preservation of which there is no chance that religious organizations can suffer in any degree.

One of "The Courtship's" enthusiastic fans is the Rev. Frank Dyer, pastor of the Wilshire Boulevard Congregational Church of Los Angeles. Dr. Dyer is giving tangible evidence of his interest. He has advised Mr. Ray that he is preparing a series of articles on "The Courtship of Myles Standish" for leading church journals. The Christian Science Monitor, of Boston, is another religious publication which has already published long articles concerning this picture.

From the interest manifested by churchmen and educators, the prediction has been made that in its exploitation this picture will have the aid of a far greater number of volunteers than have helped to put over any film.

Hodkinson Film Packing 'Em In

Owing to the success of the Hodkinson special, "Down to the Sea in Ships," which has just completed six successful weeks at the Cameo Theatre, New York, it has been held over for an additional four weeks.

Instead of dropping off as might have been expected after a run of this duration, the receipts, on the contrary, have maintained a steady high average week after week. It is reported that at 10 o'clock in the morning when the box-office opens it is not uncommon to find twenty-five or thirty people in line.

Beyond the four additional weeks which it is scheduled to run, the Hodkinson Corporation has taken an option of four more weeks, and there seems to be little doubt of the picture running for at least two months longer.

Even during Holy Week, when a falling off in attendance would not have been considered unusual, there was a substantial increase in receipts over any week since the opening.

Clifton Special Gets New Bookings

W. W. Hodkinson Corporation, distributors for Elmer Clifton's whaling story, "Down to the Sea in Ships," announces that the Stanley Company of America has booked this romance of old whaling days to play the Karlton Theatre, Philadelphia, Pa., for an extended run, beginning April 23. It is understood that special advertising and exploitation is in preparation to give this production a big send-off for its Philadelphia run.

The Mishler Theatre, Altoona, Pa., is the first key town in the Pittsburgh territory to sign for "Down to the Sea in Ships" following its run at Rowland & Clark's State Theatre, Pittsburgh, Pa. The Mishler Theatre has a capacity of 1,900—50c top—and is considered to be one of the best leading theatres in Altoona.

Wilmer & Vincent, of the Colonial Theatre, Reading, Pa., have also signed to play "Down to the Sea in Ships" at some future date. This is just a few of the many contracts that are being received daily at the home office of the W. W. Hodkinson Corporation regarding Elmer Clifton's "Down to the Sea in Ships."

"Robin Hood" Sets New Record

To the George Eastman endowed theatre recently opened at Rochester, N. Y., goes the credit for having set a new six-day record for theatrical performances of any kind in cities of the size of Rochester. Douglas Fairbanks, now famous film "Douglas Fairbanks in Robin Hood" played one week at the Eastman theatre to 58,189 paid admissions, an average of 9,696 daily. A message of congratulation was sent to Mr. Fairbanks by William Fait, Jr., manager of the Eastman, upon the box-office merit of this attraction.

Goldwyn to Release "Backbone" April 30

"Backbone," the first of the twelve big 1923 specials of Distinctive Pictures Corporation, will be released on April 30 by the Goldwyn Distributing Corporation under the terms of the new contract recently signed between Arthur S. Friend and F. J. Godsol.

"Backbone" is the first production of Distinctive since its expansion late in 1922. It had its private showing at the Strand Theatre, New York, recently. It is from the popular serial by Clarence Budington Kelland.

Alfred Lunt takes the male lead. Edith Roberts has a prominent part. Supporting Lunt and Miss Roberts is a strong cast, it is stated. Edward Sloman directed the picture.

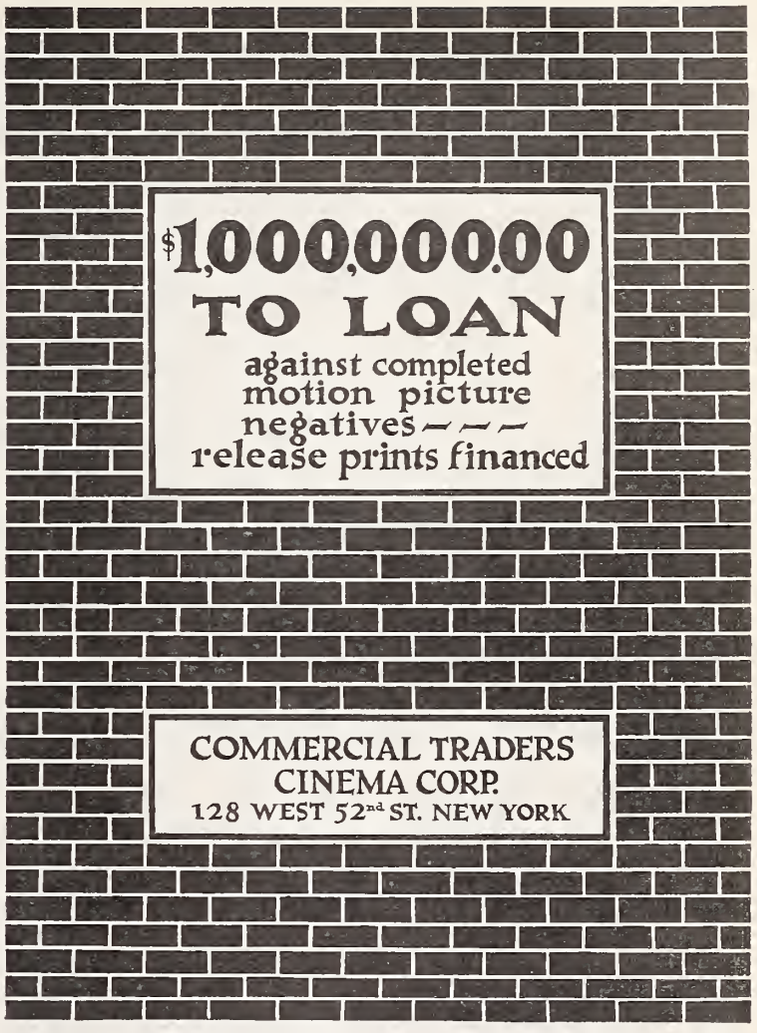
"Souls for Sale" a Hit in Los Angeles

Goldwyn's long expressed belief that it has in the new Rupert Hughes picture, "Souls for Sale," a photoplay of enormous audience appeal and the biggest and most artistic motion picture the company has yet made, ranking with the finest the industry affords, is being proved correct in Los Angeles, it is reported. The picture was shown at the California Theatre in that city recently to the biggest and most enthusiastic audiences in the history of the city, it is said. Capacity audiences have greeted the photoplay at every performance.

The picture gives fans a chance to see their screen favorites at work actually making pictures—not alone those appearing in the cast of "Souls for Sale," but nearly fifty other screen luminaries from various companies.

The Chambers of Commerce of both Los Angeles and of Hollywood have arranged for special showings of the photoplay for their members and will send messages concerning the film to other chambers of commerce throughout the country.

"Souls for Sale" will receive its first performance outside of Los Angeles at the Capitol Theatre, New York, for the week beginning Sunday, April 8, with a S. L. Rothafel presentation.



Audiences Highly Laud Metro-S-L Production

"Received more compliments and favorable comments on 'Quincy Adams Sawyer' than anything else we have played for a year. A treat to play such a splendid production."

The foregoing was contained in a telegram sent by A. R. Anderson, who owns and operates The Twin Falls Amusement Company, Twin Falls, Idaho, to the Salt Lake exchange of Metro Pictures Corporation, distributors of this photoplay.

"Quincy Adams Sawyer," the Metro-SL special production, based on the New England novel by Charles Felton Pidgin, has been the subject of thousands of uniformly commendatory messages which have been and are still being received at the home offices and the branches of Metro.

Praise for Ray's "The Girl I Loved"

Quick and unstinted praise is said to have followed the world premier showing of Charles Ray's latest photoplay feature, "The Girl I Loved," a United Artists Corporation release, at the Mission Theatre, Los Angeles. The public flocked to see it, and talked about it and praised it; the critics were unanimous in their verdict in favor of it, it is reported.

"Place this latest Charles Ray production, a reverent conception of James Whitcomb Riley's famous poem, in the list of the best photodramas of the year," said the review of the Los Angeles Evening Express.

"Dramatically, photographically and histrionically 'The Girl I Loved' is a triumph for Charles Ray," said the critic for the Examiner. "Charles Ray may have done better things on the screen, but I doubt whether any of his portrayals will cling longer to the memory," said the reviewer of the Evening Herald.

"Charles Ray has effected a work of art which may have its place in the history of pictures," said the critic for the Record.

Seastrom to Direct "Master of Man"

Victor Seastrom, Swedish actor-director, has selected Sir Hall Caine's latest novel, "The Master of Man," to translate to the screen as his first production under his long-term contract with Goldwyn Pictures Corporation.

First National's "Dulcy" Reported Under Way

Constance Talmadge and the players appearing in her support in "Dulcy," under the direction of Sidney Franklin, left for location at Barstow, Calif., where a number of the big scenes will be made. It is on First National's schedule for release late this spring.

Particular care was taken by Director Franklin in casting this picture, for the story is rich in opportunities for effective characterization. The roster of the company now reads, Jack Mulhall, Ann Wilson, Johnny Harron, Ann Cornwell, Gilbert Douglas, Andre Deberanger and Milla Davenport, all of whom accompanied Miss Talmadge to Barstow.

William Beaudine, who is directing Booth Tarkington's story, "Penrod and Sam," finished the school room sequence a few days ago and expects to have the picture completed by April 10.

Director James Young has started shooting "Trilby," Du Maurier's famous classic, which Richard Walton Tully is producing for First National release. Andre Lafayette is playing the title role, while others in the cast include Creighton Hale, Arthur Edmund Carew, Wilfred Lucas, Philo McCullough, Francis McDonald, Rose Dion, Max Constant and Maurice Canon. Director Young's last production for First National, "Wandering Daughters," is being edited and titled.

Production on Norma Talmadge's "Ashes of Vengeance" was started last week under the direction of Frank Lloyd. It is estimated that this picture, to be distributed by First National, will be six months in the making. The costumes and props will cost not less than $80,000. Sixty sets will be made for the picture, including an exact replica of the world's famous Louvre, the largest interior set ever constructed. Twenty-five hundred people will be used in this set which will cost $200,000.

"Poor Men's Wives" Nearing Record

"Poor Men's Wives," Gasnier's recent production for Preferred Pictures is approaching the record set by "Rich Men's Wives," according to the Al Lichtman Corporation which reports heavy bookings for the feature everywhere.

After its Broadway premier of two weeks at the Criterion, "Poor Men's Wives" has completed a successful round of the Keith, Moss and Proctor houses and is now being shown in ten Loew theatres. It is scheduled to play in more than forty other metropolitan houses at early dates.

Twenty-four Hours Schedule Is New Policy at United Studios

Three shifts are employed at the United Studios in Los Angeles working twenty-four hours a day constructing and tearing down sets for the seven productions now under way there. They will be busy many weeks, for there is much work ahead for them.

"We are speeding up as the industry never before has been sped up," declared M. C. Levee, president of the United Studios, in a recent interview. "Organize—systematize—supervise! Those are our watchwords and they enable us to do three times the amount of work done at most studios."

"Though other studios, in times past, have worked day and night to complete a set or a series of sets this is the first time that a twenty-four hour day has been inaugurated as a permanent policy by any studio," Mr. Levee declares.

"Like other studios, we have in the past put the construction of sets into the hands of a foreman—one man who had entire charge of the work and had to be there to supervise it. Now we lay it out in the office, give six sets of blue prints to six different departments and tell them—'This work must be done by 3 o'clock Tuesday afternoon. If you can't do it, let us know in time and tell us why and we will have it done by outside contract.'

"Then we forget about it, until we get a report that it is done. The blueprints are handed over by the day shift of the plastering department, say, at 4:30 to the night shift and at midnight to the morning crew. The work goes forward continuously."

Thirty-two sets for First National pictures will be completed on the United lot in the next few days. There are 102 sets to be made for one production on the lot, the Norma Talmadge production, "Ashes of Vengeance."

Other First National productions under way on the United lot include Maurice Tourneur's "The Brass Bottle"; Richard Walton Tully's "Trilby"; Frank Borzage's "Children of Dust"; Constance Talmadge's "Dulcy"; Sol Lesser's "The Meanest Man in Town," and Edwin Carew's "Girl of the Golden West."

JAMES AUBREY
in "The Detective," a Vitagraph production

Goldwyn Has Many Films from Great Novels on Hand or in the Making

In its search for motion picture plots and ideas that are out of the ordinary and suitable for big super-features, Goldwyn Pictures Corporation states it has been delving into the world's output of fiction, novels, plays and original scenarios, but principally novels.

Fifteen of its productions now ready, in the making or purchased for early productions are from novels. In addition to its own product, Goldwyn will distribute many other pictures based upon novels from the product of Cosmopolitan Pictures and Distinctive Pictures Corporation.

Four Goldwyn pictures based upon novels which are now completed are: "The Strangers' Banquet," by Donn Byrne, produced by Marshall Neilan, with a cast of twenty-three stars; "The Christian," by Sir Hall Caine, directed by Maurice Tourneur; "Vanity Fair," by William Makepeace Thackeray, produced by Hugo Ballin, starring Mabel Ballin, and "Souls for Sale," by Rupert Hughes, directed by the author himself.

Two famous novels are now in production. One is the late Frank Norris' realistic story of California, "McTague," to be known as "Greed." It is being directed by Erich von Strohelm as his first production for Goldwyn. The other, which Lambert Hillyer is directing, is a new film version of Rex Beach's Alaskan novel, "The Spoilers," a Jesse D. Hampton production, which Goldwyn will distribute.

Sir Hall Caine's latest novel, "The Master of Man," will soon go into production at Goldwyn studios, with the famous Swedish actor-director, Victor Seastrom, in charge. Thomas Hardy's story, "Tess of the D'Urbervilles," is on the schedule as a Marshall Neilan production, with Blanche Sweet in the stellar role.

F. Marion Crawford's popular novel, "In the Palace of the King," will be Emmett J. Flynn's first Goldwyn picture. Arthur Somers Roche's novel, "The Day of Faith," will be directed for Goldwyn by Tod Browning, recently placed under a long-term contract.

Honore de Balzac's famous novel, "The Magic Skin" ("Le Peau de Chagrin"), will be produced for Frank Mills by George D. Baker. Work will soon begin. Edgar Wallace's "Captain of Souls" is listed for early production.

A Joseph Hergesheimer story, "Wild Oranges," has been bought for a screen special. Elinor Glyn's famous "Three Weeks" will be screened. Also General Lew Wallace's novel, "Ben Hur," one of the most widely read novels in the world, is going to be elaborately produced.

A number of well-known novels are being produced by Distinctive Pictures Corporation and will be distributed by Goldwyn, according to the terms of the agreement made last week between the two corporations. Among these novels are Sir Gilbert Parker's dramatic story of Eygpt, "The Weavers"; I. A. R. Wylie's "The Inheritors"; three novels by Clarence Budington Kelland, "Backbone," "Steadfast Heart" and "Hearts and Fists"; Anzia Yeziarsk's "Salome of the Tenements"; Harold MacGrath's "The Ragged Edge," and others.

Novels of great importance will figure in the list of Cosmopolitan productions which Goldwyn will distribute.

Fox Foreign Office Signs Big Houses

The two leading first run theatres in Cuba are showing the current releases of Fox Film Corporation, according to Manager H. H. Pollack, of the recently established Havana offices of the organization.

These are the Campoamor and the Capitalio, Havana's largest and most modern picture palaces. Among the programs of the past few months have been included beside many Fox program features the following five specials: "The Queen of Sheba," "My Friend the Devil," "A Connecticut Yankee at King Arthur's Court," "The Fast Mail" and "Nero," the J. Gordon Edwards spectacle.

Paramount Film Makes Record

Paramount's "The Covered Wagon" achieved the remarkable distinction of setting a new box-office record at the Criterion Theatre, New York, during Holy Week, recognized by showmen everywhere as the toughest week of the year for theatrical business. The figures submitted by the Paramount statistical department show that the total receipts for Holy Week exceeded those of the preceding opening week, which had set a new record for the Criterion, by $139.50, the respective figures being $10,873.50 and $11,013.00.

With the single exception of Easter Saturday, when the receipts fell under those of the preceding Saturday by $2.50, every day of the week beat the corresponding day of the previous week, the biggest gain being registered on Good Friday, exactly $36.00.

Every one of the 608 seats in the Criterion is sold out in advance, the fluctuation from day to day being accounted for by the number of standing room admissions sold.

Meighan Completes "Ne'er-Do-Well"

Alfred E. Green has completed the production of Rex Beach's "The Ne'er-Do-Well," starring Thomas Meighan, at the Paramount Long Island studio. It is expected that this picture will surpass any of Mr. Meighan's former starring vehicles. The company spent six weeks in Panama making the exterior scenes and many gorgeous interiors also will be shown. An excellent cast supported Mr. Meighan in this production, including Lila Lee, Gertrude Astor, John Miltern, Jules Cowles, Sid Smith, Laurance Wheat, Gus Weinberg and George O'Brien.

Mr. Meighan has gone to White Sulphur Springs, Va., with Mrs. Meighan for a short vacation before starting his next picture which will be a sea story, the title of which has not yet been announced. While at the resort Meighan will confer with George Ade on a new story which Mr. Ade is writing for him.

Edwards Working in Eastern Studios

J. Gordon Edwards, veteran director of many screen spectacles, among which are "Nero" and "Queen of Sheba," the Fox specials, is at work again at the New York studios of Fox Film Corporation on another special production to be released in the fall.

Edwards returned from Panama early last week after a four-week sojourn filming many of the exteriors of the new picture.

In the cast of the new production, title for which has not been selected, are Edmund Loe, Bela Lugosi, Carl Harbaugh, Martin Faust, Jack Edwards and Bryon Douglas.

The scenario was written by Anthony Paul Kelly.

This will make the forty-eighth feature-length photodrama handled by the Fox director.

Quits Serial Leads for Features

Esther Ralston, popular leading woman of many Universal serials, will have the leading feminine role in "Pure Grit," a Hoot Gibson starring vehicle, now being filmed at Universal City under the direction of Edward Sedgwick.

This is her first appearance as the feminine lead in Universal's feature attractions. Elinor Fair, who was originally cast for the role, has been assigned to another production.

Miss Ralston has just completed her work as the leading woman in "The Phantom Fortune," a William Desmond starring serial, when she was chosen to play in this adaptation of Gene Markey's "Blinky." The picture will afford Miss Ralston her first feature lead since her appearance as Mary Jane in "Huckleberry Finn."

Educator Praises Fox Films

Ernest L. Crandall, director of lectures and visual aids to instruction of the Board of Education, has written to Louis Rosenbluh, executive of the New York Exchange of the Fox Film Corporation, commending some of the classical features, and educational and instructional films produced by William Fox.

Among those he mentions are "Evangeline," "If I Were King," "Connecticut Yankee," "Volcanoes of the World," and "Japanese Housewife."

"Shadows" a Hit

Dave Bershon, booking manager for the West Coast Theatres, was so gratified with "Shadows," the recent Preferred release through Al Lichtman, that he insisted on paying an additional rental over the contract price.

DOROTHY GISH
as she appears in "The Bright Shawl," a First National picture starring Richard Barthelmess

Viola Dana to Star in New Series of Six Metro Films

A new series of six special photoplays, starring Viola Dana, will soon be produced at the Metro studios, stories having already been selected for the star. In addition, work on six new productions will be begun with celebrated casts in stories by widely-read authors. Technicolor Pictures Corporation, makers of the first natural-color picture, "Toll of the Sea," will soon undertake another photoplay, using the same new color invention.

The foregoing program of activities was announced upon the arrival at the Metro studios in Hollywood of Milton B. Hoffman, Metro production manager, who recently returned to the Coast after an extended visit in New York, where he conferred with Metro executives regarding further production. According to the present schedule, work on the first Viola Dana release will be undertaken about April 1.

Although "The Toll of the Sea" already has won the highest commendation both as a technical achievement and as a dramatic photoplay, its makers have gone even further in perfecting the new process which brings out flawlessly every tint and shade in natural colors. Several important improvements which have already been adopted, make this invention even more remarkable.

Negotiations for the stories to be used for Miss Dana's productions are now being conducted with several nationally known authors. The most recently completed photoplay which the star has made is "Her Fatal Millions," based on a story by William Dudley Pelley. William Beaudine directed it.

"The Pilgrim" Making Records Everywhere

Charles Chaplin's "The Pilgrim" is now in its fifth week at Balaban & Katz's Roosevelt Theatre, Chicago, and, according to the present strength it will run for two additional weeks, thereby equalling the first run record of "The Kid," which played for six consecutive weeks at the Randolph Theatre. With enthusiastic press criticisms as an impetus, "The Pilgrim" achieved instantaneous popularity.

Chicago exhibitors are manifesting keen interest in the new Chaplin release as reflected in the record-breaking business pouring into the First National Chicago Exchange. Although "The Pilgrim" will not be officially released in the Chicago territory until April 16, already 175 of the 350 theatres within the city limits have contracted for showings.

"There is every indication," says C. E. Bond, manager of the Chicago Exchange, "that 'The Pilgrim' will be played by at least 75 per cent of the Chicago theatres. Following the close of its run at the Roosevelt, the picture will be given a week at each of the houses on the Balaban and Katz circuit and will then be released generally. In practically every city where it has been shown, the newspaper critics have pronounced it as one of the most entertaining and artistic of the great comedian's productions. First National exchanges are receiving an unprecedented number of requests for return bookings.

A report just in from Louisville states that the Chaplin film has completed its run in that city and in Lexington, setting up new records for attendance at both engagements. The attendance record at the Mary Anderson Theatre, Louisville, was formerly held by "East Is West," but "The Pilgrim" surpassed this figure by 1,800 more admissions. The Lexington showing likewise proved a tremendous success and arrangements have already been made for a return engagement.

I. Libson of Cincinnati stated that never before in the history of his theatres has a picture met with more favorable comment than "The Pilgrim." It broke all records in Columbus, Dayton and Cincinnati.

Ben Cowan Congratulates Pathe

Enclosed in a recent report to the Pathe export department from Proprietor Ben Cowan of the Express Film and Cine Agency, Dublin, on the first trade showing of "Dr. Jack" to Irish exhibitors, was a personal note of congratulations to Harold Lloyd which Producer Hal Roach will deliver to the comedian on his return to the Pacific Coast. The note reads in part:

"This last film was trade-shown by me in Dublin yesterday. I have never spent a happier hour than in watching you and Miss Mildred Davis rendering your parts so beautifully in a story full of subtle humor, pathos and fun."

Torrence Initiated On United Lot

Ernest Torrence, who is scoring a sensational success in "The Covered Wagon," made his debut on the United Studio lot in Los Angeles, last week in Maurice Tourneur's "The Brass Bottle."

The first appearance at this studio of Mr. Torrence was made the occasion of the day. Headed by M. C. Levee, president of the United, and Maurice Tourneur, Torrence was greeted by all the players working on the lot, including Harry Myers, Tully Marshall, Bert Lytell, Helen Lynch, Marion Aye, Charlotte Merriam and others, and initiated into the fold. After riding "Jazzbo," the trick mule appearing in "The Brass Bottle," the actor was put through a series of other initiation stunts which he survived with all limbs intact.

In "The Brass Bottle," Mr. Torrence will portray the leading role of Jinee who causes all the trouble.

"Covered Wagon" to Open in Chicago

James Cruze's Paramount production, "The Covered Wagon," which is proving such a sensational success in its premiere engagement at the New York Criterion, will open in Chicago April 22 at the Woods Theatre. John C. Flinn is in Chicago this week making the preliminary arrangements for the presentation.

Signs Lichtman Films

Leonard S. Sowar, the new owner of the Strand, Muncie, Ind., has signed for the first engagements of the following Lichtman pictures in his city: "Thorns and Orange Blossoms," "The Hero," "Poor Men's Wives," "Are You a Failure," "The Girl Who Came Back" and "Daughters of the Rich."

MARY ASTOR
who plays an important role in "The Bright Shawl," a First National picture

Williamson, Producer of Undersea Films, Has Had Adventurous Career

J. Ernest Williamson, producer and director of "Wonders of the Sea," the undersea picture now being distributed by Film Booking Offices, has had a most adventurous career. He holds the distinction of being the pioneer producer of undersea motion pictures, and in the ten years devoted to this work he has invented and perfected many devices in the field of scientific photography.

One of the great inventions of the age has been the method that has made possible the photography of submarine views as originated and developed by Mr. Williamson.

It was in 1913 that he conceived the idea of photographing under water. As in many another case, Mr. Williamson's achievements were made possible almost by accident, and by means of apparatus designed for a totally different purpose. His father, Captain Charles Williamson, a noted marine architect and inventor, realized the necessity for devices for salvaging sunken ships, and designed a practical apparatus for the purpose. This consisted of a heavy steel chamber, which was lowered into the sea and connected with the surface float or ship by means of a flexible, sectional steel tube. Descending through this tube to the water-tight chamber, the salvager could locate wrecks through the heavy glass windows through which the beams of a powerful searchlight were cast. Instantly, it was constructed, his son, then a news photographer, saw other possibilities in the apparatus.

After much experimenting with his father's submarine tube system, he developed a method of producing clear, still picture photography under water with the aid of artificial light. In his experimental work, he made many descents under the sea, sometimes to great depths, until he had finally worked out a practical method of submarine photography that gave the idea a commercial value.

The wiseacres, of course, scoffed at his ideas. They claimed that no light penetrated to the ocean's floor, that the beams of the searchlight would be diffused by the water and would be inadequate to cause an impression on the film, and that long time exposures were necessary even at moderate depths in order to get photographic records under water. But Mr. Williamson thought differently, and a month later in association with his brother, he organized an expedition to the West Indies, where, with improved submarine apparatus, he produced the first undersea motion picture, known as "The Williamson Submarine Expedition."

His next accomplishment, "Twenty Thousand Leagues Under the Sea," was greeted by critics, producers and the public with great commendation. Under the same firm name, he has produced several other super-photoplays, each of which has been greeted as a production of the highest rank in setting, photography and performance.

Mr. Williamson is now at work on a new undersea picture, "Undertow," by E. Lloyd Sheldon, which will be produced in the Bahama Islands in April.

Mr. Williamson expects this production to prove a revelation on the screen, in that, for the first time, scenes of marine life will be reproduced in natural color. It is said that some of the tropical fish are as highly colored as the plumage of a parrot. The waving sea gardens are scarlet, purple and old gold, and thousands of gorgeous colored fish dart among forests of living pink and white coral.

J. ERNEST WILLIAMSON

Paramount Names List of Players Taking Part in Cruze's "Hollywood"

With James Cruze's production, "Hollywood," nearing completion at the Lasky studio, Paramount has announced the complete list of players who will appear in the picture. Among those who will have conspicuous parts in the unfolding of the drama is Mr. Cruze himself, but the producer of "The Covered Wagon" will not be the sole representative of the directorial profession, for Cecil B. De Mille, director-general of Paramount, and Alfred E. Green, producer of all of Thomas Meighan's recent pictures, who recently completed the production of Rex Beach's "The Ne'er-Do-Well," both make their debuts as screen actors.

BEN ALEXANDER
who plays Penrod in "Penrod and Sam," the Booth Tarkington story being produced by First National

The list of prominent players eclipses even that of Cecil B. De Mille's "The Affairs of Anatol," which set a hitherto unapproached record in the way of all-star casts. "Hollywood" includes Thomas Meighan, Agnes Ayres, Jack Holt, Betty Compson, Leatrice Joy, Walter Hiers, Lila Lee, Jacqueline Logan, George Fawcett, Nita Naldi, J. Warren Kerrigan, Elliott Dexter, Charles Ogle, Lois Wilson, Mary Astor, Hope Hampton, Will Rogers, Gertrude Astor, Laurence Wheat, Ben Turpin, Kalla Pasha and Jim Finlayson.

In no sense propaganda nor, on the other hand, a travelogue or "trip to the movie studios," this picture, Paramount states, is a straigh human-interest drama, adapted by Tom J. Geraghty from Frank Condon's absorbingly interesting novelette, "Hollywood, and the Only Child." The theme undoubtedly carries the most widely popular appeal for the average picture audience that could be conceived, for it is the intimate drama of the hopes and aspirations and the trials and disappointments of a girl whose consuming ambition is to gain fame and fortune in the movies—the prototype of perhaps a million screen-struck American girls not only of the small town but of the big city.

The four or five dominant characters are played by people unknown to screen audiences but all carefully chosen for type by Director Cruze. All of them, moreover, have had previous stage experience. These considerations were necessary on account of the inherent character of the story.

Baggot to Direct Rawlinson Film

King Baggot, who directed the Universal-Jewel productions, "Human Hearts" and "The Kentucky Derby," and who has directed Gladys Walton in many of her most popular features, has been chosen by Universal to direct Herbert Rawlinson in his next starring vehicle. "Thicker Than Water."

Milton Sills in a New Universal

Milton Sills, hero of numerous successful screen productions and himself a star, has been assigned by Universal to play the leading male role in "A Lady of Quality," a forthcoming Hobart Henley-Universal-Jewel production, starring Virginia Valli.

Shirley Mason's Next "Lovebound"

It is announced by Fox Film Corporation that Shirley Mason's latest feature, "Lovebound," will be released April 15. The picture was previously known as "Inside the Door," then changed to "Balance Due," and finally "Lovebound." The story, an original from the pen of George Scarborough, was especially written for the little star. Henry Otto directed and the cast includes besides Shirley Mason, the star, Albert Roscoe, leading man, and Richard Tucker, heavy.

The story is one of intrigue and dramatic crises, concerning the uncompromising situation in which the charming secretary to the district attorney was placed. To save her father, an ex-diamond crook, the girl helps his ex-partner. She marries the district attorney, who refuses to listen to protests. After an accumulation of dramatic situations, justice gets its balance due.

"The Red Lock" for Universal

Universal has just bought a western story, "The Red Lock," a novel by David Anderson, of recent publication.

It is likely that the picture will be used as a vehicle for Hoot Gibson, although it may be selected as a Jack Hoxie feature.

Miss Field in Two Universal Films

Elinor Field is appearing in two pictures at Universal City at the same time. She has the leading feminine role in the third series of "The Leather Pushers," the comedy-drama two-reelers starring Reginald Denny, and also will appear as Hoot Gibson's sister in "Blinky," Gibson's latest starring vehicle, now being filmed under the direction of Edward Sedgwick.

New Editions Issued

Grosset & Dunlap, publishers of "best sellers," are bringing out new editions of "Truxton King," by George Barr McCutcheon, and "The Custard Cup," by Florence Bingham Livingston, illustrated by scenes from the famous screen productions of those books by Fox Film Corporation.

The Fox star of "Truxton King" is John Gilbert, while Mary Carr is featured in "The Custard Cup."

The new additions of these stories will provide a wider scope for exploitation and publicity tie-ups where these productions are presented. Much of the Fox paper has been so arranged as to make these stunts easily linked with the various publicity angles already prepared.

"Silas Marner," Feature at Circus Frolic

Associated Exhibitors' "Silas Marner" was the feature attraction last week at the Palace Theatre, Indianapolis, in connection with the Circus Frolic of the Indianapolis Junior Chamber of Commerce. The picture program was made up entirely of Associated and Pathe offerings.

On Monday there was a huge parade, Gov. Warren T. McCray heading a delegation of state and city offcials. The opening at the Palace that evening was a gala occasion, at which, the Indianapolis Star says, "Governor and Mrs. McCray, Senator Samuel M. Ralston and Mayor and Mrs. Lew Shank were greeted with an ovation when they entered boxes reserved for them."

I. Libson of Cincinnati, who owns the Indianapolis Palace, contracted for "Silas Marner," and ran the feature when the spring vacation was on so that it might cater to the young folks of the city.

A special showing of "Silas Marner" was given March 17, when 600 leading residents attended on invitation of Mrs. Fred L. Pettijohn, president of the Indianapolis Indorsers of Photoplays. Every person present was asked to express his opinion of the picture on an enclosed blank. The comments were unanimously complimentary. Following the special showing, 4,600 Boy Scouts called at the homes of the city, leaving at each a card, which they asked the "lady of the house" to sign, and on which she agreed to visit the Palace during "Silas Marner" and Circus Frolic week.

Costello As Villain

Maurice Costello, the first male movie star, is playing a villain in Dorothy Dalton's latest Paramount picture, "Fog Bound," which Irvin Willat is directing at the company's eastern studio.

"March with Metro" Is Exchange Slogan

"March with Metro" was the effective slogan adopted by Charles E. Kessnich, manager of Metro's Atlanta Exchange, for his big March drive, and exhibitors in his territory heeded the slogan and "Marched with Metro" in fine style, it is said. The exchange was flooded with orders for bookings of the remarkable array of Metro's 1922-1923 pictures.

"I just told them what I had, and they did the rest," Mr. Kessnich remarked with a broad grin of satisfaction.

And he told them in an attractive manner. A pamphlet program of the photoplays on the Metro schedule so far this season was mailed to exhibitors.

"There is little wonder," says Mr. Kessnich, that the exhibitors "Marched with Metro" when they were shown a list including such pictures as the Rex Ingram productions of "The Prisoner of Zenda," "Trifling Women" and "Where the Pavement Ends"; Mae Murray in "Jazzmania," "Broadway Rose" and "The "French Doll"; Viola Dana in "A Noise in Newboro," "Crinoline and Romance," "Her Fatal Millions," "Five Dollar Baby" and "June Madness"; the Fred Niblo production of "The Famous Mrs. Fair," Clara Kimball Young in "Hands of Nara," "The Woman of Bronze" and "Enter Madame"; "The Forgotten Law"; Laurette Taylor in "Peg O' My Heart"; "All the Brothers Were Valiant," with a notable cast including Lon Chaney, Billie Dove and others; "The Toll of the Sea," the first and only picture ever photographed in natural colors; Reginald Barker's production of "Hearts Aflame"; "Quincy Adams Sawyer" with a notable cast; "Forget-Me-Not," with a special cast; the Max Graf production of "The Fog"; "Success," a Ralph Ince production; and several comedies featuring Bull Montana and Stan Laurel."

More features have been added to the schedule since this formidable list was sent out.

Manager Kessnich also sent out a giant postal card bearing the message, "March will be my month if you make it your month. To do this crowd our office with every date for March and join the procession of profit making exhibitors." A drawing on the card pictured great crowds, carrying banners with the names of Metro stars, flocking into a theatre on which "Metro" was emblazened. Mr. Kessnich pointed the way in.

Exhibitors Eager for "Alice Adams"

Florence Vidor, in "Alice Adams," is set for release April 8. To the home office of Associated Exhibitors has come an avalanche of reports from branch sales offices in every part of the country, the branch manager in every instance expressing unbounded enthusiasm over the sales possibilities of the feature, it is reported. It is noticeable, too, say Associated officials, that from every key point where exhibitors have had previews, have come voluntary demands for bookings at as early dates as can be arranged.

Associated Exhibitors says "Alice Adams" has been received by the experienced salesmen with a degree of enthusiasm such as is seldom manifested. These men are declaring that as both a box-office and an entertainment attraction "Alice Adams" has everything that a picture should possess.

Vivid Exploitation for New Pathe Film

When Pathe, in the near future, releases its Solomon Islands "Head Hunter" feature, "Black Shadows," interest in this strange drama of the savages and sirens of the South Seas, will be stimulated in a way similar to that which earned for "Nanook of the North" its tremendous success of popularity and esteem, Pathe reports.

This promise is made in connection with the receipt by Pathe of a large collection of "Head Hunter" curios which the producer of "Black Shadows" brought back from the tropical Pacific island scenes in which the barbarous human drama was photographed. These curios—war weapons, canoes and implements of various kinds—will form rare and interesting theatre lobby exhibits, as in the case of Robert J. Flaherty's great Eskimo epic.

They illustrate conditions of human life in every way almost directly opposite to those of the frozen North.

Proves a Big Hit

"My Wild Irish Rose," Vitagraph's special picturization from Boucicault's drama, "The Shaughraun," proved so popular at Tally's Theatre in Los Angeles that the run was extended a second week.

Writes Song for "Gimme"

One of the many exploitation aids for the Goldwyn-Rupert Hughes picture, "Gimme," is a song number of the same name written by Eddie Bonns, director of exploitation for Goldwyn, Lou Marangella and George Fairman.

The song is described as a "fox-trot" melody, and it is being successfully used by exhibitors throughout the country in advance of and during the showing of the picture.

Goldwyn exploiteers are securing tie-ups with local music dealers in their respective territories, and a sweeping publicity and exploitation campaign is being carried on by the publishers in order to make it one of the outstanding song hits of the year.

"Gimme" is published by Jack Mills, Inc., New York.

"Tents of Allah" at Grauman's Theatre

"The Tents of Allah," the big Encore feature in which Monte Blue and Mary Alden are starred, has been playing this week, April 2d, at Grauman's Four Million Dollar Theatre, in Los Angeles. The contract is said by Associated Exhibitors to be a big one.

The demand for this Edward A. MacManus production, which is from the intriguing story by Charles A. Logue and was directed by the author, has been heavy ever since the release on March 4 and has won enthusiastic reviews. The picture offers unusual opportunities for novel exploitation stunts, and full advantage is being taken of these, according to reports to the Home Offices of Associated.

Constance Wilson Leading Woman

Constance Wilson, younger sister of Lois Wilson, has risen to leading woman. She will play opposite Walter Hiers in "Fair Week," so titled temporarily, a Paramount comedy-drama on which shooting will soon start. Rob Wagner here also makes his debut as director.

Clubwoman Praises Pathe Picture

Mrs. Woodallen Chapman, for several years chairman of the motion picture committee of the Federation of Women's Clubs, is quoted by Pathe as among the most recent writers of letters in praise of "Nanook of the North." Mrs. Chapman writes as follows:

"I cannot begin to tell you how much I and my friends enjoyed 'Nanook of the North' the other afternoon. There were scenes in that picture which I am sure will never leave my memory."

"Safety Last" Breaking Records

Pathe reports that business booked on "Safety Last" prior to release date exceeds the record made by any Harold Lloyd or other picture on its lists. Hal Roach, producer of all the Lloyd comedies, who is on his second visit to New York in the last sixty days, says that this triumph for "Safety Last" was anticipated both by himself and his star.

Extended runs of the new Lloyd comedy, Pathe says, are an outstanding feature of contracts with exhibitors in all of the larger cities.

"Robin Hood" Makes a New House Record

"For more than a year we have been striving to break our house record and have at last accomplished it with 'Douglas Fairbanks in Robin Hood,' which set a new high mark over $400 in excess of our previous record," writes Harry C. Brown, Jr., owner and manager of Scott's Opera House, Galt, Ontario, to United Artists.

"It is true that I paid more than double for this picture and the highest price that was ever paid for a film in this city, but aside from the money paid out and the money taken in, the satisfaction of showing such a satisfying picture to my patrons would have overshadowed even a loss on the presentation—had there been one."

Notable Gathering Applauds Ince Film

Before a distinguished gathering of professional women, including writers, musicians, painters, physicians and actresses, "What a Wife Learned," a Thomas H. Ince production which is being distributed by First National, was privately screened on Monday evening, April 2, with a special musical accompaniment.

This Bradley King play, in which Marguerite de la Motte and John Bowers take the leading parts, deals with the problem confronting a woman writer whose husband insists that she abandon her career and devote her time to their home. Those present were enthusiastic over the picture, it is reported.

The showing took place at Wurlitzer Hall, 120 West 42nd street, and was given especially for the Woman Pays Club, an organization of woman writers, of which Rita Weyman is president. Among those present, besides members of the Woman Pays Club and their friends, was the motion picture committee of the National Federation of Women's Clubs.

"What a Wife Learned" opens at the Strand Theatre, New York, April 15.

Many Cleveland Houses Showing Fox Special

"The Town That Forgot God," the spectacular flood special on the current Fox release program, opened this week in 23 Cleveland theatres. This engagement establishes a new mark for the simultaneous showing of any picture in Cleveland, and from early reports leads to the prediction of a mammoth total in receipts.

Robert Cotton, manager of the Cleveland exchange of Fox Film Corporation, has succeeded in giving widespread exploitation. Large display spreads were placed in all the city's daily newspapers, teaser posters stationed as far as ten miles out of town, and unique lobby arrangements effected.

The theatres, having a total seating capacity of 14,000, are: Fountain, Majestic, Glenside, Milo, W. P. Orpheum, Glen, Union, Manhattan, Crown, Penn. Square, Homestead, Cozy, Southern, Lorain-Fulton, Monarch, Shaw-Hayden, Market Square, New Colonial, "Y," Arion, Vandora, Cedar, Virginia.

Breaks Record

"'Douglas Fairbanks in Robin Hood' played to the biggest crowds in the history of our house, exceeding our former high record by thirty-one per cent," writes Paul Krier, manager of the Star Theatre, Walsenburg, Colo., after playing this United Artists Corporation release. "To even have equalled a former record would have been remarkable, for business has slumped considerably. The picture pleased 100 per cent. You cannot promise too much."

Famed Chorus Beauties in "Enemies of Women"

Advices from Tipton, Iowa, last week were that more than thirty bob-sleighs were hitched around the Square one day. According to Mike Connelly, casting director for Cosmopolitan Productions, more than thirty limousines were hitched out front of the Cosmopolitan studios at Second avenue and 127th street, New York, for four days a couple of months ago.

During the filming of the Vicente Blasco Ibenez story, "Enemies of Women," now playing at the Central Theatre, New York, a hundred of the most famous beauties of Broadway were garnered for scenes depicting a Russian fete.

A couple dozen of the most constantly photographed Ziegfeld and Greenwich Village Follies girls drape themselves in gorgeous dress through a few thousand feet of fete film that promises to prove one of the many intriguing episodes in this newest film from the Cosmopolitan studios.

Eight of the dancing girls take part in an alluring dance number, arranged to stir the jaded fancy of Prince Lubimoff of the story, played by Lionel Barrymore. In this group are Maxine and Evelyn Arnold, Beatrice Keen, Mary McIntosh, Peggy Raymond, Nellie Savage, Virginia Whitehead and Dorothy Dinsmore. The dance, in spite of the beauty and lure, doesn't stir an eyelash on the bored Prince.

As varied in reason for their wanting to participate in the film as they are in type of pulchritude, while about a fourth of the number drove to the studio in machines, one of the girls riding from her home uptown, on a bicycle. It wasn't a "stunt" arrival, for the girl frequently appears at her stage door via the same method of transit. She is a cander and gorgeously indifferent to whether or not "things are being done that way."

"Eleventh Hour" Is Big Fox Production

The big box-office successes scored by "The Fast Mail," the Lincoln J. Carter melodrama on the current release program of Fox Film Corporation, in theatres throughout the United States and many foreign countries, have offered William Fox the incentive for another honest melodrama by the same playwright.

"The Eleventh Hour" is the title of the thriller now in the process of completion at the West Coast studios. Charles Jones, who was the featured player in "The Fast Mail," and Shirley Mason are the stars featured in the new photoplay, the story and scenario of which—founded on the famous Carter success of former years—was prepared by Louis Sherwin. Included in the cast are June Elvidge, Alan Hale, Edward Martindale, Richard Tucker, Walter McGrail and Frederick Kelsey. Other notable actors will be added to this list, the announcement states. Bernard J. Durning is directing the picture.

The Fox interests declare "The Eleventh Hour" will be produced on a scale heretofore unsurpassed in the making of a screen melodrama.

The story possesses the charm of a young heiress in her effort to prevent many conflicting factions from robbing her of her most valuable heritage—the secret formula of an explosive more powerful than anything heretofore discovered. Aiding her, and in the guise of an antagonist, is the chief of a United States Secret Service unit.

Included in the series of hair-raising sequences are such stunts as the destruction of an entire mountain by the explosion of the secret vial; a fight between a government hydroplane and a submarine manned by vandals; a terrific ocean storm; the sinking of a submarine; the expulsion from the sunken submarine of a torpedo containing human cargoes; the flight of the heroine in a speed boat from the pirates on the high seas; the explosion of a large factory; the fight in a lions' cage; the one hundred foot leap from a shore-line building into the ocean; the swinging of a girl by a crane over a huge cauldron of molten iron; and numerous other incidental thrills.

"The Eleventh Hour" was at one time a most popular stage production on Broadway in New York. More than a dozen road companies were playing in this country and abroad during the crest of its popularity, and "the eleventh hour" became a slang expression for the propitious moment. Release date of the special will be announced later.

Program of Specials Announced

Next season William Fox will drop the production of program pictures and release a series of specials of the highest order, including such famous stage successes as "Six Cylinder Love," "Loyalties," "The Governor's Lady" and "Hoodman Blind."

Other celebrated stage plays to be shown on the screen are "Monna Vanna," "The Shepherd King," "Cameo Kirby" and "St. Elmo." A screen version of "If Winter Comes" will be among the features. The screen rights to Channing Pollock's record-breaking hit, "The Fool," have also been secured by the Fox organization.

A director's life is not all hardship. Witness Clarence G. Badger surrounded by members of "The Monkey Ballet," one of the features of the Goldwyn picture, "Red Lights," which he is directing.

Extensive Publicity for Paramount Star

The release of Pola Negri's first American-made picture, George Fitzmaurice's Paramount production of Robert Hichens' novel, "Bella Donna," follows one of the most extensive publicity campaigns ever given any star or picture in the history of motion pictures.

Since the arrival of Miss Negri in America last September, thousands of columns of publicity have been printed in newspapers and magazines on the exotic Paramount star. The first big publicity break was in her arrival and tour across the country. Immediately afterward the New York World, through arrangements made with Charles E. McCarthy, publicity manager of Famous Players-Lasky Corporation, began the publication of a series of ten weekly installments of Miss Negri's autobiography. This autobiography was syndicated to more than fifty newspapers throughout the country.

From then on the newspapers and magazines were full of stories on the activities of Miss Negri. It is estimated that Miss Negri's newspaper publicity alone since her arrival in this country has amounted to more than 10,000 columns.

The publicity campaign on Miss Negri, however, is not stopping with the release of "Bella Donna." It is to be kept going in many ways and through devious channels.

ROCKCLIFFE FELLOWES

as Matthews in "The Spoilers," a Goldwyn picture.

Starts Production of "The Talisman"

Production work on "The Talisman" has been begun at the Thomas H. Ince studios. Coming as the initial effort of the recently announced triumvirate, Associated Authors, in which Frank E. Woods, Thompson Buchanan and Elmer Harris join in production work for release through Allied Producers and Distributors' Corporation, a subsidiary of United Artists Corporation, the trio announce that they are planning a "special" that will outstrip other big features in lavishness of sets and finished technique.

Chester Withey is directing the forthcoming production while Wallace Beery, whose characterization of King Richard in "Douglas Fairbanks in Robin Hood" has won him such a strong following, will be featured in the same character in "The Talisman."

Complete Big Cast for "Brass Bottle"

Maurice Tourneur has surrounded himself with an exceptionally talented aggregation of players for his picturization of "The Brass Bottle," to be produced by M. C. Levee for First National release.

For the character of Horace Ventimore, the young architect, Tourneur has selected Harry Myers, who will portray a role similar to that he pictured in "The Connecticut Yankee." For the part of Fakrash-el-Aamash, the genii, the director has engaged Ernest Torrence. Tully Marshall as Prof. Futvoye, Clarissa Selwyn as Mrs. Futvoye, Ford Sterling as Rapkin, Aggie Herring as Mrs. Rapkin, Charlotte Marriam as Sylvia Futvoye and Ed Jobson as Samuel Wackerbath, comprise the other portrayers of the leading characters.

The building of several elaborate sets to be used in the early scenes of this production is now nearing completion at the United Studios. Actual "shooting" started last week. Scott R. Beal is acting as Mr. Tourneur's assistant on this production with Arthur Todd in charge of the cameras and Milton Menasco, head of the art direction.

Lichtman Releases for April and May

The Al Lichtman Corporation has listed the following Preferred Pictures for release during April and May: "Daughters of the Rich," a Gasnier production from Edgar Saltus' novel, and "The Girl Who Came Back," a Tom Forman production, and an adaptation of the well known stage play by Charles E. Blaney and Samuel R. Golding.

14 Selznick Revivals Slated for Release

Following a comprehensive and analytical survey of the market which included a canvass of many representative exhibitors throughout the country, General Manager John S. Woody has announced that Selznick Pictures Corporation will schedule for immediate release revivals of fourteen of the most popular productions originally released by that organization several years ago.

All of these productions have been carefully selected; judgment being based largely on their past success, the present popularity of the stars and principal players, and many other individual factors which go to make real box-office attractions.

Browning to Direct "The Day of Faith"

Tod Browning's first picture for Goldwyn, which recently placed him under a long term contract to direct big features, will be "The Day of Faith," the new novel by Arthur Somers Roche, the screen rights to which have just been purchased by Goldwyn. It is the intention of the producing firm to make one of its biggest productions out of this novel. It was this story which so vividly impressed Governor McRae of Arkansas that he proclaimed a "day of faith" throughout that state immediately after having read the book.

June Mathis, Goldwyn's Editorial Director, will adapt the novel for the motion picture screen.

The story was a serial in Collier's Weekly in 1921 and was later published in book form by Little, Brown & Co., and has enjoyed a big sale, it is said.

Going to Alaska to Film Scenes

Arthur H. Sawyer, supervising director of S-L specials produced for Metro, has announced that an entire company of players will be taken to Alaska for the purpose of filming certain scenes in the forthcoming Sawyer-Lubin special, "The Shooting of Dan McGrew."

Fox Releases for April 8 Week

Fox Film Corporation announces three releases for the week of April 8th, two of which are feature productions and the other a Sunshine Comedy.

"The Madness of Youth" is the title of the John Gilbert picture which is scheduled for release on April 8th. Jerome Storm, director of many film successes, handled the story, which comes from the gifted pen of George F. Worts, the magazine writer. Billie Dove, once a star in her own right, is cast in the role of the feminine lead, and the rest of the cast includes Dorothy Manners, Donald Hatswell, George K. Arthur, Wilton Taylor, Ruth Boyd and Luke Lucas.

Shirley Mason will be seen in "Lovebound," previously announced under the working title, "Inside the Door," and "Balance Due," released April 15th. The story was written by George Scarborough and adapted by Josephine Quirk and Jules Furthman. Henry Otto directed. Albert Roscoe, star of many Broadway stage productions, will support the fascinating Fox actress.

"The Three Gun Man" will be the Sunshine Comedy for the week.

Preacher Praises Arliss Picture

The Rev. Frederic H. von der Sump of the Trinitarian Congregational Church, New Bedford, Mass., says that for beauty and as representation of the best in motion picture production the George Arliss feature, "The Man Who Played God," a United Artists release, easily ranks as one of the three best films he has used in his church service work in the last four years.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Board of Review Confers Unique Honor on Series of Bruce Films

For what is said to be the first time, the National Board of Review has indorsed a series of pictures as a series, in its Exceptional Photoplays Bulletin. These pictures are the three Robert C. Bruce single reel Wilderness Tales, distributed by Educational: "By Lantern Light," "Moonblind" and "Jenkins and the Mutt."

Although three previous Educational releases were reviewed as special pictures, "And Women Must Weep" and "The One Man Reunion," which were Bruce pictures, also "The Enchanted City" by Warren A. Newcombe, they were considered individually.

"After all the gaudy and pretentious feature productions have gone by," says Exceptional Photoplays, "these three little films will remain vivid in the minds of those who have seen them. They are nearer to art, truer to beauty, and more imaginative about life. And if Mr. Bruce is as successful in working out the rest of the series as he has been in producing these, he will have to his credit an achievement that is solid and convincing."

The review continues:

"In a new series of dramanature pictures, distributed by Educational Film Exchanges, Inc., Robert C. Bruce has worked near to a much more effective method of combining nature and entertainment for the screen than we have been used to seeing. Indeed, those pictures which have so far been produced in the series are pure entertainment with a dramatic context which is often more suggestive of struggle values than most of the so-called photodramas. No exhibitor need feel that any part of his audience will walk out on these little pictures on the score of their being 'scenics' or 'educationals.'

"Mr. Bruce's pictures are real short stories—much the best thing of their kind so far. They are short stories in the true sense, utilizing a single incident and excluding with a fine sense of selection everything that is irrelevant to that incident, while at the same time using imagination to grasp the right details so as to throw the greatest possible illumination on the point of the narrative. The treatment is always compact, concerned with the essentials; but no feeling results that the story has been stilted so as to make it fit into a thousand feet; a complete and rounded effect is generally achieved."

Six Girl Comedies

Stern Brothers have signed the entire Gorham Follies company, headed by Doris Eaton, to make a series of six Century Comedies to be directed by Archie Mayo, with Miss Eaton starring and Jack Cooper playing opposite. The deal includes twenty-five players with wardrobes and properties estimated at $50,000. The Gorham Follies, produced by J. A. Gorham, who directed some of the Ziegfeld shows, has played some of the big stage circuits and large hotels like the Palace and Ambassador. It is promised that the new series will be superlative miniature girl shows de luxe. Miss Eaton was formerly one of the principals in the Ziegfeld Follies.

Unique Hodkinson Tie-up with Evening Mail on "Mystery Box"

What is considered by the W. W. Hodkinson Corporation as one of the biggest exploitation tie-ups for a short subject is the arrangement inaugurated by the New York Evening Mail on "The Mystery Box," produced by J. R. Bray. This includes a campaign which was inaugurated by a full-page story in the March 31 issue of the Mail explaining the production and accompanied by a layout of stills.

The object is to obtain the best description of a person's experience with radio, which will, if possible, be used as a basis for a new picture to be produced by Bray. It is felt that, backed by an extensive campaign as followed by the Evening Mail, "The Mystery Box" will receive unusual exploitation for a short subject, as the campaign will include the listing of all theatres in the territory covered by that paper, which have booked the picture.

The newspaper will also print posters to be used on its wagons and a special window card for merchants, with blank space for imprint of the local theatre. In addition, the Mail is distributing handbills, throwaways and other mediums of advertising to all schools in its territory, and a trailer has been added to the film calling attention to this campaign.

Hodkinson reports that widespread interest has been aroused by this film. It has an extended run in St. Louis as a result of a tie-up engineered by C. D. Hill with the St. Louis Post-Dispatch. According to Mr. Hill, of the Hodkinson St. Louis office, this is the first time a single reel subject has been booked for four weeks by four of St. Louis' big first run houses. They are the Missouri, Columbia, Delmar and Congress.

During the four weeks' run in St. Louis it is stated that the Post-Dispatch ran several pages of publicity matter. Radio merchant also took advantage of the showing, resulting in exceptional cooperative advertising and exploitation. As a result, it is reported that "The Mystery Box" in St. Louis broke all records wherever shown.

Shows Chaplin

Tri-Stone announces the release of the reconstructed version of "Dough and Dynamite," starring Charlie Chaplin. This two-reeler was given a trade showing recently and is said to have evoked considerable praise. The picture was re-titled by Syd Chaplin. Tony Sarg has prepared a fine poster, and other snappy lobby display and billboard material is furnished on this picture.

Heavily Booked

Edward O. Brooks, serial sales manager for Pathe, who has returned from a three months' sales trip to Pacific Coast territory, reports that heavy advance bookings on the new Ruth Roland serial, "Haunted Valley," fully bear out the spirit of optimism reflected in his recent report on conditions. This serial will follow Pearl White in "Plunder" on the Pathe program.

Universal Has New Series Dealing with Horse Racing

Spurred by the success of "The Leather Pushers" series of prize fight stories, Universal will produce a new series of two-reelers dealing with horse racing, to be known as "The Information Kid" series. They will be adapted from Gerald Beaumont's "Rider Up" stories published in the Red Book and also in book form.

There will be eight two-reelers, and Mr. Beaumont has been at Universal City helping in preparing the scenarios. The series will be directed by Nat Ross, who directed several Hoot Gibson features. This series will be released as Universal-Jewels and it is planned to have them ready early in the summer during the height of the racing season, so that exhibitors will be afforded opportunity for tie-ups.

Carl Laemmle, president of Universal, announces that the filming of this series is in line with his conviction that high grade short subjects are in ever increasing demand with the public and that they will be given the same care in production as super-features.

It is expected that the new series will duplicate the success of the "Leather Pushers."

Our Gang Film at Capitol Gets Big Newspaper Praise

Freckled Mickey Daniels and the other juvenile screen stars in the Hal Roach two-reel Our Gang Comedies made themselves doubly amusing to Capitol Theatre, New York, audiences recently in "The Big Show." In addition to the stunts of boyhood, it includes "take-offs" on several of the screen's celebrated figures.

Mickey Daniels thus pays his respects to Douglas Fairbanks. Harold Lloyd and Bill Hart are "interpreted" by other members of the cast, while little Mary Kornman impersonates Mary Pickford.

New York newspaper reviewers paid their compliments to this Capitol Theatre occasion after the following fashion:

Tribune—"These kid comedies, sponsored by Hal Roach, are among the real joys of the screen."

Morning Telegraph—"It would be well worth anyone's time to go this week to the Capitol to see 'The Big Show.' This comedy has the rare virtue of not having one dull moment."

Times—"'The Big Show' is full of fun, a half-hour's delight for young and old."

Evening Telegram—"'The Big Show' is an original and diverting short reel."

Evening Globe—"But Hal Roach and his 'Rascals' are on the bill and do much to make up for the dull patches that one has to sit through in the feature."

Pearl White and Leo Maloney Head Pathe List for April 15

Suspense and terror predominate in the twelfth episode of "Plunder," released April 15 in a Pathe program. Pearl White, the heroine, is seen plunged into an ingenious peril, from which there seems to be no escape.

This program contains also a two-reel Western of the Range Rider Series, "When Fighting's Necessary," the stirring and sympathetic action of which rises out of the hero's determination to prove to the Eastern "school ma'am," whom he loves, that she has still much to learn about the West.

In the Hal Roach one-reel comedy, "Good Riddance," with Paul Parrott, action ensues upon the hero's girl's ultimatum that he must get rid of his dog.

The Aesop's Film Fable is "One Hard Pull." It deals with all sorts of tooth-pulling, with Farmer Al Falfa the chief victim.

In its Popular Science Series, Pathe Review No. 15 makes demonstrations of "Glacial Age Instincts." A minnow is frozen into the heart of a cake of ice. It is frozen solid, yet when the ice is thawed the fish came out as lively as ever.

Educational's April List Includes Four Two-Reelers

Educational's program for April consists of twenty-two reels and includes two Mermaid Comedies supervised by Jack White, "Kick Out" and "Cold Chills," and two Christies, "Green as Grass" and "Take Your Choice." The remainder of the program consists of three Cameo Comedies, "Family Troubles," with Eddie Barry, and Jimmie Adams in "The Dude" and "Traffic"; a Bruce Wilderness Tale, "Jenkins and the Mutt"; two cartoon subjects, "The Movie Dare Devil," an Earl Hurd release and the Lyman Howe Hodge Podge, "Speed Demons."

"Kick Out" is a lion comedy featuring Lige Conley, while "Cold Chills" shows Louise Fazenda as a Swedish maid. "Green as Grass" is Jimmie Adams' first starring vehicle with Christie, while "Take Your Choice" is a living room farce featuring Bobby Vernon. "Family Troubles" is a comedy of a flivver, "The Dude" shows Jimmie Adams as a farm hand and "Traffic" presents him as a commuter.

Hodkinson First Runs

"Colonel Heeza Liar and the Burglar" has begun a two weeks' showing at the Strand, New York, and "The Mystery Box" is enjoying a three weeks' run at the Symphony in Los Angeles, being booked for one week and held over for two more. Both of these films are distributed by Hodkinson, who reports they follow many previous showings of Hodkinson short subjects in leading theatres. In addition, the Olympic in Pittsburgh has signed for a first run showing on all eleven of the All Star Comedies featuring Charles Murray.

Territory Sale

Weiss Brothers' Artclass Pictures Corporation reports the sale of rights for Eastern Pennsylvania and Southern New Jersey to Standard Film Attractions of Philadelphia, on a series of eighteen single-reel subjects in a series known as "Tense Moments from Famous Plays and Great Authors."

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When Fighting's Necessary (Pathe)

"When Fighting's Necessary"

(Pathe—Drama—Two Reels)

Characteristic of the Leo Maloney series of two-reel Westerns distributed by Pathe, this release is strong with human interest and crammed with action. The human interest element is more than usually strong and there is an unusual twist in the situation where the hero refuses to fight for a trivial matter, incurs the scorn of the Eastern girl, but wins back her regard when he proves a hero when fighting's necessary. Though somewhat far-fetched, the situation where he captures a gang of crooks single handed is cleverly done and holds the interest. It ranks well with the remainder of the series, which means that it is high in entertainment value for those who like Westerns.

C. S. S.

"Col. Heeza Liar and the Burglar"

(Hodkinson—Cartoon—One Reel)

Action is the keynote of this combination cartoon and photographed single-reeler produced by Bray and distributed by Hodkinson. The Colonel certainly meets with some blood-curdling adventures when he delves into the pages of a magazine and has an experience with the burglar mentioned in the story. The idea is cleverly executed and the film affords good entertainment. It is one of the best of the Heeza Liar series. C. S. S.

"The Dude"

(Educational—Comedy—One Reel)

This is a good number for the average program. It has many laughs and moves along brightly with Jimmie Adams and Virginia Vance in rural scenes. A barn dance is conducted with considerable amusement, including a clever straw-man dance.—M. K.

"Screen Snapshots No. 23"

(Pathe—Magazine—One Reel)

As usual, there is quite an array of screen celebrities in this issue of Screen Snapshots, which should delight the fans who like to see them as they are in the studio and in their homes. Among those pictured are Hugo Ballin, George Walsh, Claire Windsor, Patsy Ruth Miller, Helen Ferguson, Eleanor Boardman, Theodore Roberts and his wife, Lew Cody, Bert Lytell and Gaston Glass.—C. S. S.

"Take Your Choice"

(Educational—Comedy—Two Reels)

Although using a familiar idea, with this Christie comedy with Bobbie Vernon is well done and furnishes acceptable entertainment for the majority. Bobbie Vernon has the kind of part in which he excels. He gets into strenuous complications when his butler mails four letters of proposal which Bobby had discarded after writing. The situation of too many fiancees is a medium for lively action and a punch at the close.—M. K.

"The Salesman"

(Fox—Comedy—Two Reels)

Rube comedy holds the interest in the first part of this which is laid in a country grocery store where Al St. John is installed as clerk. One of the consumer's capacity for dried prunes provides a riot of slapstick. The rest concerns the robbery of the clerk who leaves to deposit the receipts. It is all up to the star's usual standard and produces in several instances hilarious effects. —M. K.

"Peanuts"

(Universal—Comedy—One Reel)

One of the series of single-reel comedies distributed by Universal, starring Lewis Sargent in the role of a telegraph messenger boy. The story interest is slight, but there is considerable action and humor. It revolves around the attempt of Sargent to perfect an invention for shelling peanuts. He uses so much gas he is accused by revenue officers of having a still. It will appeal more especially to children and Sargent fans. As a whole, it is weaker than the majority of this series.—C. S. S.

"Pathe Review 15"

(Pathe—Magazine—One Reel)

A very interesting issue of Pathe Review is this one. A particularly instructive section shows how a fish can be frozen in a cake of ice and, while apparently dead, will revive when the ice is melted. This enables them to stay in the ice all winter when the streams are frozen. Among the other interesting sections is one of a real cubist city in the Soudan, Africa, which is not new, but dates back to 850 B. C., showing that "cubistic" ideas are not ultra-modern as generally thought.

C. S. S.

"The Outlaw and the Lady"

(Universal—Drama—Two Reels)

This is a particularly spirited number of the Harry Carey series of reissues presented by Universal, which have been cut down from three reels to two reels. The star in this picture appears as an outlaw who after kidnapping a mine owner's daughter for revenge, gains her confidence, trusts her with his life when he is attacked by a posse and is repaid by her when through a ruse she accomplishes his chance for escape. There is plenty of action and those to whom this series appeals will be satisfied.—C. S. S.

"Good Riddance"

(Pathe—Comedy—One Reel)

This is one of the very best of the series of single-reel comedies distributed by Pathe, starring Paul Parrott. In addition to several humorous situations, there is considerable cleverness shown and an unusual amount of sympathy and human interest developed by the unsuccessful attempts of Parrott to get rid of his faithful dog that has incurred the displeasure of his best girl. A very clever dog has been used and this animal comes very near grabbing the limelight away from the star. Almost any audience will enjoy this picture.

C. S. S.

"One Hard Pull"

(Pathe—Cartoon—One Reel)

While some very sensitively inclined may object to this Pathe cartoon comedy as hitting too close to home, dealing as it does with a very common and very painful subject — toothache — nevertheless Cartoonist Terry has succeeded in getting a lot of amusement out of Farmer Al Falfa's predicament and the attempt of the cat to cure it. It is handled in his usual clever manner and for the majority will afford good entertainment. C. S. S.

PROJECTION

EDITED BY F. H. RICHARDSON

Rivoli, Baltimore

C. F. Reese, Baltimore, Md., has the following to say:

While I would like to address you as brother. I cannot, as I have no connection with the profession of projecting moving pictures.

Through a relative who owns an interest in one of the smaller theatres I met its projectionist. Mr. Bayne. He was a fine fellow and from him I learned much concerning projection. I now project pictures for my church, using two portable projectors. But this is somewhat beside the real purpose of my letter.

Mr. Bayne is now projectionist at the Rivoli Theatre, which is one of the best in Baltimore. I have read and studied the projection department and have learned much therefrom. I compared things at the Rivoli with your special article, issue February 10, and find the two to fit together very well. I wish you might sometime inspect this theatre. Here are some of the things the Rivoli management has done, looking toward perfection.

Two projectionists are employed, at considerable advance over the union scale, aside from the Chief Projectionist.

Using a hand rewind, these men inspect the films carefully once each day. They have speed guages and project at one speed week in and week out. They have a fine, large, well illuminated projection room, with three Powers projectors, as well as many other advantages.

In closing I may remark that Baltimore theatres need a visit from a man like you, except for a few like the Rivoli.

You are doing a fine work for the profession. Keep it up.

Not Good Practice

I am giving this letter space for several reasons, one of which is that I want to call attention to an amusing thing in connection with friend Reese's remarks. He names certain things as evidence of progressiveness and up-to-date procedure in the Rivoli, among them two items which do not represent good practice. He says that projection speed is the same week in and week out.

Now I do not criticize Mr. Reese for calling that enlightened procedure, because he does not claim to be a projectionist.

To get 100 per cent projection, which means 100 per cent box office value, it is necessary that the projectionist change speed on different scenes of any production in which there is change of camera speed.

How will he, or how can he know what the camera speed was, you ask.

Well, that is exactly one of the reasons that high class skill in the reading of action is necessary in a projection room. The real projectionist must be a STUDENT OF ACTION. He is not, and the exhibitor knows he is not, hence very properly refuses to leave INTERPRETATION of the photoplay to the projectionist, which means that both the industry and the box offices must and do suffer.

Not Hot Air

Oh, no, this is NOT bull, nor is it hot air. Some day the industry will awaken to the fact that it is even and exact TRUTH, and that failure to recognize that fact has already cost the industry hundreds of millions of dollars.

This much may be said concerning the "pound-'em-through-at-one-speed" stunt: it is much better than allowing an orchestra leader to jack projection speed up or lower it at his own sweet will; also decidedly better than "rushing" projection when there are crowds.

Another amusing thing is the "well illuminated projection room." Why, my dear Mr. Reese, that is precisely what is NOT wanted, especially if the projection distance be long or the observation ports be small, or both.

When I projected pictures I insisted on walls and ceiling being dead (non-gloss) BLACK. I allowed no light in the room other than the arc of the working projector, while a picture was being projected.

This was so that I might have the clearest, sharpest possible view of the screen at all times. You know it is impossible to look out of a well lighted room through an opening in its wall and see a screen quite some distance away as clearly as you could see it were the room you look from dark.

I do not now insist that the walls be black (though from the optical viewpoint that is perfectly correct), but that they be a dark, light-absorbing color, such as dark chocolate or dark green. These colors serve very well and are less depressing than black.

Now don't get me wrong. I have no doubt but that the Rivoli has an excellent and well appointed projection plant, as such things go. Their encouragement of the men by paying above the union minimum scale (for a union scale is merely a MINIMUM to be paid the poorest men in the local) is fine.

Its one-speed projection is far in advance of what is all too often found, but it nevertheless is not perfection. This whole subject will be found fully explained, pages 213 to 218, inclusive, in the Bluebook—Fourth Edition of Handbook.

I shall be delighted to inspect the Rivoli when in Baltimore and am sure that I will find much to commend.

Valuable Data

Recently I requested the Bausch and Lomb Optical Company, the Kollmorgen Optical Company and the Gundlach--Manhattan Optical Company to prepare tables or charts for me, showing the free diameter of rear combination of the various projection lenses, and the WORKING DISTANCE WHEN PROJECTING AT 100 FEET.

Each company put their experts on the job and compiled the data herewith submitted. CUT THIS OUT AND FRAME IT. It is of great value.

The working distance at 100 feet will serve for all projection distance which the lens may properly be used for, since within the economic range of the lens the working distance will vary but little. This will not, of course, hold good if you try to use the lens for a condition for which it is unsuited.

The tables may be used thus. You have a condition which requires a lens of a certain equivalent focus. You wish to order a lens suited to your conditions. You have a certain crater diameter, hence will be able to calculate the exact diameter of your light beam at any distance from the aperture.

Looking at the lenses of required E. F. you can see at a glance whether any or all of them will cover the light beam at the working distance given for that E. F. lens. I regard this data as filling a long felt want. It should be a great convenience to YOU, as well as to me.

New Lens Chart

These tables will form a part of the new

Gundlach Radiant Projection Lenses

Focal Length	Diameter Rear Combination (54 m/m equals 1.77 in. 60 m/m equals 2.36 in.)	Working Distance When Projecting 100 feet.
4½	45 m/m	2⅞ inches
4¾	45 "	3 1/16 "
5	45 "	3¼ "
5¼	45 "	3⅜ "
5½	45 "	3½ "
5¾	45 "	3⅝ "
6	45 "	4 "
6¼	45 "	4⅛ "
6½	45 "	4⅜ "
6¾	45 "	4½ "
7	45 "	4¾ "
7¼	45 "	4⅞ "
7½	60 "	5 "
7¾	60 "	5⅛ "
8	60 "	5¼ "

Diameter of all front combinations 60 m/m.

Kollmorgen Optical Co.—Snaplite Lens

E. F. of Projection Lens, inches.....	3	3¼	3½	3¾	4	4¼	4½	4¾	5	5¼	5½	5¾	6	6¼	6½	6¾	7	7¼	7½	7¾	8	8¼	8½
Free Diameter of Back Factor.....	1.58 (¼ Size)													1.77 (½ Size)							2.42		
Working Distance when projecting at 100 feet.....	2.03	2.19	2.46	2.53	2.72	2.87	3.05	3.23	3.40	3.57	3.74	3.90	4.08	4.25	4.42	4.58	4.76	4.93	5.10	5.27	5.44	5.61	5.78

Front Lens—¼ Size 1.58 inches diameter. ½ Size 2.42 inches diameter.

N. B.—Simplex projector uses only 1.85 of rear lens in focal lengths over 8 inches.

lens chart we will have ready for distribution presently. It will be most complete.

It not only takes care of all amperages with the ordinary arc, but also with the high intensity. It not only tells you what you ought to have, but also what it is best to do with what you already have if needed new optical equipment cannot be procured.

It looks to me like about the last word in lens charts. I would strongly advise you all to get one, and get it just as soon as you can.

TAKE NOTICE. In accompanying tables, or charts, the measurements are given both in inches and millimeters. Take the Bausch and Lomb table, for instance. Under 3 inch E. F. the F. A. (Free Aperture) is given as 30.1 mm. or 1.187 inches. The W. D. (Working Distance) as 45.4 mm. or 1.787 inches.

F. A. is free aperture of projection lens.

W. D. is working distance at 100 feet projection distance.

Bausch & Lomb Optical Co.

E.F	Series 0		Series I		Series II	
	F.A.	W.D. 100 ft.	F.A.	W.D. 100 ft.	F.A.	W.D. 100 ft.
3	30.1 1.187	45.4 1.787	— —	— —	— —	— —
3¼	—	—	—	—	—	—
3½	30.1 1.187	52.5 2.065	36.00 1.417	61.3 2.412	— —	— —
3¾	—	—	36.00 1.417	66.0 62.598	— —	— —
4	36.00 1.417	69.0 2.718	44.00 1.732	69.8 2.749	— —	— —
4¼	36.00 1.417	73.4 2.889	44.00 1.732	74.2 2.920	— —	— —
4½	36.00 1.417	79.4 3.127	44.00 1.732	78.4 3.088	— —	— —
4¾	36.00 1.417	83.8 3.302	44.00 1.732	82.9 3.266	— —	— —
5	36.00 1.417	95.5 3.761	44.00 1.732	95.5 3.761	47.00 1.850 53.2 2.094	87.23 3.434
5¼	36.00 1.417	100.6 3.960	44.00 1.732	100.6 3.964	47.00 1 850 55.7 2.193	 91.6 3.607
5½	36.00 1.417	105.3 4.149	44.00 1.732	106.0 4.165	47.00 1.850 58.2 2.291	 96.00 3.799
5¾	36.00 1.417	110.7 4.358	44.00 1.732	110.7 4.358	47.00 1.850 62.00 2.440	 100.4 3.953
6	36.00 1.417	115.8 4.558	44.00 1.732	107.1 4.215	47.00 1.850 62.00 2.440	105.5 4.152
6¼	—	—	44.00 1.732	111.7 4.399	47.00 1.850 62.00 2.440	109.3 4.301
6½	—	—	44.00 1.732	116.6 4.591	62.00 2.440	114.6 4.512
6¾	—	—	44.00 1.732	123.2 4.849	62.00 2.440	119.2 4.692
7	—	—	44.00 1.732	127.8 5.033	62.00 2.440	124.0 4.884
7¼	—	—	—	—	—	—
7½	—	—	44.00 1.732	137.4 5.409	62.00 2.440	134.8 5.307
7¾	—	—	—	—	62.00 2.440	147.2 5.794
8	—	—	44.00 1.732	146.6 5.770	62.00 2.440	152.00 5.982
8¼	—	—	—	—	—	—
8½	—	—	44.00 1.732	156.00 6.139	62.00 2.440	162.2 6.387
9	—	—	—	—	62.00	172.9

W. D. Working distance when projecting 100 feet—dimensions in mm and inches.
For 5", 5¼", 5½", 5¾", 6 and 6¼" Series 11—are made with two different back apertures, to accommodate different projectors.

Educational Lecture

L. A. Bertschi, Fort Wayne, Indiana, writes, as have several others, asking information as to a lecture presumably now being given by one Earl J. Dennison to the Paramount exchanges.

This department has not been advised as to the nature of Mr. Dennison's lecture, hence is unable to say exactly what its value may or may not be. I note, however, that Dennison is credited with saying that seventy-five per cent of all film damage is due to poor splicing, and with this I shall take decided issue.

That poorly made splices are responsible for much damage in the form of cutouts and sprocket hole indentations no one can or will question, but there are those of us who will very decidedly question any statement, by Mr. Dennison or any one else, that splice damage amounts to anything like seventy-five per cent of the total. Personally I would place it at perhaps fifteen to twenty-five per cent of the total.

What is the other seventy-five or eighty-five per cent, do you ask? Well, there are many causes, but the four big elements are (A) Rapid rewinding with rewinder elements which are out of line; (B) Too heavy projector gate tension; (C) Too heavy projector take-up tension, and (D) "Pulling down" while rewinding.

Of these the projector gate tension is by far the greatest evil, because it strains every sprocket hole in the film, and strains the working edge thereof, upon which we must depend for steadiness in the picture. If too heavy (and it often is) it will even start cracks from the corners of the sprocket holes.

Distortion

A. P. Peck, Radio Editor Science and Invention, New York City, writes:

My Dear Mr. Richardson: Perhaps I have not the right to address you on a question such as I shall ask, but always having been interested in projection, I take the liberty.

In a certain motion picture house the screen is slanted—does not stand perpendicular. The projectors are probably twenty feet higher than the stage. The question is: Is this slant of the screen necessary?

It seems to me this is irregular and certainly does detract from the projection. The pictures do not frame up square with the screen. This is particularly noticeable when a sub title with a square border is shown, as the border by no means squares up with the screen. Would like to know if there is a reason for this slant, and if it is necessary.

The slant is and is not necessary. When a lens is above the center of the screen it is, as you will readily see, a greater distance from the lens to the bottom of the screen than to the top. Lenses are made, as you doubtless know, to focus at a given distance, and since it is further to one point of the screen than to another, under this condition there will be an out-of-focus effect, either at the top or bottom of the screen.

This may be overcome in three ways, Viz: (A) by tilting the screen until both top and bottom are equi-distance from it; (B) by reducing the lens diameter, which has the effect of increasing its "depth of focus," but greatly reduces the light; (C) by placing the lens level with the center of the screen, or nearly so.

The theatre you have in mind has pulled the old stunt of placing its projection room in an impossible place—impossible from the standpoint of good work on the screen.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

How Four More Picture Theatres Cater to Their Waiting Patrons

THE articles illustrating and describing how the Twin Capitol, Union Hill, N. J.; Fox Theatre, Aurora, Ill., and Loew's Palace of Washington, D. C., care for the comfort of patrons not actually viewing the screen, and which appeared in our last two issues, evidently stirred managers of other houses to tell of what they were doing along this line.

This week we have with us Moore's Rialto and Crandall's Metropolitan, both of Washington, D. C., also Loew's Park and the Stillman, two Cleveland theatres.

Unfortunately for our readers the first-mentioned pair of houses modestly omitted to supply photos of their rest rooms and promenades. But the Cleveland theatres came across with illustrations, which we are glad to show.

To any exhibitor or house manager who believes that his house possesses something as good or better than the rest rooms, lobbies or promenades already described we will be glad to give the floor if he will kick in with description and photos of those portions of his theatre.

Moore's Rialto

Moore's Rialto Theatre, of Washington, D. C., noted for the beauty of its architecture and the many conveniences installed for the comfort of its patrons, points with pride to the comfort and rest rooms provided for both men and women.

The women, in this connection, are especially fortunate. Their rest room, remodeled during the past season, being large and airy, twenty-four feet long by twenty feet wide, approached by a wide stairway from the lavatory and set apart from same. The side walls and great high ceilings are finished in light blue and tan, the floor being of hardwood and covered with luxurious rugs.

Large mirrors panel the walls on two sides. The furnishings are especially notable, ivory and gold being the predominating note. Chaise lounges, long settees and chair coverings all being of blue tapestry silk. A large vanity table completely equipped occupies one corner of the room. There are also two private telephone booths finished to conform with the rest of the fittings.

Marble and Tile Lavatory

The lavatory proper is finished in marble, white tile and nickel. A notable feature of this room is a marble drinking fountain supplying filtered drinking water cooled by being passed through iced coils.

That the feminine patrons of the Rialto appreciate the many appurtenances for their comfort installed by the management, and the spotless cleanliness that prevails, is testified to by many complimentary letters received regarding same. The final touch of comfort being supplied by the matron, an old Southern "mammy," to whom everyone is "chile" and who is known by name to thousands of Washington's fair ones.

The boys who buy the tickets have not been overlooked by any means, however, their rooms being the last word in manly comfort. The smoking room, finished in white tile, with dark blue side walls and ceiling, being equipped with deep overstuffed leather-covered couches and chairs, smoking stands, telephones and a drinking fountain similar to that in the ladies' room.

The lavatory is marble and white tile throughout, with every convenience possible to comfort, a porter always being in attendance.

Crandall's Metropolitan

The large promenade at Crandall's Metropolitan, Washington, D. C., represents that which is artistic, cozy and attractive. It is marked by pleasing soft-lighting effects. The furniture and fixtures generally are in gray and gold combinations. The four large paneled mirrors on either side of the promenade are framed in black and gold. In the center is an open well through which is obtained a view to the main auditorium on the floor below. Above the well is an electrically illuminated dome with changeable colors.

Additional lighting is obtained from sixteen two-lamp candelabra and from two tall standing lamps which fit in alcoves at one end of the promenade. The candelabra are placed on the massive marble pilasters. There are many comfortable chairs and settees for the convenience of patrons of this house and on a large table is a basket of artificial flowers, in the center of each of which is an electric light.

Matron Always on Duty

A matron is on duty at this house at all times to look after the women patrons. The women's private retiring room is finely equipped with writing desks, dressing tables and small chairs, all of the French furniture type. The men's room is fitted up in club style with large, comfortable, heavily stuffed

TWO ATTRACTIVE WOMEN'S REST ROOMS

At left, that of Loew's Park Theatre. At right, the rest room of the Stillman, both of Cleveland, Ohio.

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Watching the week's record of "Thank-Yous" being posted on the bulletin board.

leather chairs. A table and smoking stands are also included in the equipment.

Entrance to the mezzanine floor and the loge boxes is off this promenade and when the house is crowded, with only standing room available between shows, the promenade is used as the waiting space for seats in the mezzanine.

At times several hundred people crowd into the promenade awaiting their turn for seats.

Loew's Park Theatre

Loew's Park Theatre, situated in the heart of the East End of Cleveland, Euclid avenue and East 105th street, is an example of the new manner in which architects are handling the question of women's rest rooms. This house has two such rooms, one on the main floor and another above it on the mezzanine floor. They are "twin rooms," so to speak.

These rooms are not so large as rooms in some of the older theatres in Cleveland, the architects claiming that women do not spend much time in them since the advent of elaborate mezzanine foyers and lounging places.

The Park rooms are approximately ten feet by twelve feet, with deep red floor carpets. The chairs and window curtains are of ecru. Each has a fireplace, and an oblong table in the center, on which repose flowers.

Candlesticks adorn the mantlepieces and there is an odd shaped mirror between them. The windows are false, with hand-decorated curtains. The lighting is furnished by two chandeliers, set high. The candlesticks are wired and have frosted globes. The lavatories adjoin the rooms.

The Stillman Theatre

One of the largest and more spacious ladies' rest rooms in Cleveland is that of the Stillman Theatre.

This has the appearance of a living room in a home and is a very popular place. It is located just a few feet from the ticket-taker and many women go there immediately to await the arrival of friends with whom they have appointments.

The room is covered with a green and white carpet and has a davenport and settee, besides several reclining chairs. These are upholstered in green. There are also two writing desks and waste paper baskets. Two good-sized mirrors are on the walls, opposite each other, and there are two floor lamps, besides the wall lamps, for illuminating purposes.

Palms mounted on Oriental stools help to enliven the appearance of the room, from which there are two doors, one leading to the lavatory and another leading to a check room.

Quarter's Record of Albany Incorporations

A total of 95 motion picture concerns, with a capitalization of $5,598,000, have been incorporated in New York State during the first three months of this year. In the same three months of 1922 a total of 103 com-

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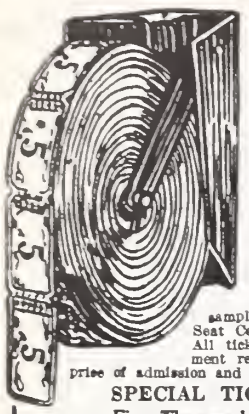

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Several theatres now operating. Good proposition for individual who could give personal attention.

Write for particulars.

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The San Fernando Cinematograph Co., Ltd.
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panies were incorporated, these representing a capitalization of $3,227,500.

During the past month 27 companies were incorporated in New York State, these representing an aggregate capitalization amounting to $1,422,500, as compared to 41 companies having a capitalization of $1,712,000 which received charters from the hands of the Secretary of State in the same corresponding period of 1922.

Past Week's Record

The week ending March 31 was marked with a serious slump in the number of motion picture companies which were formed and incorporated in New York State. There were but six new companies incorporated, and these represented a capitalization of only $180,500.

The following gives the companies, the amount of capitalization and the directors: East and West Trading Corporation, $50,000, Samuel Silver, J. Berdais, New York; A. R. McDermott, Jersey City. Baron Film Sales Company, $500, Alexander Baron, Rae Baron, Brooklyn; L. H. Allen, New York. United Theatrical Producers Corporation, $10,000, Mark Nathan, Brooklyn; H. L. Jacobson, Alexander Aaronson, New York. American Institute for World News, $50,000, L. F. Brown, M. Peters, E. J. Powers, New York. DeForest Phonofilms, $50,000, Herman Bogdish, Aaron Pownser, H. A. Deimel, New York. Ogden Operating Corporation, $20,000, Emanuel and E. J. Glick, Max Berger, New York.

Southwest Equipment Business Increasing

The Dallas branch of the Southern Theatre Equipment Company, distributors for the Nicholas Power Company, writes us that it has recently made the following installations:

Two improved model 6-B Powers projectors in the Jewel Theatre of Beaumont, two hundred and fifty chairs and a specially built Minusa Gold Fibre screen in the Crystal, also of Beaumont; two improved model 6-B Powers projectors in the Lyric of Terrell, one regular model 6-B Powers projector in the Deaf, Dumb and Blind Institute of Austin, and a 50-ampere G.E. motor generator set in the Gem Theatre of Wichita Falls, Texas.

Broadway is now 100% Gold seal says Bowman

Ed Bowman, treasurer of the Automatic Ticket Register Corporation, tells us that Broadway is now 100 per cent Gold Seal.

He says that since the recent installation of the latest model Gold Seal Automatic Cash Register in the B. S. Moss Forty-first Street and Broadway Theatre every important house, including Famous Players, Marcus Loew, William Fox, B. S. Moss and Goldwyn houses, from the big Capitol to the tiny Cameo, now has its Gold Seal ticket selling outfit.

OMAHA, NEB.—New Pearl Memorial Methodist Church will be erected at 24th street and Ogden avenue. Moving picture machine will be installed in main auditorium. Address Rev. M. Allen Keith.

Backus Came Back For Another Hallberg

George C. Backus, owner of the Rivoli Theatre, Hampton, Va., has just purchased another Hallberg Motor Generator.

His selection was influenced by his experience with several other Hallberg motor generators which have given him the best of service for more than six years.

Want Catalogs

Cama, Norton & Company, importers of electrical machinery and appliances, 11 Elphinstone Circle, Bombay, India, desire to receive catalogs and sales literature from manufacturers of motion picture equipment and accessories.

THE CINEMA

NEWS AND PROPERTY GAZETTE

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Theatres Projected

CAMDEN, ARK.—Dr. Rinehart has plans by E. C. Seibert for a two or three-story moving picture theatre and office building to be erected in rear Camden National Bank.

LODI, CALIF.—Alex Solomon will erect theatre, with seating capacity of 1,300 to cost $100,000.

SALINAS, CALIF.—Leslie Hables plans to erect two-story moving picture theatre.

SAN DIEGO, CALIF.—Sid Grauman, of Los Angeles, will erect moving picture theatre at southwest corner Fourth and E streets.

SANTA ROSA, CALIF.—Bert Hildebrand has contract to erect theatre on site of former Jackson Temple for King-Reavis Amusement Company, to cost $200,000.

SOUTH PASADENA, CALIF.—Jack Root will erect theatre at Monterey road and Fair Oak avenue, to cost $250,000.

IGNACIO, COLO.—Frank Allen has purchased site for erection of an up-to-date moving picture theatre.

PANAMA CITY, FLA.—Columbus Welch, of Cottondale, has purchased Idle Hour Theatre property as site for new theatre and office building.

SANFORD, FLA.—E. A. Ball will erect new theatre at First street and Magnolia avenue.

ANDERSON, IND.—Consolidated Realty & Theatre Company, 750 McCormick Building, Chicago, has plans by F. E. Fowler for theatre to be erected on Meriden street, to cost $75,000.

LAPORTE, IND.—Kocher & Larson, 6250 South Halsted street, Chicago, are preparing plans for one-story theatre, 100 by 130 feet, to cost $75,000.

DES MOINES, IA.—Knudson Construction Company has contract to erect pavilion-type theatre in Riverview Park for Riverview Park Amusement Company.

MUSCATINE, IA.—E. M. Henlee has plans by J. E. Mason, 622 Corn Exchange, Minneapolis, Minn., for new theatre.

RED OAKS, IA.—James R. Webster, 520 Paxton Building, Omaha, is preparing plans for one-story moving picture theatre, 44 by 120 feet.

MADISON, KANS.—Ernest Liggett plans to erect theatre, with seating capacity of 1,200.

BLACKEY, KY.—J. T. Witaker will erect moving picture theatre, to cost $10,000.

KENNEBUNKPORT, ME.—Moving picture theatre and store building will be erected by George H. Bayes. Theatre will have seating capacity of 500.

ELKTON, MD. — New moving picture house is being erected on Main street for William H. Pearce Amusement Company.

CLINTON, MASS.—Clinton Theatre Company plans to erect brick moving picture theatre on High street, to cost $100,000. Address P. J. Philbin, president.

BUCKLIN, MO.—E. J. Cantwell and E. D. Wiggins will open moving picture theatre.

CLARK, MO.—Claude Shores, president Shores Mercantile Company, plans to erect brick theatre.

EXCELSIOR SPRINGS, MO.—William Beyer will erect theatre at Wyman and South streets, with seating capacity of 1,200, to cost $75,000.

KANSAS CITY, MO.—Ridge Estate, Ridge Arcade Building, has plans by Greenbaum, Hardy & Schumacher, 216 Scarritt Building, for moving picture theatre to be erected at 908 Walnut street.

To Establish Credit Ratings on Houses

April 3, 1923

Moving Picture World,
516 5th Avenue, N. Y. C.

Gentlemen:

Will you kindly insert this news item in your paper in the next issue:

The Association of Motion Picture Equipment Dealers of America, comprising nearly all Supply Dealers in Greater New York, have, at the urgent solicitations of prominent Theatre Owners, engaged Hoy Reporting Service to establish a credit rating for all Motion Picture Theatres in the States of New York, New Jersey and Connecticut.

Mr. Hoy of the Hoy Reporting Service was asked what plan his Agency would adopt in arriving at a basis of credit. He outlined the following interesting method:

All Theatres would be given in the beginning credit for one month's purchases. Theatres not paying on or before the 10th of succeeding month, will, by this neglect, be placed on a cash basis until their credit is re-established. Mr. Hoy pointed out the urgent necessity of monthly settlements for his clients, due to the enormous outstandings at present, most of which are many months past due.

Mr. Hoy's ten (10) years' credit experience in dealing with Theatres finds him very confident that all Theatre Owners will welcome the first opportunity presented to prove they are worthy of credit consideration.

A movement is now on to have this same Agency establish offices in other Centers through the country.

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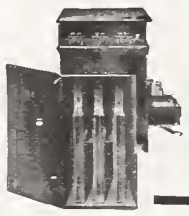

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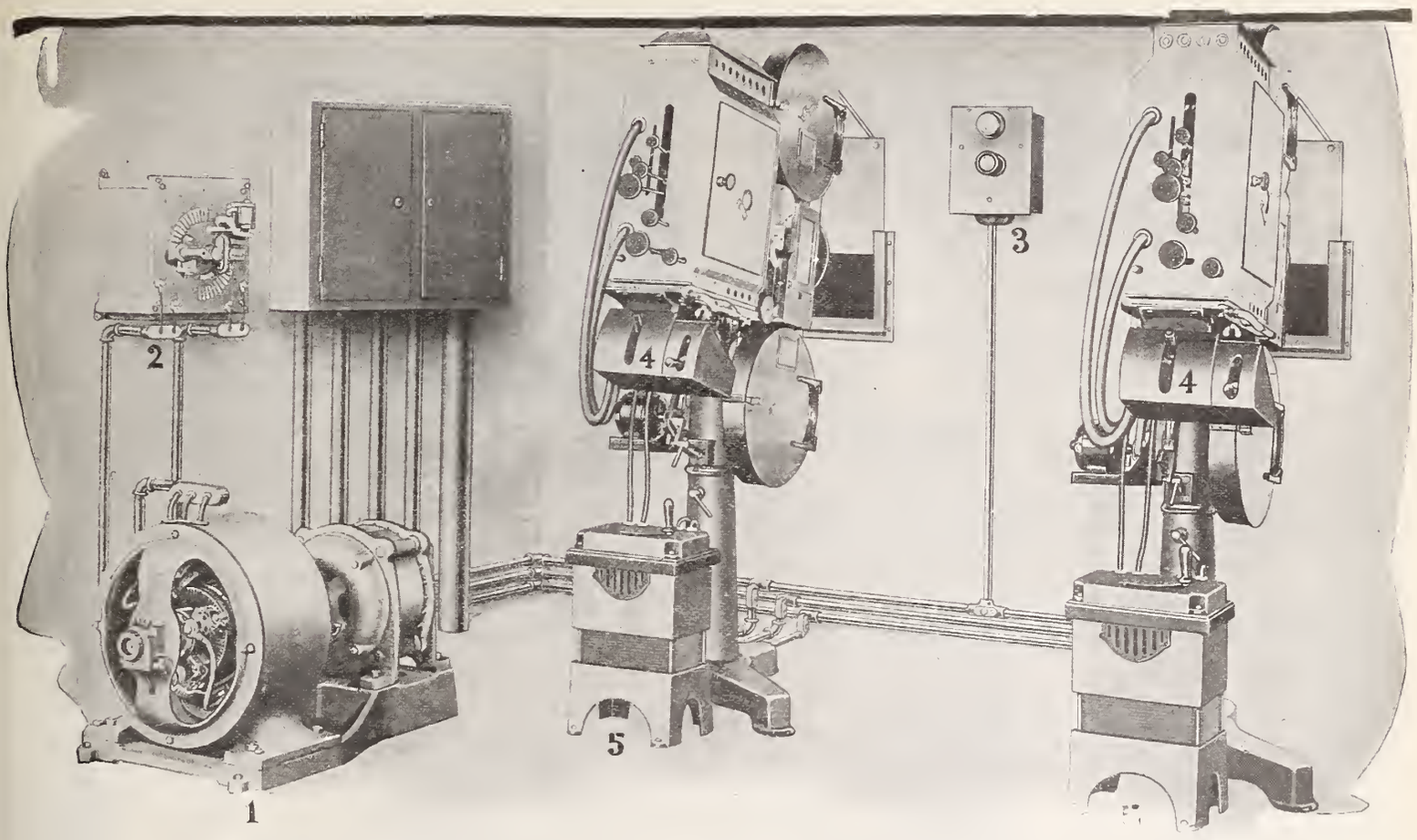

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A BETTER MOUSE TRAP

Emerson's famous saying is proved again by American Film Company Laboratories.

Better film printing has brought the world to our door.

Our film printing capacity of one million feet weekly assures quick work, well done.

Express-train service to any place in the world assures speedy delivery.

All this at no greater cost to you. We can prove it to you on your very next order.

NEGATIVES STORED FREE

Write for full particulars.

Developing
Printing
Tinting
Toning
Editing
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Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

American Film Co., Inc., Laboratories

6231 Broadway, Chicago, Ill.
and
London, England
Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
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6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
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8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

The name of Keith is synonymous with the best in vaudeville

Similarly, in the equipment of Keith Houses nothing is omitted that will contribute to the comfort and convenience of Keith patrons.

And, as a matter of course, all of the Keith Houses are liberally equipped with

DIXIE CUP
Penny Vending Machines

Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

Write for sample Dixies and details of Dixie Cup Penny Vendor Service.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original Makers *of the* Paper Cup

EASTON, PA. NEW YORK, N. Y.

With Branches at Philadelphia, Chicago, Cleveland, Baltimore, Los Angeles.

Patented

LAMP INSURANCE

If you have Mazda Projectors you know that frequent Mazda lamp renewals are costly. Improperly designed lamp transformers shorten the life of lamps and increase renewal costs.

Hallberg A. C. 4-in-1 Mazda Regulators

insure your Mazda lamps against premature burn-outs, because they are—

Correctly designed—
A "shock absorber" to the initial current rush—
Adjustable to the current need of each lamp.

Think these over when considering a Mazda Economizer. Send for a circular today.

Other Hallberg products are: A.C. to D.C. and D.C. to D.C. Motor Generators; A.C. Economizers, Arc Controllers, Speed Indicators, Multiple Unit Rheostats, Special Control Panels, etc.

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Large Stock Established 1904 Prompt Shipments

You should have "Motion Picture Electricity"
Price $2.75 by Insured Parcel Post.

"Let's go to that theater—

the pictures are so clear and bright."

People will be saying that about your theater if you equip your projector with a

Bausch & Lomb

CINEPHOR

Projection Lens

It gives crisp contrast, has a flatter field, brilliant illumination, critical definition and is quickly and accurately focused.

Our scientific staff offers for your assistance the accumulated experience of seventy years of lens making.

Ask us to send you the helpful Cinephor booklet, or get a copy from your dealer.

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Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Stereo-Prism Binoculars, Telescopes, Magnifiers and other High-Grade Optical Products

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WAY UP THERE UNDER THE ROOF

is the little room from which your screen results are projected.

don't it make you feel sorta self-satisfied as you look up at that little room just after one of your patrons says to you—

"Mr. Smith, you certainly know how to put on a picture. Your pictures never hurt my eyes—the ones at the SOLITAIRE do."

and you just chuckle and look as wise as a barrel full of owls and all the time you know that at the SOLITAIRE they don't use Simplex projectors.

Well, Everybody Can't Know About the Simplex

THE PRECISION MACHINE CO. INC.
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DENVER THEATRE SUPPLY CO.
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Regional in News Value; National in Service

Moving Picture WORLD

Vol. 61, No. 8 APRIL 21, 1923 PRICE 25 CENTS

THE NEW YORK PUBLIC LIBRARY
TILDEN FOUNDATIONS

The World's Box-Office Record Upset!

$13,677.50 in One Day

A Sworn Statement by Edward Bowes, Mgr. Director, Capitol Theatre

ALL Records Broken at New York's Capitol

RUPERT HUGHES'

dramatic story which tears aside the veil of secrecy surrounding Hollywood is the talk of the industry

DANNY WAS RIGHT—

"If you let your competitor get this picture you'll be sorry"

Souls for Sale

WITH 35 FAMOUS SCREEN STARS

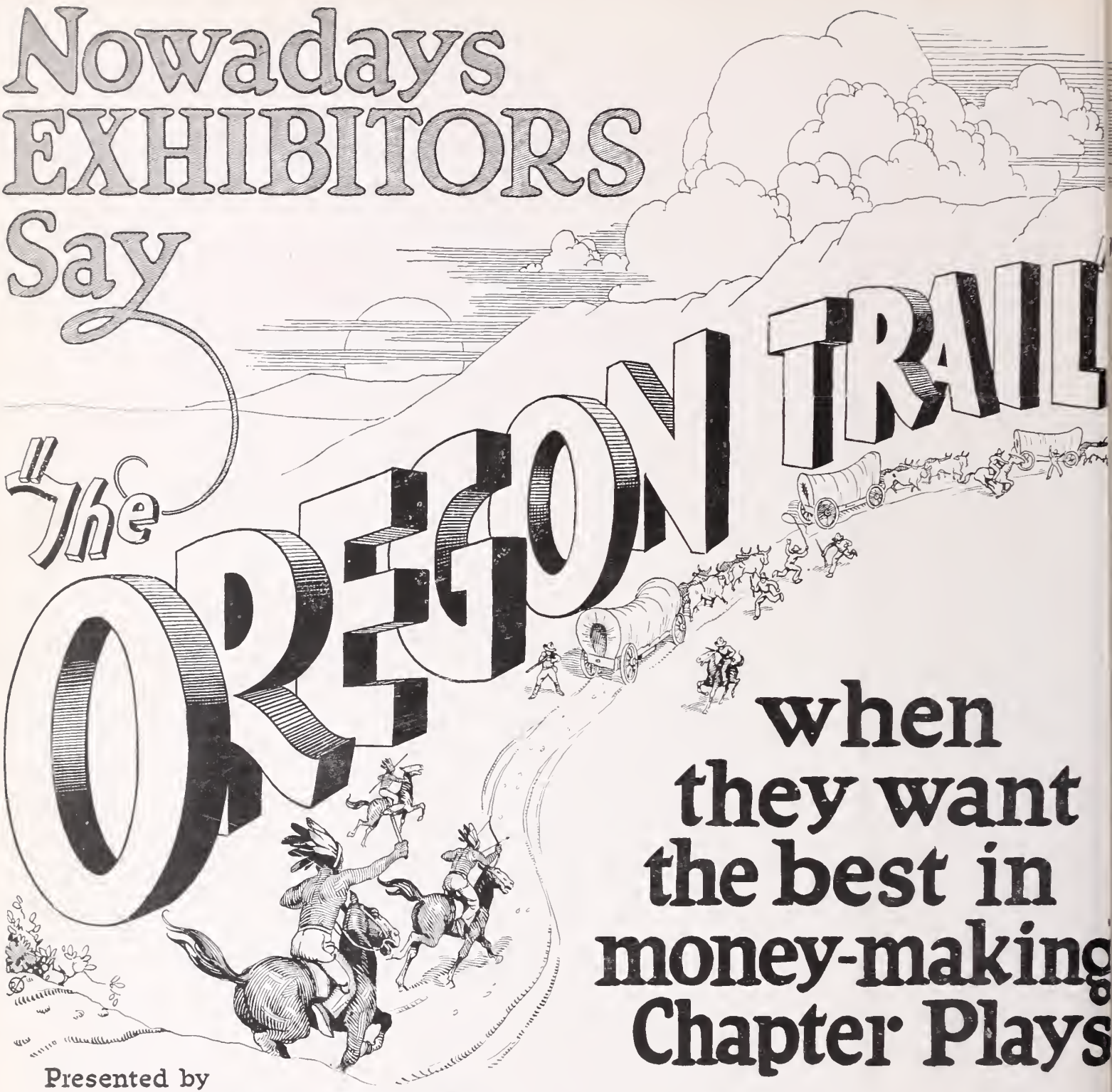
Goldwyn *is doing* Big Things!

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

Nowadays EXHIBITORS Say

"The OREGON TRAIL"



when they want the best in money-making Chapter Plays

Presented by

Carl Laemmle

Starring

ART ACORD

Directed by

Edward Laemmle

WHY? Because they know they're getting EVERYTHING that goes to make a winner—story, star, director, exploitation, accessories—great stuff! Thousands are booking it everywhere—with this successful successor to "In the Days of Buffalo Bill"!

Universal's Winning Chapter Play

Coming! A great Chapter Play "In the Days of Daniel Boone"

JESSE L. LASKY . . . . . PRESENTS

"The COVERED WAGON"

A JAMES CRUZE PRODUCTION

IN investment of time, money, talent and resources, "The Covered Wagon" is Paramount's biggest enterprise. Nothing was spared in making it, for Paramount has had from the beginning full confidence that it would be the greatest popular attraction ever offered to the American people.

On the following page you will find further FACTS about this picture.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

THIS IS No. 2 of a Series

HUBBARD

"The COVERED WAGON"

The Indian Attack

One of the many thrills in "The Covered Wagon."

THE attack of a thousand Indians on the two mile wagon train is one of the greatest thrills ever staged. These Indians were brought from reservations hundreds of miles away to appear in this episode.

It is one of the things which make "The Covered Wagon" the greatest theatrical attraction in all history.

Adapted by Jack Cunningham from the novel by Emerson Hough

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

The country over, it's... tuning up box-offices to concert pitch.

ROBERT Z. LEONARD'S

presentation of

MAE MURRAY

in

JAZZMANIA

Metro Screen

Whether in New York

ROBERT Z. LEONARD'S
presentation of

MAE MU

in JAZ

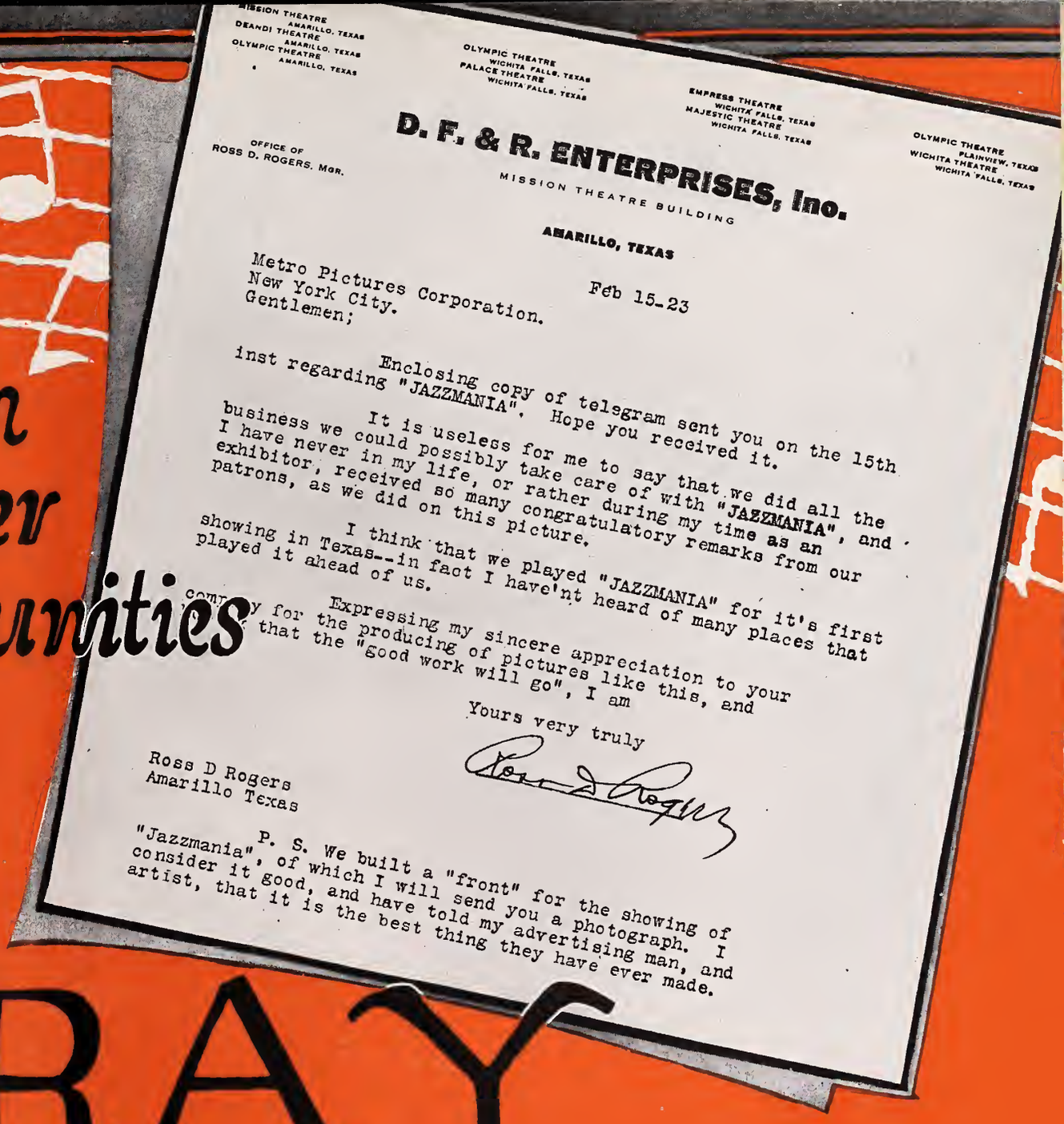
has the crowds
window in f

A TIFFANY
Production
M. H. HOFFMAN
General Manager
ROBERT Z. LEONARD
Director General

Written by
EDMUND GOULDING
Settings Executed by
CEDRIC GIBBONS
Photography by
OLIVER T. MARSH

Distributed by MET

-or in
Smaller
Communities



MISSION THEATRE
AMARILLO, TEXAS
DEANDI THEATRE
AMARILLO, TEXAS
OLYMPIC THEATRE
AMARILLO, TEXAS

OLYMPIC THEATRE
WICHITA FALLS, TEXAS
PALACE THEATRE
WICHITA FALLS, TEXAS

EMPRESS THEATRE
WICHITA FALLS, TEXAS
MAJESTIC THEATRE
WICHITA FALLS, TEXAS

OLYMPIC THEATRE
PLAINVIEW, TEXAS
WICHITA THEATRE
WICHITA FALLS, TEXAS

OFFICE OF
ROSS D. ROGERS, MGR.

D. F. & R. ENTERPRISES, Inc.

MISSION THEATRE BUILDING

AMARILLO, TEXAS

Feb 15-23

Metro Pictures Corporation.
New York City.
Gentlemen;

Enclosing copy of telegram sent you on the 15th inst regarding "JAZZMANIA". Hope you received it.

It is useless for me to say that we did all the business we could possibly take care of with "JAZZMANIA", and I have never in my life, or rather during my time as an exhibitor, received so many congratulatory remarks from our patrons, as we did on this picture.

I think that we played "JAZZMANIA" for it's first showing in Texas--in fact I have'nt heard of many places that played it ahead of us.

Expressing my sincere appreciation to your company for the producing of pictures like this, and that the "good work will go", I am

Yours very truly

Ross D Rogers
Amarillo Texas

P. S. We built a "front" for the showing of "Jazzmania", of which I will send you a photograph. I consider it good, and have told my advertising man, and artist, that it is the best thing they have ever made.

RRAY

ZMANIA

stepping up to the ticket
-trot time . . . . . A

Metro
REG. U.S. PAT. OFF.
Screen Classic

RO PICTURES CORPORATION

Jury Impierial Pictures Ltd Exclu sive Distributors thruout Great.. Britain, Sir Wm. Jury, Mng Dir...

Exploitable!

The whole world has jazzmania—and likes it.

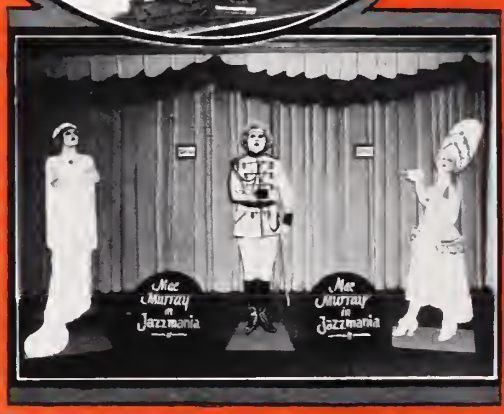
The title alone makes of this Mae Murray picture unbeatable material for exploitation.

The illustrations on this page show how easy a few early-run exhibitors found it to extend their advertising field beyond newspaper and billboard space —without cost.

This is proof unquestionable that when a showman books Jazzmania he books the good-will of every progressive merchant in his town.

The main street becomes one long lobby display.

Be sure your theatre is the one to benefit by it. Book JAZZMANIA now.



ROBERT Z. LEONARD'S
presentation of

MAE MURRAY
in JAZZMANIA

A Metro Screen Classic

Distributed by

METRO PICTURES CORPORATION

Jury Imperial Pictures Ltd. Exclusive Distributors Throughout Great Britain. Sir William Jury Managing Director

TWO NEW JACK WHITE PRODUCTIONS
of Exceptional Merit

Featuring LIGE CONLEY
"KICK OUT"

"Good comedy, frequent laughs, action very fast"—
M. P. NEWS

MERMAID COMEDIES
"HOLD TIGHT"

"A crackerjack comedy"—M. P. WORLD

With the newest in automobile race thrills

NATIONALLY ADVERTISED

Educational Pictures
"THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

CARL LAEMMLE
will soon present

The Third Series

LEATHER PUSHERS

Starring Reginald

DENNY

Are you ready for the biggest business ever done by a two-reel series?

"My patrons will go wild with joy!" wires N. J. Blumberg, of the Palace and Rialto theatres, Racine, Wis. "We all think 'The Leather Pushers' are absolutely the greatest two-reel subjects ever shown on any screen!"

"Every exhibitor should be thankful for this opportunity to make money!" wires O. L. Meister, Whitehouse theatre, Milwaukee, Wis. "I signed for them today!"

That's the kind of a reception the announcement of the coming THIRD SERIES LEATHER PUSHERS is meeting all over the country. Every showman who played the other two series knows that in this inimitable group of two-reelers he has not only the biggest money-makers on the market, but also the most entertaining pictures it is possible to produce!

Same Star! *Same Cast!*

Same Author!

UNIVERSAL JEWEL COLLIER'S SERIES

Five Reels of Roars!

"Should Roll Up a Winning Score at the Box-Office,"

"'The Shriek of Araby' is a jazzy, rapid-fire action Mack Sennett burlesque, 'put across' in the inimitable Sennett fashion," declares the Exhibitor's Trade Review.

"A lively mixture of farce comedy and mock romance alive with riotous fun from the beginning to the end.

"A wide field of advertising possibilities for the exhibitor who books Ben Turpin's latest contribution to the gaiety of the public, and there is no doubt as to the feature's ability thoroughly to satisfy everyone in search of an hour's hilarious amusement.

"It is the richest sort of nonsense, a real cure for the blues, and should roll up a winning score at the box-office."

Mack Sennett and Ben Turpin Make a Sure-Fire Combination

MACK SENNETT

presents

BEN TURPIN *and* KATHRYN McGUIRE

in

"THE SHRIEK OF ARABY"

Direction by F. Richard Jones

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

Another money ma
Box-Office author-

FILM DAILY:—A rather attractive entertainment that should please the majority. Henry McRae has certainly secured fine atmosphere for the picture and the scenes of the river with its burden of logs and the numerous views of the lumberjacks at work, also at play, furnish a realistic idea of life in a lumber camp. Folks are going to marvel at the agility of the men on the logs, their daring in riding a single log in the rapids and other equally intrepid stunts that supply some of the action and thrills of the production. *"The Man from Glengarry" offers a pleasing variation in dramatic entertainment and as such should please the majority of picture goers.*

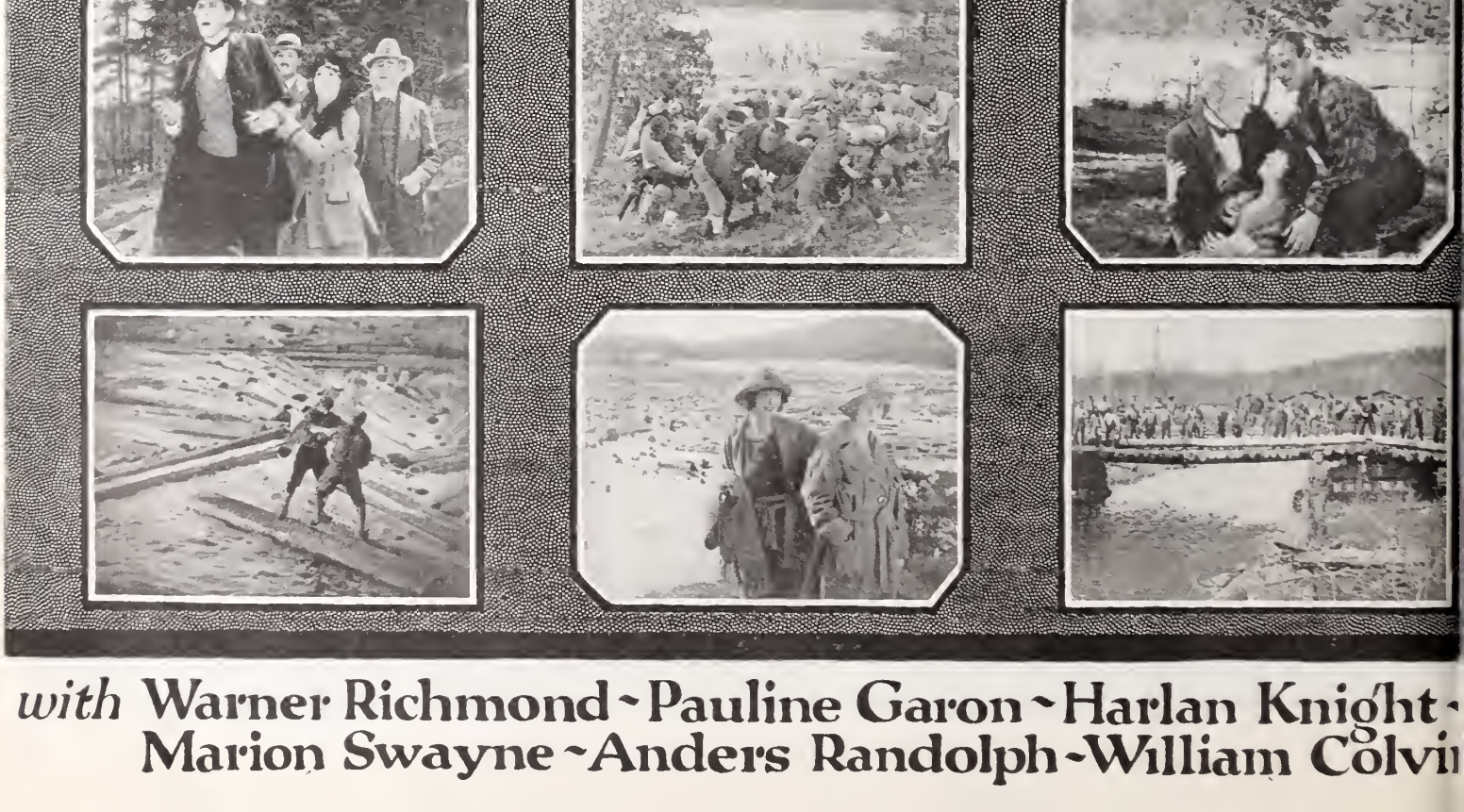
MORNING TELEGRAPH:—This story is an adaptation of the well-known novel by Ralph Connor, and the familiar title ought to help to make a large portion of the public curious to see the picture. The treatment of the original story has been well handled and an interesting picture results. Warner Richmond plays the part of the boy. E. L. Fernandez, as Louis Lenoir, succeeds in getting the real Latin personality into the role; Pauline Garon is charming as the flapper, and Marion Swayne plays well as the minister's daughter and is quite brave in her scene in the river. *This is a good picture of its type and all who love stories of the great outdoors will like every scene of it.*

MOVING PICTURE WORLD:—*Among outdoor specials "The Man from Glengarry" should occupy an interesting place.* Ernest Shipman has exploited some of the thrilling phases of the logging industry in Canada in connection with a melodramatic story by Ralph Connor. A fight on the logs, mid-river, stands out as one of the effective moments. The novelty of this scene which ends in the rescue of the girl who nearly drowns in attempting to stop the fight will appeal to those who like to see fights staged in an original style.

MOTION PICTURE NEWS:—A graphic account of life among the lumberjacks in the reaches of the upper Ottawa River. *The picture is certain to be accepted as something worth while.* It releases some first-rate incident—much of which is positively startling when it shows the lumberjacks piloting the logs down the river and hopping about from log to log with the agility of jack-rabbits. The picture travels at a good pace, is well constructed up to its final reel, exudes volumes of atmosphere and is staged amid awe-inspiring backgrounds.

Ernest Shipman pres

"The MAN from



with Warner Richmond ~ Pauline Garon ~ Harlan Knight ~
Marion Swayne ~ Anders Randolph ~ William Colvi

er from a great Ralph Connor

EXHIBITORS TRADE REVIEW: — *"The Man from Glengarry" holds good interest and should generally satisfy those who see it.* There is plenty of action throughout the story and the outdoor scenery used through the picture is well worth seeing.

SCREEN OPINIONS:—Class A. "The Man from Glengarry," one of Ralph Connor's best stories, lends itself well to the screen, and in the present picturization the spectacular and sensational features have been given special attention.

AMUSEMENTS, Minn.: — *This picture should go over big with lovers of fast-action outdoor pictures.* It moves fast, has sufficient fights and thrills, and some real unusual photographic effects.

VARIETY:—Smashing melodramatic action picture of the northern logging camps with magnificent scenic features.

GLENGARRY II

Its a HODKINSON PICTURE

***Produced by* OTTAWA FILM PRODUCTIONS Inc.**

TO PRODUCERS

ANNOUNCING THE

Selznick Distributing Corporation

Independent and NON-PRODUCING Distributors for Distinguished Product

We have high-powered exchanges everywhere.

We know no seasons. As an example, we cite "Reported Missing," which we released in the summer and on which we collected approximately $300,000 in the hot months alone.

We afford absolute protection to producers, for—

We shall open a special account for every production we handle. All producer's monies shall be deposited therein, and handled as INVIOLABLE TRUST RECEIPTS, subject only to the PRODUCER'S withdrawal.

We count ourselves able and independent; and as stable as Gibraltar.

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ANNOUNCING THE

Selznick Distributing Corporation

Independent and NON-PRODUCING Distributors for Distinguished Product

We invite the attention of exhibitors to our product and our progress.

We shall not produce pictures—but we shall handle the best product of the world's independent creative minds. We believe that our stability, and our policies,—particularly our TRUST RECEIPTS policy—will enable us to secure the very best.

Our exchanges are ready to give you splendid service. Our Sales and Distribution staff wants to sell and to serve you.

SELZNICK DISTRIBUTING CORPORATION

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SMASHED TO SMITHEREENS!

All Records At

THE PREMIERE
Brooklyn's New Million Dollar Theatre
Sutter and Hinsdale Avenue

THE 5th AVENUE THEATRE
5th Avenue—110th Street
New York

WITH

"AFTER SIX DAYS"

The Gigantic Picturization of the World's Greatest Story

THE OLD TESTAMENT

"They smashed the lobby doors and broke the box office window to get in. We had four ticket sellers standing in the lobby in addition to the regular box office. More than 11,000 paid admissions on Sunday. After Six Days is a real clean-up!"

JOHN TURTLE, Mgr.,
Premiere Theatre.

"After Six Days is smashing all existing records for me.

We are playing to standing room at every show.

It's a marvelous box office bet."

W. GOLDBERG,
5th Ave. Theatre.

EXHIBITORS — See For Yourselves

PREMIERE THEATRE
JUST FINISHED RECORD RUN

5th AVE. THEATRE
HELD OVER FOR INDEFINITE RUN

For Immediate Special Bookings See
WEISS BROTHERS'
ARTCLASS PICTURES CORPORATION
Suite 908 1540 Broadway, N. Y.
Bryant 3271

Also
Record Runs at Wood's Theatre, Atlantic City,—English's Opera House, Indianapolis

The Three Biggest Hits on Broadway This Week Are COSMOPOLITAN PRODUCTIONS

ENEMIES OF WOMEN

By Vicente Blasco Ibanez
with LIONEL BARRYMORE
and Alma Rubens
Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

Now playing Central Theatre, Broadway, at Two Dollar Top. First Week did $12,440. This is $527 over capacity of house, with no passes. The most sensational success of the season.

The Nth COMMANDMENT

By Fannie Hurst
Directed by Frank Borzage
Scenario by Frances Marion

Opened at Rivoli Sunday to $5,612. The best Sunday at this house in many weeks

With Colleen Moore, James Morrison, Eddie Phillips and George Cooper

A PARAMOUNT PICTURE

This is the first time in history that THREE productions of one company have dominated Broadway.

That's how good Cosmopolitan Productions are!

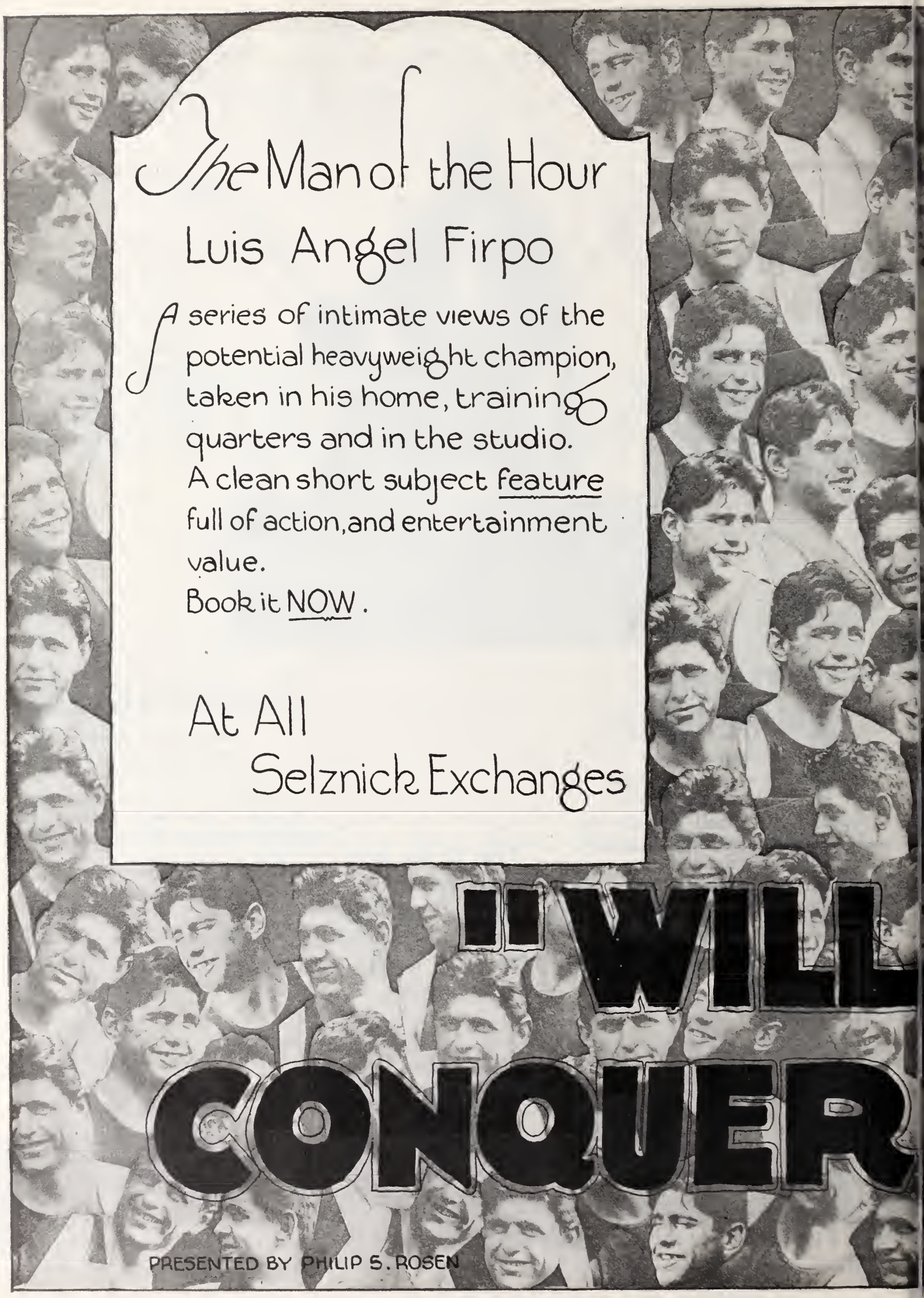
The GO-GETTER

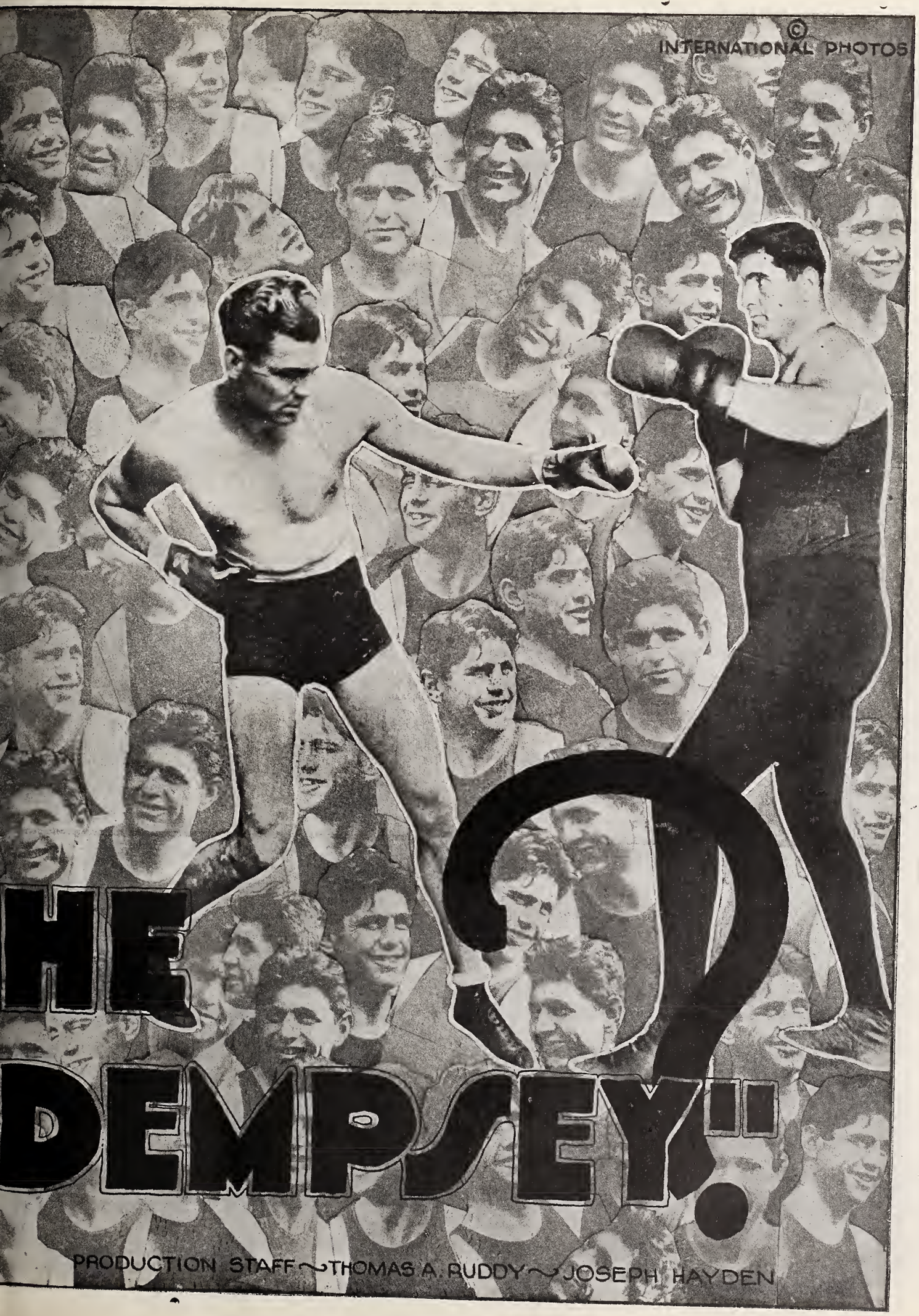
By Peter B. Kyne
Directed by E. H. Griffith
Scenario by John Lynch

Opened at Rialto Sunday to $5,136. The best Sunday in many weeks at this house, also

With T. Roy Barnes, Seena Owen, William Norris, Tom Lewis, Louis Wolheim, Fred Santley and Walter Miller.

A PARAMOUNT PICTURE


The Man of the Hour
Luis Angel Firpo
A series of intimate views of the potential heavyweight champion, taken in his home, training quarters and in the studio.
A clean short subject feature full of action, and entertainment value.
Book it NOW.
At All
Selznick Exchanges
I WILL
CONQUER
PRESENTED BY PHILIP S. ROSEN


© INTERNATIONAL PHOTOS
HE
DEMPSEY!!
PRODUCTION STAFF ~ THOMAS A. RUDDY ~ JOSEPH HAYDEN

Allen Holubar

presents

DOROTHY PHILLIPS *in*

A Stirring Melodrama Made for the Box Office

Here's an audience picture that'll make them talk. The title itself is a big drawing card. It strikes home to the heart of every woman. It'll pull them into your theatre, and it'll bring the men with them.

And after the first night the reports of the picture will spread like the breath of scandal itself.

A drama of tremendous emotions and unexpected climaxes. The story of a woman's fight to redeem her most priceless possession.

Its scenes shift from a high society center to the snow wastes of northern Canada. A picturesque background with atmospheric settings unsurpassed in splendor.

Adapted from "The White Frontier" by Jeffrey Deprend. With Lewis Dayton an d an all star cast supporting Miss Phillips. Scenario by Violet Clark; Photographed by Byron Haskin.

Keep your booking dates open for this one by all means.

A First National Picture

"SLANDER THE WOMAN"
FIRST NATIONAL PICTURES

What's Wrong with this Picture?

DAILY NEWS.

BUSTER KEATON'S ELECTRIC HOUSE ROLLICKING SATIRE

By P. W. GALLICO.

Title of picture, "THE ELECTRIC HOUSE."
Written and directed by BUSTER KEATON and EDDIE CLINE.
Featuring BUSTER KEATON.
Released by ASSOCIATED FIRST NATIONAL.
Presented at the RIVOLI THEATRE.

The funniest thing in Buster Keaton's newest picture, "The Electric House," occurs in the opening. Buster and a lot of other people are graduating from a correspondence school, and the graduation exercises are held in the post office. The senior class is there in cap and gown, with all the admiring relatives. Diplomas are served out by the letter carrier. We thought the idea rich.

Keaton Junior

For the rest the picture is more a comedy of mechanical surprises. We liked it enormously, because that kind of thing amuses us. We like to see dinner brought in from the kitchen by an electric train, we enjoy an electric pool table that delivers the balls to the proper racks as soon as they are pocketed and then stacks them automatically for a new game.

The possibilities of mechanical bathtubs, swimming pools, staircases, etc., are unlimited and the serious Buster misses few of them.

There is only a little satire in this picture, and that is directed at the correspondence school. Buster lets the gag man work in this comedy.

Buster, graduating from a correspondence school as a certified botanist, exchanges diplomas with an electrical engineer during an argument. To please the girl he adores (Virginia Fox) he agrees to modernize her father's house while they are away on a vacation. Father, by the way, is played by "Pop" Keaton, Buster's father.

A crossed wire crosses Virginia Fox. The Keatons register discretion.

Using his botanical knowledge freely, Buster wires the house. Life becomes quite automatic. Everything is done by pushing buttons. We have always wanted a house like that, therefore this pleased us.

However, trouble begins when the original owner of the engineering diploma arrives, seeking vengeance. He gets it by crossing all the wires. The stairs operate at the wrong moment, the mechanical bathtub gives all hands a few embarrassing seconds and even the swimming pool defeats Buster's efforts to make an end of himself, but does help him to make an end to an amusing picture.

FIRST NATIONAL PICTURES

No man ever lived who'd turn his back on this show—any more than he would on a—

Buster Keaton

2 reel feature

Look over the List

"The Boat"	"The Paleface"
"The Cops"	"The Playhouse"
"Day Dreams"	"The Balloonatic"
"The Love Nest"	"The Frozen North"
"The Blacksmith"	"The Electric House"

"My Wife's Relations"

Presented by Joseph M. Schenck. Written and directed by Buster Keaton and Eddie Cline.

Every show is a good show when Keaton Heads the Bill!

Distributed by Associated First National Pictures, Inc.

They Want 'Em Shorter

From THE Film DAILY April 6

Hammering Length

Of Features—Northwest Exhibitors Give Ready Response to Idea, Sponsored by J. F. Cubberly

(Special to THE FILM DAILY)

Minneapolis—It is reported here that J. F. Cubberly of the F. & R. Exchange has asked every exhibitor in this section to write to the home office, trade papers and the Hays organization in an effort to check the tiresome length of features. It is said that within the past week that at least 100 letters have gone in from this territory and that letters written in the language of the exhibitor sent to the home offices as well as the trade papers should make the producers and distributors understand what the exhibitor really wants.

More and more of the exhibitors are becoming sold on short subjects and where their feature is not too long they are only too glad to book in the excellent short subjects the market now affords.

Audiences are yelling for less footage and more action!

The public wants more picture in less time!

Too much padding—too many feet of meaningless film to create "specials!"

Here's one to give 'em now when they're fed up on long films!

Thos. H. Ince's Bell Boy 13

Directed by Wm. Seiter

A real five reeler that snaps through every scene with a bang.

Starring DOUGLAS MacLEAN
Star of "THE HOTTENTOT"

It's a-hit Every Where.

FIRST NATIONAL PICTURES

Distributed by Associated First National Pictures, Inc.

"We Can't Get This Kind Often Enough!"

That's the cry of exhibitors all over the land. Read what Isaac Victor of the Victor Theatre, McKeesport, Pa., says:

"The receipts on 'Mighty Lak a Rose' gave us one of the biggest weeks we ever had regardless of what we paid for the film.

"This is one of those pictures that does not come often enough."

Edwin Carewe

presents

MIGHTY LAK' A ROSE

A symphony of life in the high and low places
by Curtis Benton · Directed by Edwin Carewe

Scenario by Adelaide Heilbron; Sol Polito, Cameraman;
John D. Schulze, Art Director; Philip Masi, Assistant Director

FIRST NATIONAL PICTURES

A First National Picture

The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

The Editor's Views

FILM men have grown so accustomed to the double feature evil in New England that little concern is aroused over the news that in some sections the situation has achieved "triple feature" proportions.

The old story of the endless chain of competition is being repeated. Few of the exhibitors concerned fail to realize the poor showmanship involved, BUT —"the other fellow" is leading the procession so there is nothing to do but follow.

Placing the quantity appeal above that of quality can lead to no good end.

A public fed to suffocation on bills running from fifteen to twenty reels will never render real appreciation to that which is good.

It is never too late to learn.

For the interest of distributors, exhibitors and public it behooves someone to take the first step towards a round table conference of New England exhibitors.

A frank and open discussion might break the endless chain and bring competition back to the basis of quality and showmanship.

FROM the exhibitor organization of Michigan has come forth a concrete and constructive plan for the financing of the national theatre owners' body.

In some respects the proposition is an enlargement to national proportions of the idea that started the successful operations of the Theatre Owners' Chamber of Commerce in New York City.

The Michigan proposal calls for initial financing by fees of one hundred dollars each from a thousand exhibitors, as a result of which experienced organizers and capable field executives could be maintained throughout the country.

The plan merits every consideration.

It is business-like, and in addition to holding forth the promise of a solid organization, it serves to remove many of the dangers and temptations of circus financing by means of expositions and such side show interests.

If exhibitors do not want organization sufficiently to be willing to pay for it—their complaints sound hollow.

Sound financing, and the employment of capable workers on a basis allowing them to devote all their time to exhibitor interests—those are fine planks for a convention platform.

WE are sorry that we were not able to attend the exhibitor convention in Minneapolis this past week. President Steffes held out a tempting invitation when he wrote:

"There will be no exposition held in conjunction with the convention. We feel satisfied the exhibitors are coming in to try to effect some plan whereby they can continue to stay in business. We believe they are more interested in discussions of concrete plans than they are in exhibits.

"The three days will be given up entirely to business sessions with no entertainment provided whatever with the exception of the last evening at which time a banquet and ball will be held at the West Hotel."

There is a business-like ring to that.

Coupled with the Michigan proposal it holds out bright promise of the trend of thought on the part of the exhibitor leaders.

All of these signs point to the fact that aside from the scramble of the candidates, the national convention in Chicago in May is going to be the scene of very intelligent efforts towards real accomplishment.

We hope so. In this business the "after-convention" taste has not always been a most pleasant one.

Robert E. Welsh

Moving Picture WORLD

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Opinions Differed

Divergent Views Show the Fallacy of Censorship

"Bella Donna," Pola Negri's first American made motion picture, will be allowed to run at the Queen Theatre, Houston, Texas, after heavy slashes have been made in the film, by order of the City Council.

The difference of opinion displayed by several censor officials, the Mayor of Houston and newspaper men and others who viewed the picture are interesting. Briefly, here's what happened:

The City Censor Board barred the picture.

Manager C. A. McFarland of the Queen Theatre appealed to the City Council. At a private showing the Mayor and City Commissioners and about 100 society folk invited by the theatre management saw the picture, and about a score of them had nothing but praise for it.

Two of the commissioners thought it would be all right if certain long scenes in Baroudi's tent were cut out. One commissioner wanted only a brief elimination.

Mayor Holcombe declared that the "whole picture, from Cairo on," was unfit to exhibit. (That would eliminate about three-quarters of the film.)

The City Council finally agreed on five cuts, including one of some length.

Mrs. T. H. Eggert, secretary of the Censor Board, said that the "eliminations would kill the picture."

Gulick-Duggan Wedding

Miss Ethel Agatha Duggan was married to Mr. Earl Gilbert Gulick Wednesday, April 4. Mr. Gulick is connected with the Poster Advertising Association, and is well known in the moving picture industry.

Mrs. Gulick is the daughter of Dr. Homan Valentine Duggan.

Repeal of Censorship Bill Not Likely for Another Year

ACCORDING to a decision which has been reached by the Republican leaders of the New York State Assembly, the Walker bill calling for the repeal of motion picture censorship in the Empire State is to die in the ways and means committee. It is said that this has been definitely decided upon. In commenting upon the report, Joseph A. McGinnies, chairman of this committee, said:

"There is no disposition on the part of any member to report the bill out of committee. Furthermore, there has been no discussion of the bill at any of the weekly conferences of the Republican members of the Assembly. Unless there is some motion made to report the bill, it will stay where it is."

The New York State legislature has about three weeks more to run. There is today every evidence that New York State will have the censorship statute upon its books for at least another year. There may be some changes in the personnel of the commission, but that is a matter entirely up to Governor Smith.

The bill which calls for a 6 per cent tax on the gross receipts of motion picture theatres and other forms of amusement, still remains in committee, and it is generally expected that the bill will die there, or if reported out, will be killed when it goes to a vote. Many leaders are frank in saying that such a tax would prove the straw that broke the camel's back in the case of many motion picture theatres which are now operating in New York State.

The other motion picture bills are of but little general importance, including as they do, one relating to miniature machines.

Preferring to take no chances, both Charles L. O'Reilly, head of the M. P. T. O., of New York State, and its secretary, Samuel I. Berman, will remain close to Albany and its affairs until the session closes. Knowing the game, as they do, they realize that many a bill has been slipped across during the closing hours of a session.

Day Going to Brazil

John L. Day, South American representative of the Famous Players-Lasky Corporation, will sail on the steamship Western World April 14 on his annual trip to Brazil, where he will spend some time directing the affairs of the offices under his charge.

Europe's Markets Captured by American Films, Bowes Reports

EDWARD J. BOWES, vice-president of Goldwyn Pictures Corporation, returned last week from a two months' trip to Europe. He reports that American photoplays are gaining in the English and Continental markets and that American producers have nothing to fear from productions made abroad.

"American pictures are far in advance of the European film," he said. "There is no threat to the American-made picture in the European product. In comparison with the films I saw abroad, our pictures are thoroughly up to date, far ahead of anything the rival markets have to show.

"In my opinion, the American pictures are certain to continue ahead of the foreign field, because in anything that requires resourcefulness, speed, mobility of temperament and ingenuity we beat the world. The European nations can beat us in anything that involves the patient research and long-continued toil, but in the making of motion pictures it is resourcefulness, speed and adaptability that count. Those qualities will continue to count.

"Foreign companies are realizing that they cannot make a profit on their product unless they can use the American markets, and so far they have not been able to use them to any great extent."

Mr. Bowes conferred with Sir Hall Caine while in London on "The Masters of Men," his latest novel, and induced the famous novelist to prepare the continuity for the picturization himself.

Motion Picture Exposition Plans Centering in New York

PLANS for the Motion Picture Exposition, which will be held at Los Angeles from July 2 to August 4, in connection with the celebration of the one hundredth anniversary of the enunciation of the Monroe Doctrine, are now centering around New York.

Madge Bellamy, who has signed a three years' contract to star in Thomas H. Ince productions, is the official representative of the Exposition and presented to Mayor Hylan an invitation from Mayor Cryer of Los Angeles to visit that city during the celebration. Miss Bellamy is making one of the most remarkable tours in the history of motion pictures. She will visit more than 30 big cities and present to the mayors invitations similar to the one given Mayor Hylan. She also will visit Governors and other prominent state and national officials.

Miss Bellamy was the forerunner of a big delegation from the Coast city. A number of motion picture stars are in the party, among them Ruth Roland.

They Get
The World ALONE

Take the "World" only. I cancelled two other papers for yours.
JNO. BLONCHET,
Crystal Theatre,
North Bay, Ont., Can.

Take no other paper. "World" as good as the best.
H. C. MORSE,
Elmwood Theatre,
Pen Yan, N. Y.

Griffith Reported Planning to Make Film in Italy

Italian Producing Circles Are Stirring Into New Life

[Editor's Note: Though Mr. Bush does not disclose the identity of "the leading producer-director" it is most probably David Wark Griffith. Alfred Gray, Griffith's manager, has been abroad many months and reports are that he has investigated Italian conditions thoroughly.]

By W. Stephen Bush

THERE has been much talk here of late touching a combination of Italian and American film interests with a view to reconquering for Italy part at least of the pre-eminence she once enjoyed in the film markets of the world. I am in a position to give you some interesting and exclusive details on the subject.

The leading spirits of the Italian industry in and out of the Italian Cinematographic Union have for some time past freely professed their belief that salvation must come from across the water. Though there has been a slight improvement in the quality of Italian films production has fallen off steadily. Thus less than a dozen films have been made throughout Italy in the past six months or so. At present only one studio is working and that only at irregular intervals.

There is a new spirit abroad in Italy. Italy is most anxious to revive her industries. The banks, it is true, have lost no little money in their film investments, but they are far from discouraged and for some time past the banks and Comm. Barattolo, the dominant spirit of the Italian film world, have been in conference with a view to retrieving losses and re-establishing the industry on a new and sound footing. This has led to considerable correspondence between the leading producer-director of America and representatives of Comm. Barattolo and of the banks.

The conditions laid down by the American producer-director seemed somewhat hard to the Italians but they were in principle determined to achieve the American connection and negotiations continued. They have matured far enough to have a close relative and representative of the American come to Rome to arrange a meeting with a board of directors of the U. C. I. The U. C. I. will elect a new board immediately after Easter and by the time this article is in print the preliminaries for the great project will undoubtedly be well under way.

The first condition insisted upon by the Italians is the personal visit of the American producer-director. He is to make his next big production in Italy. My information is to the effect that the American has accepted this condition and that a stay of at least three months will be agreed upon. On the question of salary and royalties for the new production nothing definite can be announced at this time. Indeed this whole question will probably be held in abeyance until the subject of the new production has been finally decided upon.

There is of course the usual crop of rumors. It is known that the famous architect Brasini, the man who made the settings for Theodora, is busy with marvelous sets of a new "Quo Vadis." Whether these settings will have anything to do with the Italo-American project I am not in a position to state with certainty. I do know however that the settings for such a production are actually being constructed for I have personally inspected the structures in the company of Brasini who has built them in the Villa Borghese, where they are daily admired by thousands.

In any event Brasini is most anxious to meet the American producer-director and get together with him on the question of sets whatever the subject of the new production may be. That the combination will result in something novel, striking and beautiful, is beyond all doubt.

My informants lay great stress on the fact that money will be spent freely to insure a picture worthy of the fame of the American. Thirty or forty million lire are talked of—sums hertofore unheard of not only in Italian but in European productions.

Kane's Son Honored

Lawrence J. Kane, Yale senior, who is the younger son of Arthur S. Kane, president of Associated Exhibitors, was elected recently to the editorial staff of the Yale Daily News, a position much coveted in university circles. He was placed in charge of the pictorial section, and, without loss of time, gave a demonstration of organizing and business getting ability which even Dad never surpassed.

Mae Murray Denies Her Films Will Be Independently Released

AT the request of Mae Murray herself, Nicholas E. Schenck this week denied clearly and emphatically the report that this star plans to release her photoplays, after expiration of her contract with Metro Pictures Corporation, through independent exchanges.

The statement to the contrary which called forth Mr. Schenck's is a quotation of M. H. Hoffman, an official of Tiffany Productions and Truart Productions, to the effect that Miss Murray's pictures would be handled by Metro only for the period of time yet to run on her contract with Metro.

"Since the very beginning of the arrangement of Metro to distribute Mae Murray's pictures," said Mr. Schenck, "there has been nothing but the greatest harmony and common satisfaction between the producing and releasing bodies.

"I have been asked by Miss Murray herself to deny the report that she has in mind another distributing agent after her contract with Metro is fulfilled; and I am making this denial clearly and emphatically.

"If there is to be any change in this direction it is neither a plan of Metro's nor a plan of Miss Murray's.

"Both Mae Murray and Metro, the one in producing pictures and the other in distributing, have given the motion picture market invariably attractions which have proven enormously successful at the box office. Both the star and the company feel that each has done a fair share in the realization of this result. Miss Murray is more than satisfied with the manner in which Metro has marketed her photoplays, and Metro more than satisfied with the quality of production her organization has brought forth.

"This being the case, there is no reason for a contemplation of other arrangements at the present time. And I repeat, I can state with authority that there is neither in the mind of the star nor the company any such contemplation."

Mr. Schenck's statement was prompted by the published report, which was made by Mr. M. H. Hoffman, that when the Mae Murray releasing contract with Metro for the present series of Mae Murray productions terminates, her pictures would be released through independent exchanges.

THREE BEAUTIFUL ACTRESSES PLACED UNDER LONG TIME CONTRACTS BY FIRST NATIONAL
Left to right they are Virginia Brown Faire, Andrée Lafayette and Sylvia Breamer.

Selznick Distributing Formed; Announces Policies and Officers

FROM New York's famous film building, 729 Seventh avenue, comes one of the most important motion picture announcements telling of the organization, the policies, the officers of the new and what promises to be a very large factor in the industry, the Selznick Distributing Corporation.

The forming of the new company marks the passing of one of the best-known of the old-line distributors, the Select Pictures Corporation. Selznick Distributing has taken over all of Select's exchanges throughout the world, and the distribution of the hundreds of pictures that have heretofore been handled by Select.

Selznick Distributing Corporation announces that it will do no producing whatever, and that it is ready to negotiate contracts for independent product of quality. In this connection, the statement of W. C. J. Doolittle, president of the new company, is interesting.

"To afford absolute protection to producers," says Mr. Doolittle, "Selznick Distributing Corporation will deposit each producer's portion of the receipts in a special trust fund. This means that the money that is coming to each producer is handled separately, and as sacred and inviolable trust receipts, and that no one but the producer can withdraw, or use, or touch that money."

An idea of the strength and stability of the new organization may be gained from a survey of the list of the men in charge.

W. C. J. Doolittle, president, is also the vice-president of the First National Bank of Trenton, N. Y., and is active and well-known in banking circles throughout New York State. Mr. Doolittle will be in active command of all affairs and policies of the company, according to statements.

Myron Selznick, vice-president, needs no introduction to the industry. He established a fine reputation for himself by the production of countless successes. Myron Selznick will personally supervise the acquisition of product.

Ralph B. Ittelson, vice-president, is of the law firm of San, Ittelson & Van Voorhis, known throughout New York legal circles.

Walter Jerome Green, secretary and treasurer, is vice-president of the Utica National Bank of Utica, N. Y. Mr. Green will be in personal charge of all matters of finance.

Charles E. Pain, chairman of the Board of Directors, is a lawyer of Chicago and Los Angeles, and attorney for several of the largest industrial and banking corporations in the country.

Serving on the Board of Directors with Mr. Pain are W. C. J. Doolittle, president; Myron Selznick, vice-president; Ralph B. Ittelson, vice-president; Walter Jerome Green, secretary and treasurer; Mark Hyman, attorney-at-law of New York; and M. C. Levee, president of United Studios, Los Angeles.

Lewis J. Selznick has no hand in the management of the affairs of the company. He is rendering the Board of Directors his services in a purely advisory capacity.

The Select sales force has been taken over in its entirety, and is being greatly enlarged upon. The same is true of the home office sales department. The staff has already been nearly doubled since the formation of Selznick Distributing.

Ernie Shipman, Junior, arrived last Friday evening, April 6, tipping the beam at eight pounds and squalling lustily. Moving Picture World staff helped the proud and happy father to celebrate the event in fitting fashion and takes occasion here to repeat its hearty wishes for a glorious and brilliant career for Ernie, Jr.

Won't Be Represented

Exhibitors of Albany Will Not Attend Convention

According to George H. Roberts, president of the motion picture theatre exhibitors of Albany, N. Y., his organization is no longer functioning with the State body, and as such will not be represented, except possibly by individuals, at the coming State convention. Mr. Roberts, as well as Samuel Suckno and W. W. Berinstein have made arrangements to attend the national gathering in Chicago next month.

The Albany exhibitors held their first meeting last week in several months, and are planning an active summer. The annual election will take place within the next two or three weeks. Present at the recent meeting were Oscar Perrin, C. L. Gardner, Joe Wallace, George Roberts, Samuel Suckno, Olli Stacey, Joseph Braff and J. E. Wiedman.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Moving Picture World, published weekly at New York, N. Y., for April 1, 1923.

State of New York, } ss.
County of New York }

Before me, a Commissioner of Deeds in and for the State and county aforesaid, personally appeared Alfred J. Chalmers, who, having been duly sworn according to law, deposes and says that he is the vice president of the Chalmers Publishing Company, publishers of Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Chalmers Pub. Company, 516 Fifth avenue, New York; Editor, Robert E. Welsh, 516 Fifth avenue, New York; Managing Editor, John A. Archer, 516 Fifth avenue, New York; Business Managers, none; Wendell P. Milligan, Advertising Manager, 516 Fifth avenue, New York.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Chalmers Pub. Company, 516 Fifth avenue, New York; J. P. Chalmers, 516 Fifth avenue, New York; J. F. Chalmers, 516 Fifth avenue, New York; E. J. Chalmers, 516 Fifth avenue, New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

ALFRED J. CHALMERS,
V. Pres. Chalmers Pub. Co.

Sworn to and subscribed before me this 2nd day of April, 1923.

[Seal] GUSTAVE H. FAUSEL,
Commissioner of Deeds, New York City, Residing in Bronx County.
New York Co. Clks. No. 36 Reg. No. 24013.
My commission expires Feb. 14, 1924.

They Get The World ALONE

The Moving Picture World is the only Trade Paper I take. It seems to cover the ground thoroughly.
J. R. GREENBILL,
Manager,
Majestic Theatre,
Houston, Texas.

"World" covers all features necessary. Take no other paper.
J. F. SCOLARO,
Olympic Theatre,
Cedar Rapids, Iowa.

Western Missouri Exhibitors Make Operating Plans

Consider Probable Affiliation with Kansas Showmen

THE semi-annual convention of the Motion Picture Theatre Owners of Western Misouri was held at the Baltimore Hotel in Kansas City, Wednesday, April 4. The convention was not as large in attendance as former conventions, because of the separation of the Missouri organization into two sections, the Eastern and Wsetern.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, was in Kansas City for the convention, en route to Omaha, Neb., from Little Rock, Ark. Mr. Cohen was accompanied by Michael J. O'Toole, chairman of the public service department of the national organization; William A. True, president of the Connecticut exhibitors; C. A. Lick, vice-president of the national organization and formerly president of the Arkansas organization, and W. D. Burford, of the Illinois exhibitors. Mr. True and Mr. Burford are members of the board of directors of the national organization.

Probably the most important step taken by the members of the Missouri association was the new proposed system of operating and maintaining the organization. Under the new plan, a competent business executive will be engaged to manage the affairs of the organization. The appointment of this business manager was left to a committee appointed for that purpose by the president, Charles T. Sears, of the Sears and Jones circuit, Nevada, Mo.

This committee was immediately appointed by the president. It will also work out a practical means of financing the organization. It is composed of Jack Truitt, chairman, of Sedalia; Tom C. Goodnight, of Warrensburg; William P. Cuff, of Chillicothe; Adolph Eisner, of Kansas City, and S. E. Wilhoit, of Springfield.

Members of the exhibitors' organization were highly in favor of the establishment of a service bureau for the theatre men who are members of the Western Missouri organization. This system will be modeled on the general principles of theatrical service bureaus now in existence.

Denunciation of the advance payment plan was made by the theatre owners.

The question of affiliating Western Missouri with Kansas was brought up. Mr. Cohen stated that the tendency was for the zoning of certain sections served by a common film center. Eastern Missouri exhibitors will be affiliated with those of southern Illinois, the New England States are consolidated and several other consolidations are under advisement.

R. G. Liggett, president of the Motion Picture Theatre Owners of Kansas, who was present at the Missouri convention, said he would bring up the question at the convention of the exhibitors of Kansas, to be held at Wichita, Monday and Tuesday, April 16 and 17.

Mr. Cohen urged all to attend the national convention. He also spoke of the growth and influence of the motion picture exhibitor and the successful fight he is waging with the producer for the public, as well as for his own existence.

"The motion picture has gone through a complete transformation in the last two years," said Mr. Cohen. "The exhibitor is now in the dominant position in the industry and it is his duty as well as his privilege to stand between his public and any improper suggestion upon the screen. This duty he is performing."

Six million, seven hundred thousand dollars were saved for the theatre owners of the United States through the repeal of the five per cent film rental tax, said Mr. Cohen. He also spoke of the practices of distributing companies which, he said, were unfair to the exhibitors, and told of plans by which the national organization, through the State organizations, hoped to bring them to an end.

Mr. Cohen congratulated the Missouri exhibitors on the good legislative work done at Jefferson City. Concluding his talk, Mr. Cohen said that it was his last speech in this territory as president of the national organization as his term ends at the close of the convention to be held in Chicago.

Mr. True, who is also president of the Theatre Owners Distributing Organization, gave a history and explanation of the new company. Sydney Cohen; W. D. Burford, Aurora, Ill.; Harry Davis, Pittsburgh, Pa.; Lewis Ditmar, Louisville, Ky., and Mr. True comprise the board of directors. The aim of the organization is to obtain good pictures from independent producers and directors, for the stockholders' own theatres at reasonable prices. The corporation will establish a complete set of exchanges over the country, and these will serve exhibitor members in their respective territories.

Mr. Burford, also a member of the national board, told of the Uniform Contract and the provisions which the exhibitors would not tolerate. Most important of these were: that no posters or accessories which one exhibitor has bought could be given, sold or loaned to any other exhibitor; that all copy for newspaper advertisements must be furnished by the exchange, whether it was satisfactory to the exhibitor or not; that the exchanges should set all play dates, and the question of arbitration.

C. A. Lock, vice-president of the national organization and formerly president of the Arkansas exhibitors, gave a short talk in which he referred to the industry as a poker game in which three or four men in New York have all the "kitty" and the exhibitor-player was in danger of not being able to play if more care was not taken. Mr. Lick thought the foundation of the industry is the small-town exhibitor.

Speaking of public service, Mr. O'Toole said: "As the editors, managers and operators of the screen press of the United States, you have a great responsibility. You can do much to educate the illiterate. Speak to them through the universal language of the eye. Be big men in your community. Be a large factor. Join various civic organizations and make your theatres become real institutions. You have a wonderful opportunity here in Kansas and Missouri, wonderful states not controlled by a few but by the people."

Just before the adjournment of the one-day convention, a number of resolutions were adopted. Chief among these were that a vote of thanks be extended to Mr. Goodnight and Mr. Reeves for the excellent work done at the Missouri legislature; the indorsement of the Motion Picture Palace of Progress to be held at the Coliseum in Chicago; that the members commended the action of forming of the Theatre Owners Distributing Corporation, and the endorsement of the Motion Picture Theatre Owners of America in refusing to except Hays' Uniform Contract.

It was decided not to elect delegates and alternates to the national convention at the meeting, but a motion was carried that the president, Mr. Sears, appoint eight delegates and eight alternates.

The convention was attended by a number of Kansas exhibitors who wished to meet the national officers, and the president of the Kansas organization extended an invitation to all those present to attend the convention at Wichita.

They Get The World ALONE

Moving Picture World only trade paper I read.

GEORGE CARRAS,
Manager,
Majestic Theatre,
Middletown, Ohio.

Moving Picture World covers the ground.

G. A. KUHN,
Ellis, Kans.

New Production Program

Authors to Advise Each Other in Making Films

A production program, said to be unique in the motion picture industry, has just been announced by the Associated Authors, the new film producing company which has recently begun screen work on "Richard, the Lion Hearted," an adaptation of "The Talisman," Sir Walter Scott's celebrated novel, in course of making at the Thomas H. Ince studios for Allied Producers and Distributors Corporation release.

In accordance with the new program the authors' trio, consisting of Frank E. Woods, Elmer Harris and Thompson Buchanan, each will be responsible for one production in rotation, the other two advising and assisting with the work in order that it may be as finished in technique as possible.

Mr. Woods has the honor of fathering the initial production of their schedule.

High Taxes in France

Theatres Pay Big Percentage of Receipts to Government

High taxes, against which a widespread campaign is being waged, are responsible for the difficulties of the French theatrical industry, according to a report just submitted to the Department of Commerce, Washington, D. C., by the American commercial attache at Paris. Before the war theatres in France bore no special taxes and, in fact, cities very frequently voted subventions in the desire to secure good companies. Taxation first made its appearance during the war, and has steadily increased.

Under a law enacted in 1920 there is a tax of from 10 to 25 per cent on moving picture exhibitions, varying according to the gross receipts, in addition to which there is a ten per cent tax on tickets. Thus, the average tax on moving picture exhibitions in Paris is 25 per cent of the total receipts. In the provinces the taxes are still heavier.

Woody Resigns from Select; Will Announce Plans Soon

THE announcement that John S. Woody has resigned as vice-president and general manager of Select Pictures Corporation comes as a distinct surprise to the industry as a whole, but the fact that Mr. Woody has been considering such a move has been known for some time by W. C. J. Doolittle, president of the newly organized Selznick Distributing Corporation, and his associates.

For some time before the Selznick company became involved in the difficulties which they have finally overcome, Mr. Woody has been seriously considering a proposition which he states offers him, by far, the greatest opportunity of his career. At the time the matter was first broached to him, however, he felt that he should remain with the Selznick forces until such time as they might surmount the problems with which they were confronted. Now that the crisis has been passed and the new organization has struck its stride and its future prosperity and permanency are assured, he feels that he can now conscientiously sever old ties for the new.

Mr. Doolittle has realized that there is no inducement he could offer which would persuade Mr. Woody to revoke his decision to leave the organization and he reluctantly and with the sincerest regret accepted Mr. Woody's resignation.

In a statement issued this week Mr. Woody says: "Although I was eager to embark in the new undertaking some time ago there were many reasons why I felt that it was incumbent on me to remain with this organization until I could feel assured that all its difficulties were behind it. I felt a personal obligation to many of the creditors, to my host of exhibitor friends, and to my associates and pals in the field.

"I want particularly to thank exhibitors generally throughout the country for the fine support and co-operation they have accorded both Select Pictures Corporation and myself, during the harassing period through which we have recently passed. I am confident that every exhibitor now realizes that they will not suffer the loss of a single penny through Select and the fact that they will not is due in part to their good tolerance. I think it would surprise almost everyone to know how little actual anxiety made itself manifest when rumors began circulating as to the organization's status.

"I am leaving in the field the finest aggregation of go-getting selling men ever enrolled in one organization and they will, to a man, render the sort of service for which they are famous, coupling with a high type of loyalty to the new organization. I shall make public announcement of my plans for the future very shortly."

Change in Policy Made

Canadian Government Also Changes Name of Film Studio

A change in the name of the Canadian Government's moving picture studio at Ottawa, Ontario, has been decided upon and also a change in the official policy of the film department. Announcement to this effect has been made by Raymond S. Peck, director of the Government department.

The new name of the studio is "Canadian Government Motion Picture Bureau," this title replacing the former term of "Exhibits and Publicity Bureau, Department of Trade and Commerce, Canada."

"This change of name has been found advisable to serve as a better index for the work we are doing for the various Federal Government Departments," declared Mr. Peck. "Our main work is the production of motion picture film but we will also continue to do photographic work in all its branches for all departments. No change is contemplated in the personnel of the bureau roganization."

Plan Educational Films

Plans for the production of pictures suited to the work of schools will be discussed Friday afternoon at a meeting of the National Education Association with members of the Motion Picture Producers and Distributors, Inc., at the latter's offices. Charles H. Judd, director of the School of Education, University of Chicago, is chairman of the educational association. Educators from all sections of the country will be present.

JOHN S. WOODY

South American Reports

American Films Rated High Standard in Censorship Statistics

American films contained less objectionable material than pictures from any other country, according to the censorship board of Rio de Janeiro, Brazil, a report on whose activities for 1922 has just been received at the Department of Commerce.

The total number of films submitted for censorship last year was 1,341, produced by 104 different companies, of which 1,058 (or 78 per cent) were American, 140 (or 10 per cent) German, 78 (or 6 per cent) French, and 23 (or 2 per cent) Italian.

Cuts were made by the censors in 68 films, of which 37 were American, 21 German, nine French and one Austrian. While more American films were cut than from any other country, it is pointed out that only 3½ per cent of the American films imported had any matter at all objectionable to the censors, while 15 per cent of the German, 11½ per cent of the French and 25 per cent of the Austrian films were cut.

Special attention is paid in Rio de Janeiro to films for exhibition to children. Out of a total of 52 films the exhibition of which for children was prohibited, there were 22 American, 20 German, four Italian and three French.

Declares Dividend

Evidence of renewed prosperity in the motion picture industry is manifest in the announcement of the Ottawa Film Productions, Ltd., that it has just declared a 15 per cent. dividend on stock in its two productions, "The Man from Glengarry" and "Glengarry Schooldays," made in Canada last summer. Payments are being made thirty days before the American release of the first-named production and sixty days before the release of the second.

The dividend has been made possible by a cash advance negotiated with the distributors of the pictures, by Ernest Shipman, the producer.

Top Salesman

Henry Taylor, Universal short product manager, is top salesman in sales percentage in the southwestern territory. This territory includes offices of Omaha, Kansas City, Des Moines, Oklahoma City and Minneapolis. This is the territory over which Cleve Adams has supervision and this is the third sales contest that he has inaugurated this season.

Indications Are That This Year's Naked Truth Dinner Will Surpass Previous Ones

BARRING only a strike of the Cheesecutters' Union, which will provide the atmosphere for "The Land of Haze," one of the acts in the memorable Naked Truth Dinner to be staged by the Associated Motion Picture Advertisers, everything indicates that the function to be given at the Biltmore Hotel on April 28 will be the most successful of the three annual events to date. With a seating capacity limited to 400 applications for tickets are coming in by the dozen daily.

Among the events calculated to stir the emotions of everyone will be the hanging of the immortals, the official installation of Clem Deneker, the laying of a pipe line from 729 Seventh Avenue to the incinerator, a welcome to Will Hays, and satires on well known pictures that have been successful or otherwise.

The managerial heads behind the event are Harry Reichenbach, producer for the A. M. P. A.; A. M. Botsford, general manager; Tom Wiley, business manager; Charles Einfeld, assistant business manager; Arthur Brilant, treasurer; Victor Shapiro, stage manager; Herb Crocker, librettist; J. Irving Greene, and Lon Young, house managers; C. F. Chandler, scenic decorator and Walter F. Eberhardt, press representative.

Industry in State of Evolution, Says Rowland; Sees New Class of Picture

JUST returned from several weeks on the Coast, where, with Samuel Katz of Chicago, a First National franchise holder and a member of the executive committee, he came close to the work of the many production units at present engaged in making First National Pictures, Richard A. Rowland, manager of Associated First National Pictures, Inc., stated that the industry is passing through, or has passed through an evolution that will prove of vital importance.

Following his intimate contact with producers, directors and stars, and with the perspective gained through a few days' time in which to analyze the situation and the outlook for next year's market, Mr. Howland's strongest impression is that motion picture producers have finally awakened to the fact that they cannot make stars.

He believes that the big stars, those who have been accepted and really made by the public are the industry's greatest asset. Norma Talmadge, Constance Talmadge, Richard Barthelmess, Buster Keaton and a number of others occupy unquestioned positions. But following these are many players of high capabilities upon whom producers have spent fortunes in publicity in unavailing efforts to elevate them to stardom.

Mr. Rowland states unequivocally that the industry is powerless to make stars unless they have been selected by the public.

As a result of this situation, he sees in the immediate future a new class of production, bringing a departure from the star system, but not its abandonment.

"Motion pictures will be divided into two general classes," he said, "the first featuring the big stars, of whom there are but few, and the second, pictures in which the box office value will be determined by the story, adaptation, director and cast. Production is passing through a refining process and exceptional artists who are in line for public-made stardom will get a chance to advance through working in the story-director-cast type of picture. In this way they will be given their best opportunity, in fact the only real opportunity to become stars by public acclamation.

"This change, the effects of which will be noted in next season's product, denotes a decidedly healthy condition in the industry.

"One of the indications of the present tendency is the keen competition for leading players who may be counted upon to strengthen casts, but who are not ranked as stars. In this connection First National is gratified to announce that Virginia Brown Faire, Andree Lafayette, the French war star to be featured in 'Trilby,' Sylvia Breamer and Maurice Canon, the French comedian, have been signed up on long term contracts. More big artists are being secured with a view to building up an acting organization of the highest caliber for pictures of all types.

"Production on the Coast is at its peak and all hands are working hammer and tongs on the big pictures for fall release. Mr. Katz is as enthusiastic as I am about the prospects of next year's First National output. We were on the ground and saw the wonderful things that are being done."

Although certain existing contracts as yet prevent his discussing several important director contracts, Mr. Rowland states that soon an announcement will be made of a line-up of big time productions for next season that will place First National higher than ever as a distributor dealing only in attractions which are real assets to the finer theatres.

"Speaking of First National attractions at present in production or practically completed," he said. "I saw 'Within the Law,' Norma Talmadge's latest, an up-to-date American drama, beautifully directed by Frank Lloyd. It is sure to be a box office sensation. 'Wandering Daughters,' by Dana Burnet, just completed by James Young, is equally certain to be a popular success. 'The Girl of the Golden West' is practically finished by Edwin Carewe. This picture, a very fine production of David Belasco's great popular success, speaks for itself. There is no question about its appeal, especially in view of the present renaissance of the western type of picture.

"Thomas H. Ince regards his practically completed 'Her Reputation' as his greatest effort. In Frank Borzage's 'Children of Dust,' I believe we have a production well up to the standard he set in 'Humoresque.' Of pictures shortly to come into work, 'The Bad Man,' 'The Huntress,' 'Her Temporary Husband' and 'The Lord of Thunder Gate' are all stories with strong popular appeal. In 'Penrod and Sam' I think Beaudine is making a worthy successor to 'Penrod.'

"The rushes I saw of Richard Walton Tully's 'Trilby' enable me to predict that Miss Lafayette will be welcomed as a new and unique personality of the screen. John Stahl, who is just starting on 'Climbing,' has been working for several months on the continuity, casting and general planning for what he is determined to make an even better picture than 'The Dangerous Age.'

"Judging by what our New York executives say, who have seen Richard Barthelmess in 'The Bright Shawl,' there is little doubt about the quality of this and other pictures in our spring output. In conclusion, I may say that the reactions I have received on our story, 'Black Oxen,' Gertrude Atherton's much talked of novel, indicate that the picture will create an equal or greater sensation than the book is now doing."

An Enjoyable Event

Dance of First National Club at Hotel Commodore

The First Anniversary Dance of the First National Club was held Wednesday night, April 4, at the Hotel Commodore.

About three hundred and fifty people attended, including many of First National executives and stars, and the event was both interesting and enjoyable.

The Committee of the First National Club includes President Steve McGrath, Vice-President Bertine Browne; Treasurer Wm. P. Mullen, Secretary Emma Goerke, Financial Secretary James King, and the Committee of Arrangements, Chairman, Clive R. Waxman, assisted by Margaret Hughes, Mildred Kroll, Tesse Michaels, Abbott Obendorfer, Charles M. Kennedy, Raymond Price, Lazarus Bilson and Teddy O'Boyle.

The music was furnished by William P. Kroll's orchestra.

They Get The World ALONE

Moving Picture World is worth more to me than all the others.
W. E. BOWMAN,
Rex Theatre,
Olympia, Wash.

The "World," like old wine, is best.
I. B. QUISENBERRY,
Vale, Oregon.

Change Location

Paramount Exchanges Take Possession of New Building

The New York and New Jersey Paramount exchanges, under the supervision of H. H. Buxbaum, district manager, which for many years have been located in the Godfrey Building at 729 Seventh avenue, took possession of their new building at 331-37 West Forty-fourth street last week.

The new building occupies a plot 100 by 100 feet. The quarters are said to be the largest in the world occupied exclusively by one company for exchange purposes. There are 16,000 square feet of floor space in the building.

Paramount's new standardized exchange building now being erected by the company in Memphis, Tenn., will be ready for occupancy about July 1. This new one-story building is located at the corner of Front and Linden streets, on a plot 60 by 109 feet. The exchange will serve local territory in the Southern district, under Fred C. Creswell, district manager.

In New Quarters

The Assistant Directors' Association of New York has moved its headquarters to the Motion Picture Directors' Association, 234 West Fifty-fifth street, where all future meetings will be held. The association formerly had club rooms at 220 West Forty-third street, but owing to the large increase of membership were compelled to take larger headquarters.

Holds Annual Meeting

The annual stockholders' meeting of Associated First National Pictures, Inc., will convene at the Ritz-Carlton Hotel, Atlantic City, N. J., Tuesday, April 17. Present indications are that nearly all of the First National executives and stockholders will be present at the sessions.

While no definite program has been announced, it is understood that detailed plans for the coming season will be considered and passed upon.

Shortly after the close of the meetings it is expected that First National will issue an announcement covering the product which will be offered to exhibitors during the coming year.

C. R. Cooper Dies

Cyrus Roswell Cooper, formerly auditor of the Famous Players-Lasky Corporation, died suddenly in Chicago on April 9. The funeral services will be private.

They Get The World ALONE

I consider the "World" all the paper I require.
J. C. McCARTHY,
Belleville, Ont., Can.

I took another paper until recently. I am a staunch supporter of the "World."
DON McSWEYN,
Memphis, Tenn.

Flaherty Leaves for Samoa to Make South Sea Islanders Film

A NEW epoch in motion pictures which will have a profound influence in developing a broader American international viewpoint, is believed by a number of statesmen, diplomats, authors, publishers, dramatists and scientists to have been started at a dinner given at the Waldorf on the evening of April 10 by the editor and publisher of the Asia Magazine for Robert J. Flaherty, F.R.G.S., who produced the film, "Nanook of the North," the realistic story of the Eskimo. Mr. Flaherty left Thursday, April 12, for Savaii, in the Samoan group of islands in the Southern Pacific, where he will make for the Famous Players-Lasky Corporation, a picture that will do for the South Sea Islanders what he did for the Eskimo in "Nanook."

More than one hundred leading representatives of international statesmanship and finance, newspaper and magazine, literature, the arts, the theatre and motion pictures acclaimed Mr. Flaherty as the prophet of a new school of films.

Colonel Lloyd C. Griscom, president of the American Asiatic Association, former minister to Japan and Persia and ambassador to Italy and Brazil, presided. A group of representatives of those most keenly interested in the extension of American knowledge of foreign affairs joined in a statement which expresses the spirit of the undertaking. Among those who are backing this new undertaking are John W. Davis, former Ambassador to Great Britain; Lloyd C. Griscom, Mrs. Willard D. Straight, Mrs. Gertrude Atherton, John H. Finlay, associate editor, New York Times, and former Commissioner of Education of New York State; Mrs. Oliver Harriman, John Grier Hibben, president of Princeton University; Col. Edward M. House, Will Irwin, James G. McDonald, Secretary of the Foreign Policy Association; Frank L. Polk, former Under Secretary of State; Franklin D. Roosevelt, Ex-Assistant Secretary of the Navy; Miss Lillian D. Wald, Jesse Lynch Williams, Louis D. Froelick, editor of Asia; Chester B. Van Tassel, publisher of Asia; Miss Ida M. Tarbell, Stephen P. Duggan, director, Institute of International Education; Otto H. Kahn, General Tasker H. Bliss, James Montgomery Flagg, William Jay Schieffelin, Miss Rachel Crothers, Henry L. Stoddard of the New York Evening Mail; Edwin R. Embree, Secretary of the Rockefeller Foundation; Rev. Karl Reiland, rector of St. George's Church; Walter Damrosch, Norman H. Davis, Ex-Assistant Secretary of State.

This group expressed their belief that there is need in the country for a school of motion pictures telling the story of various races of the world from the realities of their daily lives, in such dramatic form that they will be equally popular with the present feature film. In a statement issued before the dinner this group said:

"We endorse, as a matter of national importance in acquainting our people with other peoples of the world, the project of making films of other races on the standard of 'Nanook of the North,' which tells the story of the Eskimo from the realities of his life.

"The vital thing Mr. Flaherty, the maker of 'Nanook,' has done is to have found a principle upon which a large number of other films may be made, so full of dramatic interest that they will reach, as 'Nanook' has, the big movie audience of the country and gain its enthusiastic approval. This broad audience at the present time, is not interested in directly 'education' films, but 'Nanook' is drama, education and inspiration combined.

"Because we believe that Mr. Flaherty's work will be the instrument and stimulus for doing in the motion picture field what Asia and similar magazins are doing in the publication field in developing our international vision, we desire to join with Asia in marking the beginning of Mr. Flaherty's career for a set of new pictures, as a matter of broad public significance."

Frank Lloyd Signed by First National

Frank Lloyd has been placed under contract to make a series of Frank Lloyd Productions for First National. It is further announced that the director will start his initial picture for First National immediately upon his completion of Norma Talmadge's super-production, "Ashes of Vengeance," upon which Joseph M. Schenck plans to expend between $500,000 and $750,000.

Because of the long list of artistic and box office successes to his credit, Mr. Lloyd is firmly established in the front rank of directors, First National says. He directed the last three Norma Talmadge productions, "The Eternal Flame," "The Voice from the Minaret" and "Within the Law." These three pictures, offering the greatest contrast in theme and locale, give striking evidence of the broad range of the director's abilities, it is stated.

Robert Lieber, president of Associated First National, expressed gratification at First National's securing one of the greatest directors in the industry. He further expressed the belief that, aside from a few really important stars, exhibitors must depend upon big directors for the kind of product needed to keep the motion picture progressing in accord with the public demand.

They Get The World ALONE

I prefer the "World," as I think it stands above all others—therefore my subscription.

Mrs. MAUDE STRONG,
Liberty Theatre,
Corcoran, Calif.

I consider the "World" to be head and shoulders above any other trade paper published.

R. E. McDONALD,
Harmony Theatre,
Anchorage, Alaska.

FRANK LLOYD

New Griffith Player

Long Contract for Neil Hamilton, Who Is In "The White Rose"

Neil Hamilton, who was recently discovered by D. W. Griffith, has just signed a long term contract to appear in pictures made by that producer. He will demonstrate his ability in "The White Rose" which Griffith will present some time this summer.

Hamilton is familiar to many theatre patrons and to most anyone who studies magazines and billboards. For five years he worked as an extra with Kitty Gordon, then with Mae Marsh. He has posed for many commercial artists and is perhaps best known as the "Dobbs Hat" and "Stetson Hat" youth. James Montgomery Flagg, Harrison Fisher, Howard Chandler Christy, Charles Dana Gibson and Clarence Underwood are among those who have used him as a model.

On the stage he appeared with De Wolfe Hopper in "The Better 'Ole"; with Grace George in "The Ruined Lady."

R. T. Kane Suggests

Founding of Photoplay Departments in Universities

Declaring that the crying need of the motion picture industry was young blood in the ranks of directors, Robert T. Kane, general production manager of Famous Players-Lasky Corporation, at the weekly meeting of the A. M. P. A., Thursday, urged the motion picture publicity men to inaugurate a movement for the founding of photoplay departments in various universities throughout the country.

Mr. Kane said that as it is now constituted, the motion picture industry has no means of availing itself of the latent ability of millions of young American men who are not in the business. He pointed out that civil engineers, doctors, lawyers, journalists and artists are given opportunities in schools to learn the mechanics of their professions and that the progress in these different lines of endeavor is the direct result of the system of education which constantly brings new recruits into the different professions.

Al Lichtman Returns

Al Lightman returned April 6 on the Aquatania from Europe where he has spent the last six weeks traveling between the principal cities of the continent arranging a complete international distributing system for Preferred Pictures. On his arrival here he expressed satisfaction at the results of his journey.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Goodale Flies High Both as Balloon Pilot and Exhibitor

One of the most interesting figures in the picture theatre field of Canada is Capt. Frank William Goodale, manager of Loew's Theatre, Ottawa, Ontario, for the past year, previous to which he was manager of Loew's Liberty Theatre, Cleveland, Ohio. Capt. Goodale has been identified with the theatrical profession since 1896, when, as a boy ten years of age, he secured a job to sell candy in a theatre in Toledo, Ohio. He was quickly promoted to program boy, usher, chief usher and assistant treasurer, after which he turned his attention to back-stage, where he secured the job of property man and then electrician. While employed as the latter, he was bitten by the aeronautical bug through watching the flights of a fellow townsman, Roy Knabenshue, in an airship, Knabenshue being the first flyer on this side of the Atlantic, it is stated.

Capt. Goodale went on the road with the Knabenshue Airship Company in 1905 as lecturer and demonstrator, and after one year of ground work Frank was selected by Knabenshue for actual flying, with the result that Goodale made his first voyage through the air at Luna Park, Chicago, on May 27, 1906. During the following ten years Goodale made a specialty of flying exhibitions at fall fairs and summer parks. He qualified as a dirigible balloon pilot with the Aero Club of America and was awarded license No. 6 by that association. He was also awarded Spherical Balloon license No. 64 showing how early he was concerned with the flying game. He was the first man to fly over New York City at night performing this accomplishment on July 19, 1910, and he was the first aeronaut to make flights in Porto Rico and in the States of Texas, Arkansas and elsewhere.

A New York Manager

For eight years, from 1909 to 1916, inclusive, he was an attraction at the Palisades Park, opposite New York City, from which point he made many flights over the Island of Manhattan. His employer there was none other than N. M. Schenck, who is now the general manager of the Loew Theatrical Enterprises. Through this connection Goodale became manager of one of the Loew houses in New York during the winter months each year, devoting his time to ballooning from the park in the summer season. Having applied for a commission in the United States Balloon Service, it is interesting to note that Goodale received his appointed as a First Lieutenant in the United States Army on April 6, 1917, this being the day on which the United States entered the Great War.

Because of his experience, Goodale was assigned to the U. S. Army Balloon School at Fort Omaha, Neb., for instructional purposes, and while serving in this capacity he spent over 800 hours in the air. He was assigned to test the first army parachute, which he did on October 17, 1917, jumping 1,550 feet and making a safe landing in one minute and 40 seconds. His last flight was made in a spherical two-man balloon on April 17, 1919, when he landed at Arcola, Miss., nearly 1,000 miles from Omaha, after being fifteen hours in the air. He was discharged from the army with the rank of Captain and as a Junior Military Aeronaut. A few weeks later he re-entered the theatrical business as manager of Loew's Liberty Theatre, Cleveland, and was transferred to Loew's Ottawa Theatre on April 11, 1922. During his stay in Cleveland Capt. Goodale was married.

Capt. Goodale was born at Bowling Green, Ohio, on December 21, 1886, and spent his early childhood at Grand Ledge, Mich., but moved to Toledo when a small boy.

Quite an interesting parallel is to be found in the lives of Capt. Frank Goodale and of W. M. Gladish, the Canadian correspondent of this paper. The two were born within four days of each other and Gladish was born at Omaha, Neb., where Goodale served as an army balloon instructor. Gladish lived in New York ten years ago and used to watch Goodale make many of his flights from Palisades Park. Goodale is now the manager of a theatre in Ottawa and Gladish is an editor of an Ottawa newspaper right across the street from the theatre. Goodale is a captain with considerable air experience, but Gladish is a lieutenant in the Canadian Infantry—with both feet firmly on the ground.

Raymond Has Reserved Seat Plan for Continuous Shows

L. Harry Raymond, who formerly was manager of one of the Marcus Loew thetres in Fall River, Mass., and who was manager of the Colonial Theatre in Pittsfield, Mass., three and one-half years, proffers a reserved seat plan for theatres with continuous performances. Mr. Raymond conducted the system in the Fall River theatre. An outline of it follows:

The shows start at 10:30, 1:30, 4:30, 7:30. The regular roll tickets are sold up to 4:30, when the reserved seats go on sale for the 4:30 and 7:30 o'clock shows. One regular set of reserved seat tickets are used daily. Seats may be on sale as early in advance as the manager desires. Patrons entering for the 4:30 show bring to the usher the regular reserved seat stub. If anyone remains from the previous show in the seat that the stub calls for, then the reserved seat buyer is given a seat as near as possible to the one he purchased.

At 7:30 there are certain to be persons leaving the house, thereby vacating seats taken up by holders of the regular reserved seat ticket for the last night's show. Immediately at the close of the 4:30 show the ushers go through the house and on a small slip of paper mark in spaces designated the row and seat number of all vacated seats. They bring each slip to the head usher, who makes out another slip in much the same manner, then taking all of them to the box office. From 7:30 on these slips are sold with a regular roll ticket. The patron gives the slip bearing the seat location to the usher, who seats him accordingly.

The count or estimate of the day's receipts is made by taking figures from the number on the roll tickets sold for the 10:30 and 1:30 shows; from the check of the regular reserved seat tickets and from the numbers from the roll tickets sold at 7:30 o'clock.

Mr. Raymond had no trouble in carrying out this system, but he does not advise its use except in towns or cities where patrons of picture theatres prefer reserved seats. Pittsfield was one of the cities where Mr. Raymond used a reserved seat ticket system for picture shows, this probably being due to the fact that the Colonial is a legitimate theatre and persons going there virtually always have their seats reserved. One of the features of the system, Mr. Raymond says, is that the ushers have no time for loitering and must constantly be on the watch for vacated seats during the evening shows.

Can anybody suggest a better plan?

How the Battles Go

This week we learn that:

San Francisco and suburbs, Milwaukee and Sheboygan have killed daylight saving. Racine has voted for it. St. Louis will probably veto it. The States of New York and Massachusetts will change the time as will the city of Chicago. Baltimore votes May 8.

In the Blue Law fight an exhibitor victory is recorded in Carthage, Mo., and exhibitor defeats in Webster Groves, Mo., Evanston, Ill., and Oak Park, Ill. Hoopston, Ill., votes on it April 17. In Findlay, Ohio, exhibitors opened on Sunday and were not molested.

Brookline, Mass., votes on April 24 whether its traditional dignity shall be shattered by the licensing of a picture house.

Write your own box score.

They Get The World ALONE

Moving Picture World is best, in my opinion. Take no other paper.
JACOB CONN,
Gaiety Theatre,
Providence, R. I.

Have read no other trade paper for Seven Years.
E. E. BEATTIE,
Mojave, Calif.

They Get The World ALONE

Moving Picture World supplies all necessary information. Receive no other.
B. R. RUSSELL,
Kokomo, Ind.

Moving Picture World for me.
A. J. MASTERS,
Columbus Theatre,
Lowellville, Ohio.

Quincy, Ill., Trio Acquires Fort Madison, Iowa, Theatre

One of the largest deals handled by Quincy, Ill., theatrical men was put over by Jack Hoeffler of the Orpheum Theatre, G. A. Urban and George Thompson, well known hotel man. It included the Strand Theatre and the Hotel Anthes property at Fort Madison, Iowa. The Strand Theatre is the largest and most modern house in the city, having been opened about two years ago, and seats 900 on the main floor alone. The house has been operated on a straight picture policy and this will be continued until the stage can be enlarged, when a combined program will be introduced similar to the policy in successful operation at the Orpheum Theatre here under the management of Hoffler and McConnell.

The hotel property will be enlarged and modernized and the properties will be operated by the Anthes Strand, Inc., a new company that has been formed under the Iowa laws to handle the business. J. P. Hoeffler is president, G. A. Urban is treasurer and George Thompson is secretary. Charles Dull of Peoria will manage the Strand Theatre for the new owners, and Paul Limber of Bloomington will look after the hotel property. Fort Madison is the home of the Santa Fe shops and an important industrial city. The outlook for fine business is very bright for the new owners.

Some of the managers who take mail order catalogues from the kids for admission to their houses in the small towns at the instigation of the local merchants, will have to lay off the practice, as the Federal Trade Commission has issued an order against the practice on the ground it is a hindrance to interstate commerce. The catalogues were destroyed with the idea of cutting down the business of the mail order houses, it is alleged.

The Lincoln Orpheum Theatre Company has changed its corporate name to the Englewood Theatre Company.

W. T. Pierce of the Peerless Theatre at Kewanee is making an extended tour of the cities in nearby states and is on the lookout for new ideas to be used in his house.

HARRY ASCHER

Junior member of Ascher Bros., Chicago, and managing director of the West Englewood Theatre. They call him the "memory hound." He's a "bear" on remembering names and people.

The Eau Claire Theatre Company at Eau Claire will build a new house there to seat 1,500, and the property has been purchased from A. A. Cutter for the new project. The house will be modern in every way.

The State-Lake Theatre has "The Toll of the Sea" in colors for a feature this week and it is going over in big shape.

The Isis Theatre at Brunswick has been sold by Fred Savage to Harry Norton, who will make some improvements.

A new theatre will be erected soon at Savanna, Ill., by Charley Bruno, who will invest $65,000 in the new house. The house will seat 1,200 and work will begin soon.

The Grand Theatre at Galena will be reopened under the management of Charley Morton, who also operates the Family Theatre at Mt. Carroll.

Oscar Swan and M. H. Lathrop have taken over the New Bedford Theatre at New Bedford and William E. Breed will manage the house. Universal service will be used.

The musicians' and billposters' unions have made an assessment of $1 on each member to help the American Theatrical Hospital.

The Empire Theatre at Two Rivers is now playing a combination program.

J. F. and Roy Witt have taken over the King Theatre at King City from Earl Teenor.

The Model Theatre at Halstead and Sixty-ninth street is being reopened under new management and will use Universal programs. This makes two Model Theatres on South Halsted.

Abe Wallerstein of the Tivoli Theatre at Michigan City has gone east to Baltimore on a pleasure trip.

The Orpheum Theatre at Grand Rapids, which was seriously damaged by fire in January, has been reoponed and the policy will be pictures and musical stock offerings.

Clayton Buck, proprietor of a picture house at Angola, has filed a petition in bankruptcy, listing his assets at $555 and his liabilities at $7,259.78, part of which is due the government for amusement taxes.

The Kedzie Theatre is now using a mixed program of vaudeville and pictures for the week ends. Business is reported as fine.

The efforts of the managers to stave off daylight saving here seem to have fallen flat, for it was stated a few days ago that the clocks will be set one hour ahead on April 29, the last Sunday in April.

The Honeymoon Theatre at South Bend had a fire recently which caused a loss of $5,000. An overheated furnace was the cause of the blaze. Repairs will be made at once.

The Hoyburn Company, which owns the old Hoyburn Theatre at Evanston, has bought from William C. Levere 88 feet of frontage on Chicago avenue for $88,000, and some time next year will build a new house with entrances on two streets, Chicago avenue and Davis street. No architect has been selected as yet but the company expects to put up a house seating at least 2,500.

Ross Palmer has taken over the Liberty Theatre at Libertyville, Ill., and will make some improvements in the house.

With the re-election of Mayor Pearson at Evanston, the hope for Sunday movies for the North Shore city has gone glimmering, as Pearson and his supporters are strong for no Sunday movies.

Walter Lee has taken over the Alamo Theatre at Monmouth and will fix up the house during the next few weeks and enlarge the programs.

The Johnson Hill Company in co-operation with the Palace Theatre at Wisconsin Rapids put over a style revue that packed the house to capacity.

The Rockford Theatres Company, which was just organized at Rockford, has taken over the Midway Theatre which has been under Ascher management since it was built during the war. W. D. Burford is president of the company and Charles Lamb of the Palm Theatre is secretary-treasurer. Rubens Brothers of Joliet, Frank Thielan of Aurora and other prominent exhibitors are interested in the new company. The house will be redecorated and fixed up this summer, so it will be the show place of Rockford when the work is completed. Under the new management and with high class programs the Midway should go over big.

The premiere of "Bella Donna" at the New McVickers Theatre packed the house throughout the week and the attaches were reminded of the opening week of the house by the crowds who jammed the house both day and night.

The Roosevelt Theatre has some good exploitation stunts to put over "One Exciting Night," whose extended run at popular prices began last week. A story in the newspapers was that an extra show had to be put on for the ushers, as they wanted to see the whole picture and owing to the crowds did not have time to stop long enough. Plenty of outside display material, large cutouts and many lights were used.

Tom Ronan, well known Danville manager, has been made general manager of the reorganized Home Theatre Company of that city. Tom is well known to both the legitimate and movie fields and his many friends wish him success in his new undertaking.

Well Oak Park, the largest village in the country, will continue without Sunday movies, as the voters re-elected the old officials and will go along in their calm way, taking an occasional run into the city for the sacred concerts on Sunday, and, of course, staying for the movies.

Gus Trulich is back in the movie business and is now in charge of the Orchard Theatre at 659 West North avenue.

The Ascher houses kept their audiences interested on election night by having returns read from the stage of each house.

The Irvin Theatre at Bloomington put on "Bella Donna" for an extended run and they advertised the picture at the regular prices. Needless to say, the house has been playing to big business. Four complete shows with special music by the Irvin orchestra made a bill that brought in the crowds.

R. W. Dunn, E. G. Gearhart and C. C. Husted have formed a company to manufacture and deal in motion pictures under the name of the North American Film Company, with offices at 7 South Dearborn street. The company has a capital of $50,000.

(Continued on following page)

More Live Chicago News

(Continued from opposite page)

George Beban was the star attraction at the Senate Theatre last week and the premier house of the Lubliner & Trinz chain did a fine business for Easter week with George and his company as headliners.

Mrs. R. G. Jordan of the Hinsdale Theatre has returned from several weeks' vacation trip to the West Coast.

Hoopston movie managers are working like beavers to win out on Sunday movies and the question will be put to vote of the citizens on April 17, as the city council decided to submit the question to all the voters for final decision.

The Tribune asked five people at the New McVickers Theatre the other day whether they went to see romantic or educational films and the answers were about evenly divided.

Doc Atkinson of the Calo Theatre has hit on the idea of lucky millinery night, so, in co-operation with a neghborhood milliner, every Tuesday night the lady sititng in the lucky seat gets a free hat for being there. Of course the ladies are out in force on Tuesday nights.

At a meeting of the electric sign people recently it was brought out that there are at least 250,000 signs in use every night in this country and more being used every day. The theatres head the list for the number used and two of the largest in the West are the Chicago and New McVickers here.

Here is the latest stunt. The deputy county clerk at Michigan City, a Miss Fern Bahringer, in order to encourage more marriages there instead of at Crown Point, the old Gretna Green, offered free movie theatre tickets to all the young folks who came to Michigan City to get spliced. Business must be good, for she says that more than 500 licenses were issued last year, about half going to Chicago couples.

Louis Murphy is building a new theatre at Spring Valley to take the place of his old house that was recently destroyed by fire.

Charles H. Collins has taken over the Burke and Butterfly theatres at Kenosha and will fix the houses up during the summer.

The Beck Walter Company of Mason City have taken over the Regent Theatre at Waterloo and will make some improvements.

Glen Reynolds of DeKalb is now chairman of the Illinois association committee to co-operate with the national organization in all matters pertaining to the big show here next month.

The Folks Theatre at Pontiac was destroyed by fire last Saturday morning. Only $4,000 insurance was carried on the building.

The Chicago Theatre stood them out last week with Frank Keenan in "Hearts Aflame." The fact that Keenan has been showing at the Harris Theatre for the past several weeks aided business with the picture.

James Denson and Samuel S. Oman have completed plans for the new $750,000 movie house to be erected at Lincoln and Belle Plaine avenues for Jacob Horwitz. It is planned to start work at an early date.

Charley Miles of Cleveland, who is well known to the movie colony here, is going to build another theatre in that city to take the place of his house on Huron street that has been sold to the Cleveland Trust Company.

Janesville will have another movie house soon, as M. G. Jeffris of the David Jeffris Theatre Company has received plans for a modern house to cost $250,000.

There was a good-sized representation at the meeting of the theatre owners at the Sherman Hotel last week to discuss a plan for the financing of the national movement. W. S. McLaren of the Michigan association, who called the meeting, was elected chairman. The plans as submitted by the Michigan delegation were indorsed and will be pushed.

The fire loss to the Grand Theatre at Blue Island will exceed $100,000. Plans to rebuild have not yet been completed.

Eberson and Liska, architects, have completed plans for the new movie house to be erected by the National Theatre Corporation at Halsted and 80th street, to cost in excess of $1,000,000.

The Tent Amusement Corporation has increased its capital stock from $10,000 to $25,000.

Charley Levy has bought the Adelphi Block at the southeast corner of Clark and Estes street for $191,000, from B. H. Perbohner. The block includes the Adelphi Theatre, stores and a bowling alley.

The Elm Grove Theatre and Amusement Company at Terre Haute has increased the capital stock to $30,000.

Peter J. Schaeffer of Jones, Linick & Schaeffer has returned from an extended European tour and reports having had a fine trip, but being glad to get home again.

The Victoria Theatre, under the management of Harry W. Goodspeed, was damaged by fire recently. He plans to fix the house up for an early opening.

J. W. and W. O. Goin and G. W. Griffin will build an open air theatre in Centralia to be known as the Broadway, with 1,500 seating capacity. Pictures and vaudeville will be the policy.

O. H. Steindorf has taken over the management of the Empress Theatre at Turtle Lake from Orville Bussowitz and will fix the house up.

It looks like a big spring and summer business for the loop movie houses and some elaborate presentations and musical novelties are booked for the season.

Harry Miller of the Windsor Theatre has added the National Theatre at 6221 South Halsted street to his management and will feature music with his movie programs. The house will run continuously from 1 to 11 each day and Miller will operate with popular admission prices.

Walter McCarthy has taken over the Princess and Eagle theatres at Eagle Grove from W. C. Stewart and Arthur Bergum and both houses will be remodeled and fixed up as soon as possible. Walter is going to pep up the programs and add some good musical features to the programs.

LOUIS P. NEWHAFER

General manager of Ascher Bros. for 5 years and associated with Nathan Ascher for 15 years. He's largely responsible for the wonderful spirit of co-operation existing between the Ascher managers.

Cincinnati

Findlay, Ohio, exhibitors are more confident of victory in their fight for a liberal Sunday. They were not molested in their operation last Sunday of the picture theatres. However, W. S. Wallen, president of the Citizens' Welfare League, will swear out warrants, but the managers in return threaten wholesale arrests.

The trial of Walter K. Richards, manager of two theatres, on an indictment charging Sunday operation of his theatres, has been postponed from the original date set. The Ohio Supreme Court will hear arguments about the middle of April in which it has been asked to review a ruling of Findlay Common Pleas and Appellate courts against Sunday picture exhibitions.

There are a number of holdovers in the downtown houses during the current week, April 9, "The Pilgrim" playing a second week at the Walnut, "Bella Donna" being held over for a second week at the Strand, and Gifts playing a second week of "The Third Alarm."

Posters in front of the Capitol Theatre read: "Pola Negri in 'Bella Donna' wears 50 exquisite gowns. She is supported by Conrad Nagel." Two blocks further down the street the lobby poster at the Lyric reads: "Glorious Gloria, more alluring, more beautiful than ever, and her gowns are the last word in Parisian magnificence. She is supported by Conrad Nagel." Some of the local papers have played up this billing, adding that Conrad must have his hands full supporting two ladies so heavily clothed.

A new theatre for colored people is contemplated at the corner of Ashland avenue and Chapel street, as a memorial to Paul Laurence Dunbar, noted negro poet. The ground and building will involve an expenditure of $125,000. The theatre, which will be devoted at least partially to pictures, will seat 1,000, and the project is being financed by a syndicate of capitalists in Cincinnati, Washington and New York.

The Regent Theatre, Hamilton, last week showed "Beyond the Law," based on the life and depredations of the famous Dalton Brothers of frontier days. Emmett Dalton appeared in person.

Big Crowds Turning Out in Albany, Troy, Schenectady

With long lines of waiting patrons, picture theatres in Central New York came back into their own on the Monday following Easter, demonstrating that in spite of a winter of unusual severity and the Lenten season pictures still possess drawing powers second to none. Albany opened with a flourish on Monday, with the Mark Strand presenting "Robin Hood" for a straight six days, while the Leland retaliated with "Bella Donna" running for an equal period, the Clinton presenting "Broken Chains." House records were smashed at both the Strand and the Leland. In the neighboring city of Troy, "Robin Hood" at the New Troy competed with "Glimpses of the Moon" at the American, while "The Voice from the Minaret" successfully sought patronage at the Griswold. In Schenectady, Manager William Shirley of the Strand did a whopping business in a combination of "Daddy" and "The Pilgrim."

Phil Markell, of the Atlas in Adams, Mass., paid a visit to Albany's Film Row the past week. He reported that the country roads were then open and business was on a pickup.

In his palmiest days, Fred Elliott, former owner of the Clinton Square in Albany, could never lay claim to his present title—that of "King Tut." It might be said in way of explanation that the so-called resemblance presented by Mr. Elliott these days to the former Egyptian Pharaoh follows the extraction of many of Mr. Elliott's teeth. Later on he expects to replace them with the store variety.

Moe Mark, Walter Hays and Eugene Falk were in town last week going over the affairs of the three Strand houses in this section of the state and incidentally endeavoring to entangle some of the financial affairs which beset the state in Schenectady.

George Roberts and W. W. Berinstein were in Little Falls Monday arranging for breaking ground for the new $150,000 theatre which will be erected there this summer.

Employes of the Olympic, Palace and Antique theatres in Watertown, N. Y., presented a chest of silver to Dr. and Mrs. J. Victor Wilson, of that city, the past week, in the observance of the Twenty-fifth wedding anniversary which the genial manager of the three houses was enjoying.

The Clinton Square Theatre in Albany will play straight weeks from now on.

Among the exhibitors in Albany last week were R. V. Erk, of Ilion; Mrs. D. S. Regan, of the Star in Greenich, and F. C. Yelverton, of Ballston Spa.

There may be nothing to it, but according to more than one exchange Manager, Uly Hill, who directs the destinies of the Mark Strand in Albany and the Troy in Troy, has a deaf ear, and what is more he always arranges to sit with this ear cocked towards the manager at just the time when the latter reaches the stage of quoting prices.

Charles Wiedman, of the Central, in Albany, has just bought himself a new sedan, and with his brother, Joe, is enjoying it eighteen hours of the day.

The old Hippodrome in Utica, N. Y., has been condemned by city officials as unsafe and has closed its doors. The house has long been regarded as one of the landmarks of Utica. Its owner, "Pop" Linton, is planning to erect a new theatre, probably on the site of the Hippodrome, in the near future.

Joe Contollela, of the Family Theatre in Utica, dropped into town one day last week and was given the glad hand along Film Row.

The opening of the Rose in Troy brought a very handsome floral offering from the F. I. L. M. Club of Albany. The tribute to Jacob Rosenthal was a huge rosebush containing many blossoms. The plant was kept in the lobby for several days and elicited much admiration.

An unusually heavy rainstorm swept over this section of the state last Thursday night and cost exhibitors hundreds of dollars. C. L. Gardner, who runs the Pine Hills Theatre in Albany, attracted only about 150 persons with "Oliver Twist," but instead of becoming discouraged he went down the following morning and booked the picture for later on in the month.

They now have a family orchestra at the Alpine in Troy, a 10-cent house that is going over big. The theatre is owned and operated by Sabin & Judges and about every member of the two families has some particular work to do. Discovering that there was considerable musical talent among the children, the two men have now formed a house orchestra that possesses at least the distinction of never threatening to strike.

Al Bothner, who has been handling the Hall interests in Troy, including the Colonial, the Strand and the Capitol, will associate himself with Jacob Rosenthal in managing the new Rose on and after April 15.

Buffalo

Buffalo exhibitors are up in arms against exchanges who are doing business with churches, schools, clubs and private institutions. At a meeting of the Western New York unit of the Motion Picture Theatre Owners of New York and the Buffalo Theatre Managers Association, action was taken which pledges exhibitors in these organizations to "lay off" these exchanges.

J. Meyer Schine has entered Western New York. The Gloversville man, who controls a couple dozen houses throughout the central part of the state, has taken over the Temple Theatre on Walnut street in Lockport, N. Y. This house has been conducted by Henry F. Thurston since 1910. It is understood that Mr. Thurston's son will continue to manage.

Henry Carr, manager of Shea's Court Street Theatre, is ill.

Judge John W. Schatt, proprietor of the Opera House in Fredonia, N. Y., was a visitor along Film Row last week.

Walter Bengough, former assistant manager of the Buffalo Strand and now manager of the Jefferson Theatre in Auburn, N. Y., has his office plastered with photos of his famous brother, Bennie Bengough, the former Buffalo baseball team star, who has been sold to the Yanks.

Bill Dillon, manager of the Strand Theatre in Ithaca, N. Y., has turned composer. Bill has now written a new song entitled "Old King Tut."

Leonard Sang, former treasurer of the Criterion, and Sol Myers, former manager of the same house, have taken over the Circle Theatre, a west side neighborhood picture house formerly operated by General Theatres Corporation.

Billie West, former manager of the Central Park and other Buffalo picture houses, is now in the music business. He is employed by the J. N. Adams music department.

Nye Merrill of Waverly, N. Y., a Southern Tier city, has sold several houses located in Sayre, Towanda and Athens to the Comerford Amusement Company of Scranton, Pa. Mr. Merrill is retaining his Amusu Theatre in Waverly. This house, however, has been leased to the Scranton company for a term of ten years. Mr. Merrill's ill health is the cause of his leaving the theatrical business. He will leave at once for New Mexico.

The Criterion started the third week of its new career under the Strand management with a first run picture, "The Ninety and Nine," and business picked up noticeably. The house in the future will try to continue presentation of first runs, although a large number of second run Paramount features have been booked.

Fred M. Shafer, manager of the Lafayette Square, was in charge of the vaudeville show given in the Teck Theatre last Friday night, following the big ceremonial of Ismailia Temple, Nobles of the Mystic Shrine.

Harry Green, manager of the Premier Theatre, has installed vaudeville as an added feature. J. H. Michael, manager of the Regent, also has found that an added act of some kind helps business.

Herman Schwartz, Batavia, N. Y., butcher, and Joseph Goldberg, a tailor of the same town, have purchased the opera house at Oakfield, N. Y. The amount involved is $20,000. Pictures are being shown at the house, with daily changes.

J. H. Michael, manager of the Regent Theatre and chairman of the executive committee of the Motion Picture Theatre Owners of New York, was in New York on April 12 to attend the installation of Charles L. O'Reilly as president of the Theatre Owners Chamber of Commerce. He was the guest of Mr. O'Reilly at the dinner in the Ritz-Carlton. Mr. Michael is in receipt of a wire from Mr. O'Reilly which indicates that the coming state convention will be held upstate, probably in Syracuse.

Rochester

Beginning this week the public is being given opportunity to help select some of the numbers to be played by the Eastman Theatre orchestra. On each program there will be a request number, which will be decided by popular vote. These numbers will be woven into an appropriate position on the program and are not intended to take the place of the overture, but to supplement it.

Bill Callahan of Regorson Corporation journeyed to New York last week. Alone? Nix! His wife insisted that Bill take his little boy along. Well, every morning in New York Bill had to get up at 8 o'clock to take son out to see the sights. A film man met Bill on Broadway one evening. The son was with him. "Where are you going, Bill?" asked said film man. "Oh, just taking the boy up to see Will Rogers," replied Bill. He didn't dare say that he was on his way to look over the beauties in the Ziegfeld Follies, of which Rogers is the star.

Brookline, Mass., Dignity Still Bone of Contention

Teachers, parents and ministers of Brookline, Mass., met on the night of April 4 and in emphatic terms protested against the granting of two licenses to permit the exhibition of pictures in the town. Three hundred residents previously had signed a petition of protest.

The traditional dignity of Brookline would be a thing of the past if picture theatres were permitted within the town's limits—that was one of the opinions expressed by speakers. School Committeeman Hough said that the town's duty to its children demanded the exclusion of motion pictures. He declared the matter has become an annual proposal, annually defeated, and he urged all voters to register another decisive defeat when the referendum is submitted to them to vote upon at a special election April 24.

The selectmen in 1910 received one petition to establish a motion picture house in the town. In 1911 they received three petitions; in 1913, three; in 1915, four; in 1916, two; in 1919, three. They recently received two petitions and the promise of a third.

Hearings were held on all of the petitions, except those now before the board, but sentiment was so strongly against the admittance of pictures in each case that the petitioners were given leave to withdraw. Some propositions, entailing a cost of from $300,000 to $500,000, were turned down.

The New England district convention of the I. A. T. S. E. & M. P. M. O. will open in Boston, Mass., April 29. This district comprises all local unions in Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island.

Alterations now are in progress at the Goldstein Brothers' New Palace Theatre in Pittsfield, Mass. Automatic ticket sellers and change-making machines are being installed. There will be two of each of these machines located in the center of the lobby. New poster frames are being placed. The Goldstein Brothers also are making improvements in their Colonial Theatre in Pittsfield in preparation for the summer season.

Prof. Harry E. Rodgers, formerly of Brockton, Mass., and now solo organist in the Strand Theatre in Lewiston, Me., was soloist at the sacred concert presented in the Gordon Theatre, Brockton, Sunday evening, April 8. The event was under the auspices of the musicians' union of Brockton.

Harry Zeitz is the manager of the New Zeiterion Theatre in New Bedford, Mass., which was opened April 2. The house is said to have cost approximately $1,000,000. The seating capacity is 2,000. The Zeiterion will have a combination policy. The opening attraction was a legitimate show.

Daylight saving will go into effect again in Massachusetts the last Sunday of this month, April 29. New York State begins daylight saving the same Sunday.

The Merrimack Square Theatre ushers in Lowell, Mass., had their eighth annual dancing party the night of April 5. More than 100 couples were present. The committee in charge of the event was as follows: General manager, Edward Ziskind; assistant general manager, Thomas Dorsey; treasurer, Leo Clark; floor director, William Dare; assistant floor director, John Dennett; chief aid, Francis Finnegan.

"Robin Hood" was held for a second week at the Strand Theatre in Worcester, Mass., starting with the performance Sunday, April 8.

The Theatrical Managers' Association of Worcester, Mass., is co-operating with the Hahnemann Hospital in screening a film that is an appeal for the public to give its support to a campaign for funds to maintain service in the institution for all who require it. The picture, entitled "The Opened Door," was filmed at the hospital. During the week of April 8 it was shown in Poli's, Plaza and Olympia theatres.

The property in Holyoke, Mass., in which is located the Three Stars Theatre, has changed ownership.

The new Coster Theatre in Webster, Mass., was opened April 7. The house is named for George R. Coster, who was associated in its construction with Henry J. Steinberg and Michael Holden.

"The Greatest Menace," a feature that portrays the effects of the drug habit, was shown at the Plaza Theatre in Springfield, Mass., the week of April 1.

Abe Goodside's Capitol Theatre in Springfield, Mass., will celebrate its anniversary the week of April 15.

The Globe Theatre in Springfield, Mass., has been reopened.

Connecticut

Ye New England scribe took a jaunt over to Hartford, Conn., the other night, but the habitual poor service of the New Haven road caused a rather late arrival in the Nutmeg Capital, so proposed calls on a number of managers had to be postponed until a later date. A visit was made to Poli's Capitol Theatre, which proved to be a revelation so far as beauty of design and accoutrements are concerned.

What struck us as most unique was the strains of the great organ coming from a chamber located above the main entrance in the inner lobby. Back of a massive grill of pipes is hidden this chamber, and crowds obliged to wait in the lobby for vacant seats while the picture program is being shown are entertained by the organ music.

A striking lobby display was a large frame about as wide as a six-sheet, but not quite so high, in which the face of Theodore Roberts attracted attention to the announcement of the forthcoming presentation of "Grumpy." Heavy velvet draped the top and sides of the frame and the whole resembled a beautiful painting. Baby spotlights threw a glare upon the display. Amber lights are used in all of the lobby fixtures, including the large chandeliers, a decided relief from the white lights which now appear commonplace.

Not one iota of criticism can be made of the projection in the Capitol. The picture, even from the rear seats in the big house, can be plainly seen and the light was such that details in all scenes were plainly visible. The orchestra of nine men and the organist also deserve praise for their efforts.

The lobby of Poli's Palace was made very pretty by a lighting arrangement, consisting almost wholly of purple bulbs. Cleanliness and the essence of neatness in every detail predominate in the Capitol and Palace. The ushers in the Capitol were very polite in escorting patrons to their seats. Both theatres are the sort that people like to patronize, hence the capacity business which apparently prevails at every performance.

James F. Clancy is manager and George A. Marsh is assistant manager of the Capitol, and the Palace is in charge of Charles Benson.

The following incorporations were filed April 6 with the Secretary of State in the Capitol at Hartford, Conn.:

The Capitol Theatre Corporation of Willimantic, Inc., capital, $150,000; to begin with $20,000; incorporators are Abe Davidson, P. A. Quinn, Sydney Synton.

Star's, Inc., Bridgeport, amusements and theatrical exhibitors, capital, $50,000; to begin with $2,800; incorporators are Mae E. Hogan, Pearl D. Morgan, Thomas P. Gleeson.

A group of Stamford, Conn., bankers have formulated plans for a motion picture studio in Stamford. The studio will be located in Guernsey street, about a block from the railroad station, and will occupy a modern, fireproof, three-story structure. Approximately $350,000 will be invested in the project, of which amount fully one-half already has been supplied by outside capital.

Owners of theatres in Norwich, Conn., will be obliged to keep the auditoriums heated to at least 65 degrees Fahrenheit next fall and winter if an ordinance now before the common council is adopted. In the draft of the proposed ordinance it is stipulated that failure to comply with the ruling would result in a fine of not more than $50 for each offense. A hearing on the ordinance will be held May 7.

The proposed ordinance is said to be the result of several complaints made during the past winter that Norwich theatres were much too cold for comfort. An opinion prevails that this condition may be attributable to the shortage of coal which existed during the cold weather. A number of residents of Norwich are said to have expressed the opinion that the theatres, and other places of amusement as well, should be kept warmer than they have in the past.

Jack Sanson, manager of the Princess Theatre in Bristol, Conn., told his patrons in his newspaper that he was confident they would call the Princess "the house of smiles" when they came to see Chaplin in "The Pilgrim." That boy uses some good phrases.

Texas

The week's visitors to Dallas, Texas, included Manager Rowley of the Best Theatre, Hillsboro; A. B. Moman of the Odeon Theatre, Shawnee, Okla.; Manager Lightman of the Princess Theatre, North Little Rock, Ark.; Manager Lewis of the Palace Theatre, Wylie; Fred Chavey of the Palace Theatre, Cleburne, and Sam Howard of Cameron.

When the film for the Grand Theatre, Alvin, Texas, was delayed, Will Horwitz of the Aris Theatre in Houston came to the rescue by airplane, driving his own ship, "The Good Ship Iris." This was the first air delivery of film in Texas.

Oklahoma

The week's visitors to Oklahoma City included Mrs. W. E. Roberts of the Paramount Theatre, Sulphur; Dudley Tucker of Bristow, Manager Davidson of the Majestic Theatre, Enid; Manager Jenson of Paul's Valley, Manager Hornbeck of the Yale Theatre, Yale, and Josh Billings of the Billings Theatre, Norman, Okla.

Pittsburgh Theatres Off to Flying Start After Easter

Business opened with a bang on Easter Monday in downtown Pittsburgh, but East Liberty, the biggest nearby suburb, did not open as big. S. R. O. was the rule at the Grand, State and Minerva theatres, downtown. The attractions, respectively, were "Safety Last," "Down to the Sea in Ships" and "The Third Alarm." The first two productions were held over for a second week's showing. "Driven" was held over at the Cameo. Business on this production steadily built up the entire week, and the Cameo is looking for new records on the second week. The Grand and State records were smashed. "The Ninth Commandment" at the Blackstone was "pulled" on the third night and "The Christian" substituted. This was second run for "The Christian." "Glimpses of the Moon" at the Olympic and also at the Liberty in East Liberty got fair houses. "Environment" at the Cameraphone did not open very strong but jumped away up later in the week. Manager La Voise said the reason for the pickup was the fact that he had large banners made stating that the production was Harvey Gate's famous story, Chicago Sal. "The Ninth Commandment" at the Regent and "One Exciting Night" at the Alhambra did average business.

On Monday evening, April 2, a woman was shot by her husband in the lobby of the William Penn Theatre, on the North Side, Pittsburgh. The newspapers the following morning carried big stories and streamer headlines about a theatre panic resulting from an attempted murder in the balcony of the William Penn Theatre. When interviewed by the World representative, Manager William Mason of the theatre had the following to say: "Those newspaper reporters certainly must have some weird imaginations. There wasn't a person in the house that knew there was an attempted murder in our lobby. The newspapers are all wrong. Strangely enough, at the time of the shooting, there was a wild and woolly western scene on the screen, and some of the patrons thought that the shots were effects that we had produced, and they told me so.

Warren B. Dygert, Jr., one of Pittsburgh's best known advertising men, has joined the forces of Rowland and Clark as publicity manager. The Rowland and Clark Enterprises are to be congratulated on the array of publicity men in their office, namely: Charlie Frost, J. George Shradle, Robert Wagner and Mr. Dygert.

Jake Richman, owner of the Pearl Theatre, on Fifth avenue, has taken over Professor Gerechter's Best Theatre at Millvale. The Professor is recovering from the effects of a severely wrenched back, which he sustained while helping to push a stalled automobile.

Proprietor Minton of the Columbia Theatre at Erie is recovering from the grip, as is also Mrs. M. Slotkin, wife of the owner of the Olympic Theatre in the same town.

Rudolph Navary, owner of the Liberty and Pleasant Hour theatres, Verona, is back on the job after a business trip to New York. During his absence, his brother Samuel looked after the theatres.

Carl Curry, manager of the Belmar Theatre, was painfully injured recently when an automobile backfired, so that the crank hit him squarely on the nose. Fortunately his nose was not broken, but Curry says the pain was so severe that he could not sleep for two nights.

Fire of undetermined origin, starting in the operator's booth of the Elite Theatre, Homestead, on April 2, did damage to the theatre estimated at $1,400.

P. W. Barrett, popular owner of the Strand Theatre, Parkersburg, W. Va., is again on the job after several days' illness.

On Easter Sunday, the Grace Protestant Episcopal Church in Mt. Washington, Pittsburgh, was destroyed by fire and Henry Poke, owner of the Shiloh Theatre, near the church, offered the worshippers the use of his theatre in which to hold their services. The offer was accepted and the congregation held both morning and evening services in the Shiloh Theatre.

Recent visitors to Pittsburgh's Film Row—Joseph Solomon, Bijou Theatre, Clarksburg, W. Va.; George Schweitzer, Titusville; M. Roth, Phillipsburg; Tom Kinney and wife, Franklin.

Pasternak New Supervisor of Music in All Stanley Houses

Josef A. Pasternak, conductor of the Philharmonic Society and musical director for the Victor people, will organize and conduct an orchestra at the Stanley Theatre. In addition, he will have entire charge of the music in all the theatres in the United States included under the management of the Stanley Company of America. In the orchestra which he will conduct, to be launched next fall, there will be a membership of twenty-six musicians who make up the Philadelphia Orchestra.

This idea of popularizing classical music by the organization of an orchestra of the higher caliber was worked out by Jules Mastbaum in co-operation with Leopold Stokowski, director of the famous Philadelphia Orchestra, who has a national and international reputation and who was the first recipient of the Bok Gold Medal and $10,000 prize award for the most distinguished services rendered Philadelphia in 1921.

Seven hundred orphan children from St. John's Orphan Asylum were the guests of Manager Frank W. Buhler at the Stanley Theatre on Saturday morning for a performance of "The Pilgrim" which was shown at that theatre during the week.

A picture theatre that itself had motion, now gives to Wildwood, N. J., a most modern and up-to-date playhouse, still, however, bearing the name of the Old Casino that was. In order to transform the old house, it was moved bodily from its foundation, toted into the highway, turned around in the middle of the street and then finally restored to its old site but with the main entrance facing on a thoroughfare having a year-round patronage,

Under the ownership of the Hunt's Theatres, Inc., over $50,000 has been spent in beautification alone, and when completed the new Casino will be one of the most attractive houses along the Coast. When its doors are thrown open, about Decoration Day, with a most attractive entrance leading off from Atlantic avenue, the building will be sufficiently increased in size for accommodation of 2,000 and measures 200 by 150 feet, the old building having dimensions of 120 by 170 feet. A $25,000 organ is being installed. The interior color scheme is a combination of gray and blue in the upholstery, with an artistic regular size stage which may be used in conjunction with vaudeville or stock and moving pictures. It will be under the management of Wally Helston, formerly manager of the two theatres at Jenkintown, the Hunt and Auditorium, which are part of the Hunt chain. With the Casino, Hunt's now control two Wildwood houses.

The Chamberlain combination has been augmented by the building of a house at Mt. Carmel, Pa., seating 1,000, which will open by June 1. The Victoria Theatre, which is part of the L. J. Chamberlain string in Shamokin, Pa., and which was constructed five years ago, has been entirely remodelled into one of the finest theatres in that section of the country. A new screen was installed this week. A new stage setting will consist of a heavy plush velvet, carmine, draperies, and heavy silk corn-colored draw curtains, which cost over $2,500. The sides are adorned by two large pedestals surmounted by floral embellishments.

One of the unique features is the attractive rest-room centered with an electrically lighted fountain with a globe of changeable colors and sprayed constantly by fountains issuing from the circular enclosure. The decorative scheme of the rest-room harmonizes with the changing colors of the fountain. The Chamberlain interests, of which Boyd Chamberlain is general manager, also control theatres at Sunberry and Tamaqua.

The new theatre recently acquired by Michael Lessing and known as the Diamond Theatre, is now running in full swing as a first-class picture house. It is an attractive, modern theatre seating 950. This is the third theatre added to the Lessing interests, the other two being the Standard at Camden, N. J., and the Collingwood at Collingwood, N. J.

After a temporary shutdown, following a fire which damaged part of the interior, the Photoplay Theatre of Duncannon, Pa., of which W. H. Sheffly is proprietor, is again open.

P. Siewell of Shenandoah, who conducts the Arcade Theatre in that city, spent the week end in Atlantic City visiting his family and en route home called on the Philadelphia exchange houses.

A large theatre, arcade and store building will be erected at Kentucky avenue and the Boardwalk, Atlantic City, by the Stanley Company of America. The proposed structure is now being planned by the Hoffman-Henon Company.

Representatives of every known industry in Philadelphia will join with city officials and prominent theatrical men to make the testimonial dinner to be given Fred G. Nixon-Nirdlinger and Thomas M. Love one of the outstanding affairs of its kind in the history of the theatrical and motion picture fraternity of this city. It will be held in the Bellevue Stratford, Tuesday evening, April 24, under the auspices of the employes of the various theatres and picture houses which come under the management of Mr. Nirdlinger and Mr. Love. Arrangements have been made to take care of several hundred guests.

Webster Groves, Mo., Won't Give Up Its Indigo Sunday

Webster Groves, Mo., will continue blue on Sundays. The citizens of the St. Louis suburb so concluded on April 3 when by a vote of 1,910 to 1,464 they decided in favor of continuing the enforcement of the city ordinance that prevents the showing of pictures on Sundays, etc. Webster has one theatre, the Ozark, built about two years ago. This house compares very favorably with any in this section. The ordinance against Sunday amusement was passed shortly after the town was incorporated and long before a picture theatre was thought of.

The safe of the Shaw Theatre, St. Louis, was broken open by burglars on April 1. They obtained $400 in cash. The St. Louis Amusement Company owns the theatre.

The five aldermanic candidates indorsed by the Christian Council of Carthage, Mo., a blue law organization, went down to defeat at the municipal election on April 3. The injection of the Sunday closing issue brought out a record vote.

Members of the Motion Picture Exhibitors League of St. Louis in co-operation with the St. Louis Safety Council are showing free of cost the film "A Day with the Careless Driver," which is designed to reduce automobile accidents.

Daylight saving agitation is dying down in St. Louis and it now looks certain that no such bill will be presented to the new Board of Aldermen. A survey of the aldermen revealed but one man for clock change, Alderman Clinton E. Udell of the Twenty-third Ward, who has always been identified with the reform element.

The New Dreamland Theatre, Belleville, Ill., has been reopened by Noah Bloomer. He also operates the Gayety at Freeburg, Ill.

"Down to the Sea in Ships" enjoyed a very prosperous week's run at the Pershing Theatre, St. Louis, and has been held over for another week. Hodkinson rented the theatre outright for the run.

On April 3 Ed Fellis, owner of the Orpheum, Hillsboro, Ill., was elected to the County Board of Supervisors on the Republican ticket.

Jim Drake has reopened the Temple Theatre at Alton, Ill. It will be conducted as a combination house.

A. C. Norwein, who recently sold his theatre holdings at Bonne Terre, Mo., is now affiliated with the Nash Motor Car Company in St. Louis.

Tom Reed is back from a trip to Atlanta, Ga. He went there to visit his daughter who is attending school there, but took advantage of the southern journey to study the methods of the leading exhibitors of the Southland.

Jim Reilly of the Princess, Alton, Ill., is about again. An affection on his hands confined Reilly to his home for several days, but he is his old self once more.

G. E. W. Griffith, who has perfected an arrangement to open a new tent theatre in Centralia, Ill., to be known as the Broadway Theatre, was in town arranging his early bills. He expects to get under way about May 15 and possibly earlier.

Workmen have started construction of Charley Kalbfell's new airdome at 5008 Claxton avenue, St. Louis. The building permit calls for an expenditure of $5,000 but Charley plans to spend considerably more.

Equipment for the new theatre at Leffingwell avenue and Morgan street, St. Louis, being erected by the Davis Realty Company, a local syndicate, has been purchased from the St. Louis Exhibitors Supply Company. It consists of two Simplex Mazda equipped projectors, a Minusa screen, Haertner transverter, etc.

Exhibitors seen along Picture Row during the week were: Jim Reilly of the Princess, Alton, Ill.; Noah Bloomer of Freeburg, Charley Law of Pana, Ill.; Verna Coffman, Lyric, Moweuqua, Ill.; George Newsum of Mount Vernon, Ill.; G. E. W. Griffith of Centralia, Ill.; and S. E. Pirtle of Jerseyville, Ill.

Theatres Spring Up Fast in the Kansas City Territory

Every week brings an announcement of a new theatre to be built in this territory. This week it is the new $40,000 house being built by Dr. W. O. Thompson of Dodge City, Kans. The theatre will be opened in the early fall and will be under the management of W. H. Harpole, who has the Cozy Theatre at Dodge City.

The seating capacity will be about 600. The seats will be divided between the first floor and a balcony. On the mezzanine floor will be rest rooms for ladies and gentlemen. The theatre will also be equipped with a novel feature in the form of a mirror-walled nursery, where mothers may take crying babies and still view the production by means of the mirrors.

Among the out-of-town exhibitors seen at the convention of the Motion Picture Theatre Owners of Western Missouri, held at the Hotel Baltimore, Kansas City, Mo., April 4, were: L. W. Hunt, Higginsville; F. S. Weary, Richmond; T. C. Goodnight, Warrensburg; S. E. Wilhoit, Springfield; Jack Truitt, Sedalia; A. F. Baker, St. Joseph, Joplin and Springfield; Harry Till, Braymer; F. A. Wasgien, Brookfield; W. Thompson, Plattsburg, and W. P. Cuff, Chillicothe.

Exhibitors from Kansas City, Kans., who attended the convention were: C. A. Smith, Fred Meyn, William F. Meyn, R. G. Liggett, C. A. Ricksecker and C. E. Cook.

Sam Harding of the Liberty and Linwood theatres, Kansas City, is in New York looking over some of the pictures for next year.

Leon Weil, formerly owner of the Broadmour Theatre, this city, was visiting various film exchanges last week.

Joe Cooper, a well known exhibitor in this territory, stopped over in Kansas City for a short while on his way back to Oklahoma City from New York.

"Doc" Gees of the Mystic Theatre at Mulberry, Kans., was a visitor last week.

Exhibitors attending the convention last week of the Motion Picture Theatre Owners of Western Missouri were somewhat surprised to see a large sign in the meeting room which had printed up on it: "Uppvisare Registrera Har." It all came about through the kidding of Lawrence E. Goldman, formerly secretary of the organization. Ordering the sign from a Swedish sign painter, Mr. Goldman told the man to make him a nice Swedish sign. The man did. Translated, it all means, "Exhibitors, Register Here."

Gus M. Shriner, who purchased the Gem Theatre, Kansas City, same time ago, has announced that he will remodel it. The building, which is on a lot 40x137 feet, will be extended back about forty feet and a balcony added. The two improvements will increase the seating capacity of the motion picture house to 400. Mr. Shriner, who operates the theatre, took title from Hugo A. Brecklein.

Baltimore

Louis A. DeHoff, booking manager of the Combined Whitehurst Interests, who has been seriously ill with "Sleeping Sickness" for several weeks, is now steadily improving and his recovery is expected.

Sentiment against Daylight Saving in Baltimore among the people is very strong, according to the observations of the members of the Association Opposed to Daylight Saving comprising picture men and various business and civic associations and clubs of the Monumental city. Louis Schlichter, manager of the Bridge Theatre, thinks that the vote at the coming municipal election on May 8 will be very heavy against it. A large card party was given under the auspices of the Exhibitors League of Maryland on Friday afternoon, April 4, on the Century Theatre Roof to raise funds to fight the measure. The affair was in charge of Harry Cluster, manager of the Crystal, and Mr. Schlichter and Mrs. L. F. Hamrick.

Lubin's Theatre, operated by the Peoples Theatre Company, has been extensively renovated and repainted. Sidney B. Cohan has been appointed the managing director and is now making an intensive campaign for more business. William Tyler remains manager.

The $10,000 orchestral organ being installed in the Crystal Theatre has been completed and music was furnished by the instrument for the performances beginning Monday, April 9. Harry Cluster, manager, arranged for the installation.

J. Louis Rome, managing director of the Rialto and other Baltimore theatres, arranged to have a soloist at the Rialto to render selections. Helen Yorke, who recently finished an engagement at the Rivoli Theatre, New York City, was the first one engaged. She sang there for two weeks beginning April 2. Mr. Rome also is booking first run pictures during the last three days of the week at the Rialto, the first being "The Marriage Chance" and the second "The Super Sex." The Rialto is a residential house seating 499.

Guy L. Wonders, that live wire manager of the Rivoli, arranged another musical treat for his patrons when he engaged Victor Herbert, famous musical composer, to be the guest manager of the Rivoli symphony orchestra during the week of April 9.

San Francisco and Suburbs Vote Against Changing Time

There will be no daylight saving plan adopted in Greater San Francisco this year. The San Francisco Board of Supervisors, after listening to the objections of theatrical interests, has decided to uphold the recommendations of the Public Welfare Committee that the plan to set clocks ahead one hour be abandoned. Suburban units of the city, such as Oakland, Berkeley and Alameda, have taken their cue from the decision of the Board of Supervisors and there will be no daylight saving plan adopted there.

The Pacific Theatrical Enterprises has been incorporated at San Francisco with a capital stock of $500,000 by E. R. Hough, R. M. Salmonson and H. Lonigo.

The initial presentation of "Driven" at the Granada Theatre, San Francisco, was preceded by an automobile parade on Market street in which cars of both old and new styles were shown to illustrate the evolution of the horseless wagon. A safety first parade was also held.

The success met by the management of the Century Theatre in offering one-day runs of big feature pictures has been such that a second repertoire week has been arranged. The program for the second week includes "Suds," "Kismet," "A Tailor-made Man," "Twenty-three and a Half Hours' Leave," "The Conquering Power" and "Peacock Alley."

The Francesca Theatre on upper Market street is being redecorated, the work being carried on without interfering with business. This house maintains a straight 10 cent admission policy at all times.

C. C. Griffin of the Piedmont Theatre, Oakland, has been chosen the official delegate to represent the M. P. T. O. A., Northern California Division, at the national convention to be held at Chicago in May.

The new Excelsior Theatre at Mission and Excelsior streets, San Francisco, has been equipped with two Powers No. 6B projection machines and Powers-General Electric high intensity lamps.

Karl K. Kennedy, of the United Theatres, Los Angeles, was a recent visitor at San Francisco and during his stay in the northern part of the State made arrangements for taking over the Liberty Theatre at Fort Bragg. This house will be the first of a chain planned for this part of the State. Six theatres are being operated by this concern in the Los Angeles territory.

Two Simplex machines have been installed in the McCloud Opera House, McCloud, Cal., which is operated under the management of Mrs. Victoria Murray.

The Half Moon Bay Theatre, Half Moon Bay, Cal., is being remodeled, the installation of an inclined floor being one of the improvements.

T. C. Reavis, who conducts a couple of picture theatres at Santa Rosa, Cal., and who is building another fine house there, was a recent visitor on San Francisco's Film Row, his first in several weeks, having been confined to his home by an attack of influenza.

Charles Thall, formerly director of publicity for Associated First National at San Francisco, has been placed in charge of the publicity department of the Turner & Dahnken Circuit, succeeding W. J. Murphy.

Joel C. Cohen, president of the Consolidated Amusement Company, Ltd., Honolulu, T. H., has returned to San Francisco from a business trip to New York.

A $15,000 organ is being installed in the new Hayward Theatre at Hayward, Cal.

The theatre managers of Oakland, Cal., recently turned the tables on the representatives of the press by turning critics and reporting the annual Press Club Show held at the Auditorium Theatre. Among those who handed copy to the local papers were Rex Midgely, of the American Theatre; Oliver Kehrlein, of the Franklin; Harry Cornell, of Pantages; M. A. Anderson, of the Orpheum; Herbert A. Harris, of the Century, and Carsten Dahnken, of the T. & D.

Lawrence Borg, of the Varsity Theatre, Berkeley, Cal., is taking an active part in the organization of the West Berkeley Merchants' Association.

Seattle

G. H. Dickerson, of the Ellensburg Theatre, Ellensburg, Wash., spent a few days in Seattle. He contracted for fifteen United Artists pictures, including "Robin Hood." Dickerson operates in competition with two other houses in Ellensburg.

J. G. Blackman, manager of the Rialto, Wenatchee, Wash., has tied up the local Elks for an early presentation of "Robin Hood."

And while we are talking of "Robin Hood," it has already been dated up for return engagements in three of the key towns at the same houses that first introduced it to patrans, for April and May showings. The lucky houses are the Liberty, Seattle, the Majestic, Portland, and the Rialto, Tacoma.

Manager John Danz of the Colonial Theatre gave a party to over sixty youngsters from the Ryther Child Home to see Tibi Lubin, the Jackie Coogan of Bohemia, in "The Prince and the Pauper." The entertainment was arranged by the motion picture committee of the Seattle Council, P. T. A., and the Colonial management. Transportation was furnished the children.

H. A. McGill, Port Orchard exhibitor, had open house to do his share in the local celebration of the opening of the new scenic highway. In addition to free shows, Manager McGill donated his house for a banquet which he held in the evening.

The Columbia celebrates two "Vitagraph Weeks" in succession, leading off with the "Ninety and Nine," April 7. The following week "A Front Page Story" will be the headliner, with Larry Semon in "The Counter Jumper" to provide the laughs. This is unusual as the Columbia rarely houses other than Universal attractions.

Tacoma is soon to have a Blue Mouse Junior, owned by John Hamrick and the Blue Mouse Theatre Company. It will be a suburban house, patterned, on a small scale, after the Seattle house, and will be at Twenty-sixth and Proctor streets.

Los Angeles

Mike Gore is so well pleased with the results of his all-comedy bill at the Kinema, Charlie Chaplin in "The Pilgrim" and Baby Peggy in "Peg o' the Movies," that he has booked the double combination over the entire circuit of the West Coast Theatres. The double comedy bill has been held over at the Kinema for the second week.

E. C. Bostick, manager of the Loew's State Theatre, got away to a big opening with "Where the Pavement Ends." The leading players in the picture made a personal appearance at both matinee and evening performance on the opening day.

Al Ramish booked "Oliver Twist" for another extended downtown run at the Alhambra after it had played three weeks at the Kinema.

Jack Root has booked "Main Street" for an extended run at the Mission to follow "The Girl I Loved."

Sid Grauman will close "Robin Hood"" at his Hollywood Egyptian Theatre Sunday and open Monday with "The Covered Wagon." "Robin Hood" hangs up a new record for a continuous run in Los Angeles, having played twenty-five weeks.

T. L. Tally is holding "The Birth of a Nation" over for a third week at his Broadway Theatre and incidentally is doing three of the biggest weeks in the history of the theatre.

Washington, D. C.

The privilege of smoking extended to male patrons at the Virginia Theatre, Washington, D. C., has resulted in a great increase in box office receipts. This is the second theatre on Ninth street to advertise itself as a "smoke house." It is understood that a third house has secured a permit from the commissioners of the District of Columbia, but has not availed itself of the privileges as yet. The Virginia Theatre is operated by Miller & Malone. While their patronage has increased to a considerable extent, they still retain a large part of their old business.

Tom O'Donnell, of the New Meader's and Senate theatres, has gone into the garage-building business as a side line. He has the exclusive agency for Washington for a new type of stucco garage. Mr. O'Donnell was formerly at the head of the General Battery Company, but he has disposed of his interest in that concern to take up his new garage line.

The Chevy Chase Theatre has decided to "sit tight" with respect to the demand made upon them by various civic organizations of Chevy Chase that it remain closed on Sundays. The management has declined to make any statement in the matter, but it is understood that there is quite a question as to just how much influence these civic organizations involve.

A. N. Waters, manager of Crandall's Theatre at Ninth and E streets northwest, has been appointed to the managership of Crandall's Central Theatre, in the same block on Ninth street, and will hereafter supervise both theatres. He takes the place of William V. Boyles, who resigned the management of the Central.

Oscar W. Morgan, Cosmopolitan field manager, was in Washington last week as the guest of Tom Moore of the Rialto Theatre.

Milwaukee Folk Repudiate Daylight Saving at Polls

Daylight saving, attacked relentlessly by picture interests for several years, has been repudiated at the polls in Milwaukee. After a bitter campaign, which eclipsed all other election issues, opponents of the daylight saving plan registered a vote of 34,530 in the referendum as compared to 24,258 for the long day. The total vote on the question was 10,000 heavier than on the school board race, indicating the extent to which interest in the matter had been aroused.

The victory for opponents of the daylight saving plan may well be hailed as a victory for the picture men. Led by the Motion Picture Theatre Owners of Milwaukee, exhibitors took a foremost part in moulding public opinion. Under the personal direction of Joseph Mergener, executive secretary, every member of the exhibitor organization circulated petitions and dodgers and ran films depicting the harm resulting from the ordinance. In addition, many novel methods were used by individual showmen to bring about a vote against the plan. Motion picture men aligned themselves with milk dealers, the railroad brotherhoods and members of the labor unions in the fight.

While Milwaukee was voting to kill daylight saving, which has been in effect four of the last five months, Sheboygan took similar action. Racine, however, voted against standard time.

Shorewood citizens have decided they want a commercial picture house. Although not voting directly upon the question, members of the aristocratic village adjoining Milwaukee indicated clearly what the views of the majority are when, at a recent election, they defeated the entire slate of reform candidates advanced hy the faction opposed to a theatre. The three present trustees, who had been warned recently that they would not be returned to their seats because of their liberal views upon the matter, polled a vote of three to one against their opponents. With the sentiment of the village expressed through the election, it is helieved prohable that a series of court actions aimed to halt the building of the village's first theatre will he dropped.

Although more than 200 persons were in the Magnet Theatre when it was attacked the cool-headed work of John Clark, doorby fire recently, a panic was averted through keeper. Detecting smoke from the basement, Clark rushed down with a fire extinguisher and, when he saw that his efforts were of no avail, turned in an alarm. He then hastened back to the theatre and calmly announced that there was a fire, but that there was no danger unless the audience lost its head. Under his direction four lines were immediately formed and the theatre was emptied in orderly fashion in a few minutes.

The blaze was confined to the basement of the showhouse and the loss was not great, although several hundred patrons of the Whitehouse Theatre next door were forced out by the smoke.

The Magnet is Milwaukee's oldest downtown theatre. It is situated on Third street, between Wells and Grand avenues, and is under the management of Nicholas De Lorenzo.

Joseph Gorski, who huilt the Eagle Theatre at Eagle River, Wis., two years ago, died recently. The theatre now is being operated hy his sons. The Eagle was Mr. Gorski's first venture in the picture field.

E. J. Bregger, of the Uno Theatre at Crystal Falls, Mich., is building a new 700-seat house which will be ready some time this summer. With its opening the Uno will cease to exist.

Mark Thomas, of the Colonial Theatre at Iron Mountain, Mich., was a member of the bowling army which invaded Milwaukee during the A. B. C. tournament in March.

John D. Cuddihy, of the Cuddihy Theatre at Calumet, Mich., has returned to that city from Panama, where he visits annually.

The Temple Theatre of Sault Ste. Marie, Mich., which had been closed for some time, has been reopened by W. G. Cook. The Rex Stock Company was featured as the opening attraction.

"Park your auto in our garage while you park yourself in here to view our show."

Eddie Weisfeldt, looking always to the comfort of his patrons at the Strand, downtown Milwaukee house, has completed arrangements whereby he will carry out the above idea. With the opening of a new garage and storage house on Sixth street and Grand avenue, a short distance from his theatre, he has arranged with the owner so that parking space will be provided free of charge for any members of the Strand audience wishing to take advantage of his offer.

Anyone coming to the Strand with a machine will be allowed to drive into the garage, where he will receive a voucher. This voucher will be presented at the Strand box office and stamped when a theatre ticket is purchased, so that when it is presented later for the car the garage man will know that the Strand has been visited.

The Shubert Theatre, on various occasions the home of stock and pictures, is to be sold on the auction block on May 7 to satisfy a judgment. Announcement of the coming sale has been posted by the sheriff. The notice says the theatre and all apparatus, scenery and furnishings are to go under the hammer.

The showhouse, one of the oldest in Milwaukee, has been closed since a combination stock and movie venture failed to pay three months ago.

According to the sheriff, the judgment was obtained in foreclosure of mortgage proceedings begun more than a year ago by the Academy of Music Company against the Academy Realty Company. The judgment was for $79,900.

Plans for a "talent discovery concert," a new departure in Milwaukee picture houses, have been announced by Leo A. Landau, manager of the Alhambra Theatre, a leading downtown house. The concert, which is to be held at noon on Sunday, April 15, will feature non-professional talent from Milwaukee and the rest of the state. Anyone who can play, sing, stage a novelty act or perform in any other way has been invited to take part. These members will precede the regular picture program. The admission price will not be raised for the occasion.

Michigan's finest community theatre, a part of a $300,000 building, is ready to be opened at Wakefield. Dedicated to the American Legion, the entire structure typifies the most modern ideas in a building of such a kind. Besides the theatre, seating 1,500, the building houses a municipal dance hall, swimming pool and billiard hall. It is two stories high. The windows are of stained glass, each one bearing a service emblem.

While the building was erected by the taxpayers of the city, the showhouse has been leased out to a private exhibitor.

Another Michigan city erecting a community theatre and recreation center of this type is Ironwood, which is spending several hundred thousand dollars on a structure.

Louisville Interests Seek to Buy Masonic Building

It became known here a few days ago that two local men have made efforts to purchase the old Masonic Temple building, now housing the Strand Theatre, but owned by the Shubert interests of New York. The owners tried stock shows for a few weeks last winter, found the going rough and leased the house to the Fourth Street Amusement Company for a period of years.

C. C. Hieatt, president of the Consolidated Realty Company, was recently in New York, but on his return refused to discuss the Shubert matter. G. H. McAllister, head of a realty firm bearing his name, stated that he made an offer of $300,000 for the building, that being the price paid for it by the Shuberts when purchased by the Masonic organization a couple of years ago. McAllister showed a letter from the Shubert interests in which they stated that a sale at less than $450,000 (or a 50 per cent profit) would not be considered.

Erection of the Elks hotel and lodge building a few doors east of this building is increasing the value of property on the block materially. Hieatt is also interested in other property on the same block.

Exhibitor interests are behind the incorporation of the Rainbow Gardens Company, Louisville, capital $30,000, chartered by Joe Steuerle, Adolph Reutlinger and Leona and Walter Davidson, all connected with the Walnut Amusement Company, operating the Walnut Theatre. Steuerle and Reutlinger are also interested in the Fourth Avenue and Broadway Amusement enterprise groups. The new company will operate the old Magnolia Gardens, at Third and Avery streets, operating as Rainbow Gardens, and featuring refreshments, good music and dancing. The orchestra of Walter Davidson, of the Walnut Theatre, will be used.

Charles Miller, for ten years manager of the New Albany Amusement Company, New Albany, Ind., recently resigned at a meeting of the board of directors, his resignation being due to the recent death of his wife and a desire to retire from business cares.

Fire starting in the Dixie Theatre at Tazewell, Tenn., resulted in a $30,000 fire, doing considerahle damage in a small town business block. The town has no fire protection and called on Middleshoro, Ky., and Knoxville, Tenn., for assistance.

Miss Douglas Robinson and W. M. Breeze have bought out the Breeze Bros. Princess Theatre, Flemingsburg, Ky., and will move into a new building. The opening will be April 16. The house will be known as the New Princess.

Straight From the Shoulder Reports are used by thousands of exhibitors. There's a good reason why.

FILM EXCHANGE PERSONALITIES

Seattle

All the Universal field force, as well as managers from nearby exchanges, in short, everyone who could get in, spent Tuesday, April 3, in Seattle at the exchange, welcoming Carl Laemmle, who spent a very busy day in Seattle.

Goldwyn this week opened a six-weeks' sales drive, with the field force covering the territory served by the Seattle exchange, Washington, Idaho and part of Montana. Results are already looming up.

L. W. Barclay, exploitation manager on the coast for Goldwyn, claims the long distance commuting record. Barclay lives in Los Angeles and is at present commuting to Seattle, where he is busy on "The Christian." He may hop off any day for a week-end at home, and be back here before he is missed.

H. W. Boehme, of the sales force of Universal, is ill at his home.

H. M. Glanfield, formerly with Vitagraph, has been appointed salesman out of the local Universal office on Jewels and features.

"Cherry" Malotte has left Universal to represent F. B. O. in the Spokane territory. Cherry replaces V. S. Brown, who has returned to Baker, Oregon, to attend to personal matters.

S. D. Perkins, who has been connected with the sales force of Goldwyn in Seattle for a short period, has gone to Portland, where he will work out of that exchange. Perkins came here from Los Angeles.

San Francisco

Eddie Armstrong, Universal assistant general sales manager, recently left his San Francisco headquarters for a short visit to the exchanges in the Northwest.

Fritz Tidden has succeeded Hal Reed as director of publicity for the George A. Oppenheimer Exchange, San Francisco. Luck!

The San Francisco Universal branch recently had a visit from Carl Laemmle, Eugene H. Roth and Julius Bernheim.

W. A. Crank has resigned as manager of the San Francisco branch of the American Releasing Corporation to attend to mining interests.

Charles Muehlman, manager of the San Francisco Associated First National branch, motored to Los Angeles recently to confer with John McCormick, western representative.

Morris Markowitz is proving the baseball fan of the Associated First National office, San Francisco, being the only one to get away to witness the opening game of the season.

H. Bradley Fish, district manager for Vitagraph, is back at his San Francisco headquarters again, following a tour of the territory.

Pittsburgh

Moving days are numerous on Pittsburgh's Film Row, with Eddie Wheeler moving his Penn Film Service Corporation to its new location on the second floor of 1028 Forbes street, into the space just vacated by M. Janicks and his Exhibitors Supply & Sign Exchange, who has gone back to his old location at 1000 Forbes street, at the corner of Hooper. The Apex exchange, now located at 1201 Liberty avenue, will move to Forbes street in the near future. They will occupy space at 1026 Forbes street. The Columbia exchange, now located on Ninth street, will move to 1010 Forbes street on May 1.

Joseph S. Skirboll, former manager of the Pittsburgh First National branch, left for California a few days ago to begin his new duties as western division manager for the same company, with headquarters in Los Angeles. Mr. Skirboll was presented with a trunk by the employes of the First National, Educational and Columbia exchanges, and the male members of the Rowland and Clark Theatres organization here presented him with platinum diamond-studded cuff links.

The Press Film League has been formed with six baseball teams representing as many film exchanges of Pittsburgh. The boys have gone on record as being against daylight saving, saying that they will begin their ball playing an hour earlier in the evenings.

Wesley Bachmeyer, division manager, and Mr. Connors, sales manager of Metro, were recent visitors at the local branch office.

Harris Silverberg, well-known local film salesman, has deserted the Pittsburgh field and gone to Detroit to work for Goldwyn.

T. P. McLaughlin, who for five years represented the Famous Players on the road in the Pittsburgh territory, has gone to St. Louis and is working for Hodkinson there.

Alfred Kent, traveling auditor for Universal, is spending a few days at the Pittsburgh branch.

W. H. Barnes, who has been on the road for Metro in the Boston and New York branch offices, has come to Pittsburgh and is working the northern territory out of the local office.

St. Louis

Harry Weiss visited Chicago last week.

C. D. Hill of Hodkinson, Floyd Lewis of Select and Jack Weil of Goldwyn spent several days out in the territory.

The St. Louis Film Salesmen's Club will attend the Browns-Cardinals baseball game on April 14 in a body.

United Artists moved into exchange space in the Select Picture headquarters, 3332 Olive street, last week.

Martin Schmalzbeck, travelling auditor for Fox, is here. He probably will spend two or three weeks in this vicinity.

Albany

Robert S. Bendell, who formerly managed the F. B. O. exchange in Albany, N. Y., but who severed his relations with that concern to enter the insurance business a number of months ago, has just been appointed manager of the American Releasing exchange in Albany, succeeding A. J. Blanke, who was recently transferred to Albany from Boston.

Frank Bruner, who is easily the best dressed exchange manager in Albany, even though some of his shirt creations fairly howl, has purchased a Buick touring car.

Robert Smeltzer, eastern district manager for Pathe, was here the past week conferring with Frank Bruner, local manager.

Vic Bendell, manager for F. B. O. here, attended a sales meeting in New York City Sunday.

Lee Langdon, booking for First National here, is once more back at his desk, following an illness of several days.

Alec Herman, manager for First National here, will attend a meeting of the Buffalo, Albany and New York exchanges in New York on April 15.

Jane Holloran, though listed as a stenographer in the American Releasing exchange in Albany, is showing her ability along sales lines these days. While the manager has been out on several occasions, Miss Holloran has put across some good sales.

F. S. Hopkins and Harry Bernstein of Universal copped out some nice business in Glenn Falls last week.

Buffalo

Manager Harry Bernstein of Universal and Mrs. Bernstein celebrated their wedding anniversary with a trip to New York City, where they were the guests of Mrs. Bernstein's parents. Charlie Goodwin has returned to the job following an attack of ptomaine poisoning. William Bourke, the genial booker at Universal, has purchased a new coupe. These "U" boys are sure having a hard time, it seems.

Robert Smeltzer, Pathe district manager, left town last Thursday evening after hearing all the new stories from Branch Manager W. A. V. Mack.

Harry E. Lotz, Select manager, crossed the hot sands last Friday night when he became a full fledged member of Ismalia Temple, Nobles of the Mystic Shrine at the Teck Theatre ceremonial. It sure was a hot night for Harry.

Harry Buxbaum is coming to Buffalo on "FRIDAY, THE 13TH," for a sales conference with Branch Manager Allan S. Moritz and his Paramount salesmen. The boys can't understand why Harry picked such a date.

Miss Margaret Henderson has succeeded D. Glasstone as biller at the Fox exchange. Esther Morris is one of the new stenogs and Miss Finkelstein another.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Mathematical Puzzle on The Hottentot Had School Children and Elders Busy

ACCORDING to all accounts, the "21" puzzle was one of the most widely used of recent stunts. Hundreds of managers have used it, including one who published the puzzle and then had to wire in for the answer.

Now comes George Ritzler, of the Sigma Theatre, Lima, Ohio, who propounded an involved problem in the local paper—with a suitable list of prizes—and had the entire town figuring.

It was primarily intended to interest the high school pupils and was offered as a test of their skill, but the entire town became interested, and while the number of replies received was relatively small, it was apparent from the inquiries received that several thousand persons worked over the problem to the point of near-insanity. Everyone was talking about it, and it came close to rivaling How Old Is Ann?

Here's the Lowdown

The problem, as framed by one of the high school teachers, reads:

"In a field of fifteen fine horses entered in the great Southern Steeplechase, a racing classic duplicated in Thomas H. Ince's comedy-drama, 'The Hottentot,' are three thoroughbreds with which this problem is concerned. They are Challenge, Cannonball and The Hottentot. These horses and their riders start in the steeplechase at the same time and travel over the same course at different rates.

"Cannonball takes the lead and travels at a steady rate for the entire distance. The Hottentot encounters difficulties at the first water hazard, where he falls and his rider is dismounted. But after Cannonball has traveled one and one-half miles, the Hottentot doubles his rate and in 18 minutes passes Cannonball, winning by a nose length.

"Challenge covers the first two miles in 10 minutes, but he falls and because of an injury is delayed for five minutes, putting him one-tenth of a mile behind the Hottentot. He continued the race with a rate of speed one-half as fast as he started. The rate of speed made by Cannonball is one-sixth mile per minute.

"In what order did they finish and what was the first and second rate of speed of Hottentot?"

Say It With Algebra

The best way to work this is through algebra, but it can be figured out more slowly in other fashions. The correct answers are that the horses finished in this order: Hottentot, Cannonball, Challenge.

Hottentot's first speed is one-tenth mile per hour and his second is one-fifth mile per hour.

If you work this stunt announce it as a test for pupils, but sell it on the idea of: "Are you as clever as the average high school pupil?" to get the town talking. Not many will probably offer a solution. Most of them will give it up before they get well started, but this does not affect the value of the stunt. All you want is to get them talking and thinking about the comedy, and they'll be doing that. Some of the thoughts will be unprintable, but they will not react against ticket sales.

Stringless Doorknobs Are a Chicago Idea

Hand it to the Lincoln Theatre, Chicago, for the stringless doorknob. Up to the present the chief objection to the D. K. has been tying in the string loops. Several schemes have been tried to obviate the strings, but they did not seem to work.

The Lincoln uses a fairly stiff card, but a cheap colored stock. A hole is punched about three-eights of an inch below the top, large enough to go around the shank of the average knob. There is a straight cut from this hole to the top of the card. The slit is sprung apart, the card slipped on the shank, and permitted to spring back into place. It will remain on the knob in the face of the average wind, yet a slight tug will displace it. We cannot reproduce the card on account of the colors, but if you cannot get the idea, send in a self-addressed postal and we'll shoot you a sketch. It's a worthwhile stunt.

The sample sent in is for Chaplin in The Pilgrim, and uses the two cuts of the convict and the parson, with a big reward line.

Tack cards were also used on the reward idea, blue on white. They are flashy and effective and since stock cuts are used, they are not very expensive.

Stars with Stencils

C. W. Irvin, of the Imperial Theatre, Columbia, S. C., does not have to tell the town when he has an extra-super-special. He stencils the sidewalks, and by that token they know it's an extra.

He worked the stunt on The Christian, and then plugged the fact that it stayed over for a second week at the Capitol Theatre, New York, and was booken for four days at the Imperial, which is about the same thing.

Advance slides and extra earnest advertising helped make it all a super should be in the matter of receipts.

Licked Again

The Washington Theatre, Bay City, Mich., having been closed for renovation, was about to open with Adam's Rib. John D. Howard, Paramounteer, was on hand to help W. C. Watson start things with a buzz for business.

The editor was so unsympathetic that they got sore on him and went out and started a paper of their own, getting enough advertising to more than cover the cost. It hurt the old paper a little and now the editor shows signs of relenting. He knows that a paper distributed to everyone will beat his own circulation, and he doesn't want it hanging around town. Old stuff, but it always works.

A United Artists Release

TWO OF THE STUNTS WHICH SOLD "ROBIN HOOD" TO THE SAN FRANCISCO PUBLIC

On the left is a Raffles who worked through the Bulletin, receiving the freedom of the city from Sheriff Tom Finn. In the center can be seen the crowds watching the bulletins in front of the newspaper office for information as to the Raffles, while on the right is the elaborate window display in a music store; a stage setting with cutouts. Just a couple of the many stunts.

Makes Tut Display for Sheba Picture

If Tutankhamen wants to drop around to the Imperial Theatre, Jacksonville, Albert B. Hill will pass him in to any show, including Saturday or Sunday, for Hill feels under considerable obligation to the well advertised Egyptian.

He had The Queen of Sheba about a year too late to advertise it as a first run, but he built an Egyptian castle front, using dull yellow, orange, blue, green, black and red for coloring against the grey of the stone and achieved an effect more striking than the photograph suggests since the picture is made head-on while the big kick lies in the fact that this was built out on the marquise and not flat against the house front.

The cutout on the balcony is rather too modern a touch, but even that helped, and it filled in the recess very nicely. That recess, by the way, gives a nice touch to the structure and is more effective than a flat front.

We are in for things Egyptian from Fifth Avenue to the Bowery. Get ready to rid in your first chance at a title that will fit. Hill has done it about as nicely as anyone up to date.

He used a calliope ballyhoo and tied the Ladies' Auxiliary of the Jewish synagogue to a 50-50 ticket sale for the best returns on any selling campaign the town has ever known. To help this sale Mr. Hill did an unusual amount of advance advertising, since the ticket sale was started two weeks in advance of the showing. Even where they did not make a sale, the women advertised the picture, and Mr. Hill collected some 100% money from those who experienced a change of heart and came anyhow.

A Fox Release

TUT SHOULD GET A COMMISSION ON THE SHEBA SALES

Albert B. Hill, of the Imperial Theatre, Jacksonville, cleaned up like a first run on "The Queen of Sheba" with an Egyptian lobby in dull colors. The photograph is too flat to give the effect of the display, which was built out over the marquise.

Finding Women Pays

A. L. Middleton, of the Grand Theatre, De Queen, Ark., got out numbered cards for Find the Woman. The cards were numbered in duplicate and one set were given the women and the other to men. If the pair of cards bearing the same number was presented with a single admission, both went in for the price of one ticket. The effort to locate the match number is what gives this stunt its advertising value. It is fine for small-town work, and better than the halved program cards.

Mr. Middleton offers to kiss every old maid in De Queen if any one guesses the ending until the last hundred feet. He's foxy. Before you could locate him and tell him the ending those last hundred feet would be off the screen and he could plead a frame-up. But it made good talk.

Mr. Middleton also got out a couple of slip cards for the missing lady picture. From the shape we imagine that it is clipped from the ends of some card job in which the original stock was cut to fit, leaving this over. As it is, it gives him an oddly shaped card at small cost, since the original job paid for the stock. Often your printer can put you onto a good deal in this connection if you stand in with him right.

A Metro Release

WHO TALKS OF BUILDING COSTS? THIS WAS FIVE DOLLARS

We think the People's Theatre, Greenville, Miss., must have stolen the paint to make it at that price, but that is the cost mark this Saenger house put on the print. It's an exceptionally fine idea for a two-plane house lobby.

Jackie Scholarships

Something different from the usual parade stuff is being worked for Jackie Coogan and Daddy in Chicago, where he is to play the Chicago Theatre.

Daddy deals with a boy musical prodigy, the son of a famous violinist, and the Chicago Journal was tied to a story that Jackie had purchased a one year scholarship in a well known conservatory for some deserving Chicago lad, that he might have the same advantages. There was a daily story in the miniature news section for the children, a coupon to be filled out and all sorts of fancy trimmings, and half of juvenile Chicago was interested in the stunt—and the picture. Probably your local music teacher will give lessons to some candidate in return for the advertising, plus the chance that the lessons will continue past the free period. It is a good stunt if worked out with proper care.

Wehlan's Wheeze

Leslie Wehlan, Washington, D. C., Paramounteer, likes to break into the "colyum" of the Washington papers, knowing that a lot of people read the contribs' stuff. His latest was to break into the Jungles and Jests in the Star with: "How can Adam and Eva appear at the Palace theatre when Adam's Rib is at the Columbia?" He signed it with a fictitious name.

Wehlan needn't get so proud over his ability to make the colyum. Easy to get your stuff printed when you can pin a couple of passes to the product. Huh!

A First National Release

HOW ONE MANAGER IN INDIANA COVERED A BALD SPOT

This central opening in the Paramount Theatre, Logansport, Ind., is apparently not an entrance. It is for The Voice from the Minaret and was masked in with a special board carrying a portrait of the star and two of the stills.

Snell's Style Show Is Local Sensation

When he planned his Spring fashion show, A. L. Snell, of the Imperial Theatre, Gadsden, Ala., tied the Business Women's Club to the stunt by promising a portion of the receipts to the tuberculosis camp. They, in turn, tied the Journal to the proposition, and the event ceased to be a theatrical attraction and became a civic enterprise in which all were interested.

Mr. Snell very properly figured that advertising meant more than immediate receipts, and laying off a portion of the takings to a real charity would still leave him better off than on the usual business and yet give him a goodwill credit worth real money.

Stone Age Artists Painted This Sign

Jim Clancy, of the Princess Theatre, Hartford, Conn., believes in letting people know what attraction he has, and he does not care if the exploitation gets a bit noisy and attracts a crowd to the front of his house.

When he talked over Adam's Rib with Russell Moon, Paramounteer, they evolved the idea of using the old "lady sign painter" stunt, with a couple of cavemen to wield the brush. Bosco suits were hired for a couple of house employees, they were provided with plenty of black paint and told to go to it.

The sight of a couple of wild men of Borneo working on the front very naturally got attention from the pedestrians, and to hold the interest of the gallery the painters worked the sign in sections, blocking in the stuff as shown in one of the two illustrations, and taking their own time to do it, then swiftly completing the design as shown in the second illustration. The stunt worked so well that it was repeated the second day, and encored for a third.

In this connection it might be well to remember that you can get the white paper from the newspaper. They do not completely use up the paper on the rollers used in webb presses, and this is regarded as waste, so you can buy it very cheaply.

This is inexpensive exploitation, but if you pick the right location you can make it interest a large section of the populace.

Jackie's In Too

Jackie Coogan was made a member of the Junior Naval Reserve during his recent visit to Chicago.

Wesley Barry skimmed the cream off this stunt a couple of years ago, but there is still enough left for Jackie. If you have a J. N. R. in your town, get after them when you play the youngster.

Eddie Overlooked One Good Feature

Following his custom on other big Goldwyn productions, Eddie Bonns has issued a special exploitation suggestion folder on Mad Love, carrying the New York press notices, and a number of stunt suggestions, including the capital one of using a Chaplin reissue and advertising "Pola Negri in Mad Love with Charlie Chaplin in a Dog's Life," or whatever the title may be.

But even Eddie Bonns cannot think of everything, and while he suggests a red-mouth imprint to convey the suggestion of Pola's fervid kisses, he overlooks the lobby ballyhoo value of prices to the girls whose mouth impressions most closely resemble the imprint of the famous star's.

If you can visualize the ballyhoo possibilities of half the girls in town applying the lipstick and then fervently kissing a blank card, you will hasten to remedy his oversight.

It is just a revamp of the Priscilla Dean thumb-print stunt, but it is more pisturesque and can be capitalized for a lot of extra ticket sales. Provide blank cards (plain 3/5 card catalogue cards will do), with a rubber-stamped back for name and address and telephone number.

Have this outfit in the lobby just before the matinees and just before the first and second night shows, and you'll draw the crowd. Some of them will buy tickets who did not intend to. You've got them right up against the box office.

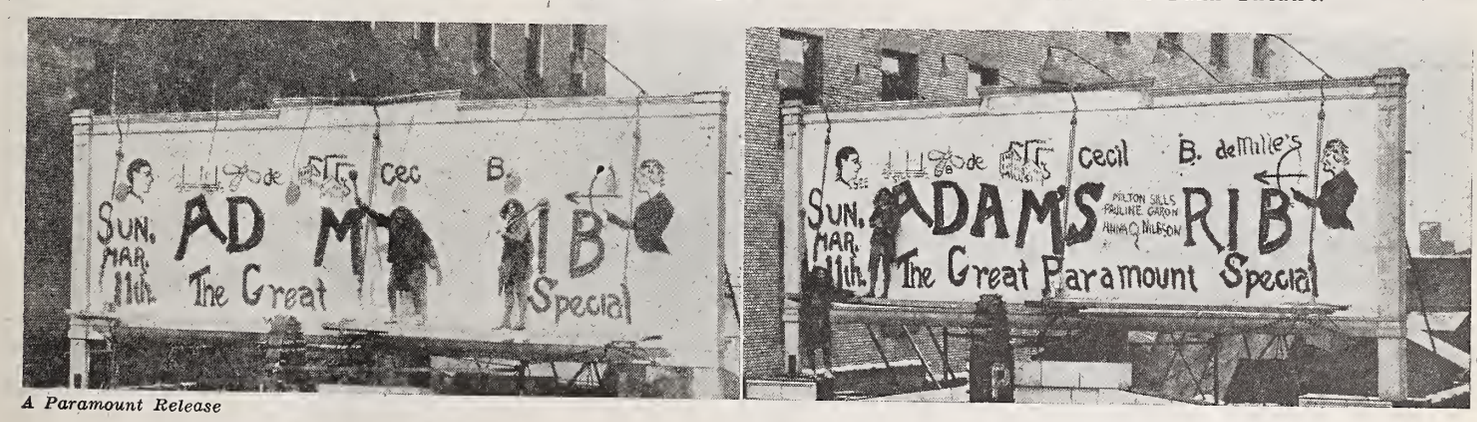
Better work it the previous week, when it may help some weaker title.

Worked Three

When he hit Rockford, Ill., Bill Danziger planted three press stories for Racing Hearts, one with a follow up. This was an alleged interview with Agnes Ayres in which she said that women did not drive autos as well as men. Then the paper had its own staff men interview prominent women drivers who at least inferentially called Miss Ayres an awful liar.

The second stunt was to give a matinee for the blind at which forty school teachers whispered the story of the play to as many sightless persons. It was good for a three column spread in the papers, and it did not bother the blind folks much. Bill probably handed them something besides tickets.

The third was a crib of Henry Ford's recent remarks on alcohol driven cars attributed to the racing driver in the play. It was not as good as the others, but it helped to interest automobilists, and it brought them to the Palm Theatre.



A Paramount Release

CAVE MEN REPLACE "LADY" SIGN PAINTERS ON A DISPLAY FOR ADAM'S RIB

The Princess Theatre, Hartford, Conn., pasted white sheets on the stand above the house, gave wild men costumes to two house employees and told them to paint a sign. By doing it in sections, as shown in the left hand cut, it was some time before the thing made sense, and meanwhile hundreds of persons stood around and watched, and those who could not wait came back later to see what it was all about. The completed sign is shown on the right.

Sold Racing Hearts With Cutout Sign

Because he could not follow the schemes outlined by the exploitation department of Southern Enterprises on Racing Hearts, Frank H. Burns, of the Grand Theatre, St. Petersburg, Fla., followed his own plans and sold the story to exceptional business for this time of the year—just as the hot weather is starting in.

The fire laws prevent any built-up displays along the lines of a racing scene for lobby work, so that was out of the question. Any display must be hung, so Mr. Burns made some large compoboard hearts for the lobby signs. The novelty was not in the use of hearts, but in the use of innumerable small pasteboard hearts hung above the signs to blend in and make a bigger smash. The compoboard hearts ran up to five feet wide. The pasteboards dropped down to a few inches.

Then he made up a throwaway from a four-column plan book cut and put one into every house, explaining that most of the regular residents can be more surely reached by this means than any other. They do not go downtown to see a show. They must be sold on some specific attraction before they lock up the house. Four thousand throwaways sold most of the town, and it knocked the business of the other theatres.

Accessories Racer for Racing Hearts

W. E. Drumbar, manager of theatres for Southern Enterprises in Knoxville, Tenn., and local manager Brooks devised a clever lobby stunt for Racing Hearts.

They persuaded a local Ford agent to construct a miniature racing car from spare parts and offered prizes for the best estimate of the cost of the construction. As most Ford owners know the prices backward, they did not have to get a catalogue, but the catalogues were free for the asking and the estimate blanks were tied to the machine. You could use your own judgment or a pencil and paper.

When you got through you knew a lot about prices even if you did not get a prize, and it helped both house and agent, which is the consummation to be achieved if a stunt is to go over properly.

A Goldwyn Release

THIS PAINTING HELPED SELL 200 COPIES OF "THE CHRISTIAN"

Bill Robson, Goldwynner, put this in a Baltimore department store when the picture was playing the Rivoli, and the sales of the photoplay edition went over the top in a very few days, besides calling attention to other picture title books.

Winged Passes

Because he could hire an airplane at little cost, Albert B. Hill, of the Imperial Theatre, Jacksonville, sent him up with the bottom of the wings lettered for Racing Hearts. From time to time small parachutes to which passes were attached, were dropped from the plane, and now and then a bundle of heralds would be thrown overboard.

For his lobby display he used a booth in which a number of hearts were revolved about a central pillar in which a kewpie stood in a sort of judge's stand. The hearts did not race, but they carried out the general idea.

A prize contest was run, the contestants being required to give an estimate of the picture from the press work. This made them read the press stories.

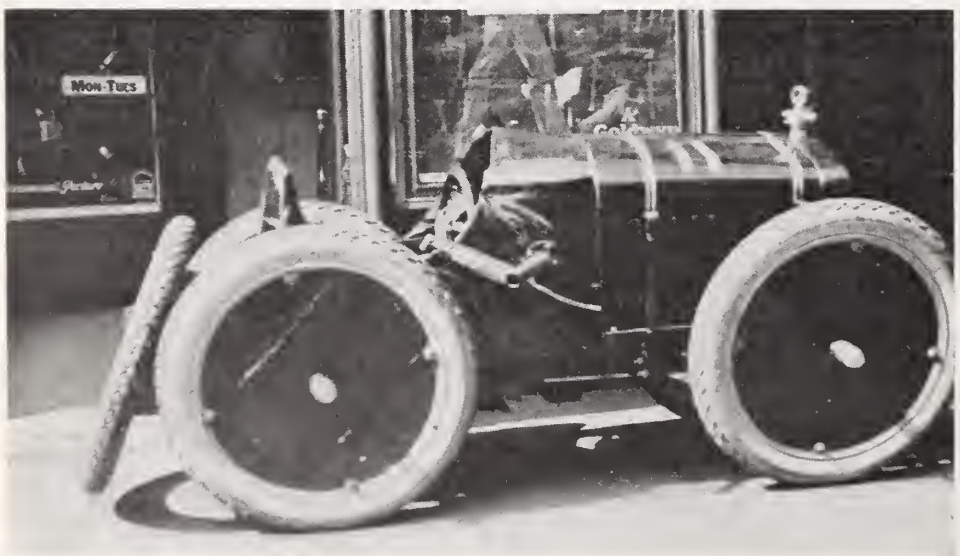
You can shut down this summer and take it easy or you can go out and fight for business and get it. If you feel you need a vacation, close. If you don't get out last summer's issue of this department.

Made a Winner

Because he had it so late in the run, Oscar White, of the Rex Theatre, Sumter, S. C., was able to take his choice of the innumerable lobby ideas on Smilin' Through.

He naturally picked the gate idea, but he worked it in a new form. His wall had three pillared openings. On either side were the entrance and exits, but the middle arch was provided with a double gate, held partly ajar by a cutout of Norma Talmadge. Over the arch was written: "Come Smilin' Through the Gates of Gladness." Ferns and potted plants disposed along the bottom of the wall gave a cyclorama effect to the structure, which was so effective that it aided in putting business away above the average and this on an old picture just at the time when the first warm spells usually cut business down in the South.

Mr. White is more than locally famous for his lobby work, but this was one of his best achievements.



A Paramount Release

THIS CAR IS BUILT FROM SPARE FORD PARTS

It supplied the lobby display for the Strand Theatre, Knoxville, Tenn. Prizes were given those making the most accurate estimates as to the cost of the various parts, making for interest in the dealer's stock as well as selling "Racing Hearts" to the theatre's clientele. Fine for Ford owners.

On Short Notice

Edgar Brown, of the Garden Theatre, Pottsville, Pa., had a switch in his bookings and found that he had just twenty-four hours in which to sell Nobody's Money.

He consulted with Paramounteer Vernon Grey, who took Brown's rainy day automobile, painted the windows, put water color dollar marks all over the body and decorated with eight money bags borrowed from the bank. They used two gallons of gas to push the car around town, and the paint cost ten or fifteen cents. For that small investment they told the entire town, and business was good.

Built to Fit

Probably Rupert Hughes had no thought of the fashion show when he wrote Look Your Best, but Eddie Carrier, Goldwynner, in Toledo, let out a yelp of joy when he read the title and promptly organized a style show for the Pantheon Theatre.

Just before Easter, too.

It just pulled them in, and a double-truck ad by the store in co-operation did not hurt business in the least; not in the least.

A First National Release

THIS HOTTENTOT RACE WAS RUN OUT ON THE SIDEWALK

The Franklin Theatre, New York, a Moss Theatre, mounted cutout horses to the tops of a toy train of cars. The cars ran on a track below the stand and the horses apparently ran on the level, which is unusual in racing. It stood on the sidewalk.

Texas Style Show Heavy Production

Just an ordinary style show will pack them in, but when the show is dolled up a bit it is apt to bulge the walls. The Palace Theatre, Dallas, Tex., put on one the other day which cost nothing and made a lot of money.

A large local concern was hooked to the idea of giving a spring show in conjunction with My American Wife. An allegorical opening was written in which Juno, Minerva and Venus approach Paris for the Golden Apple. Juno promised power and riches and Minerva glory and renown, but Venus promised the snappiest chickens Dallas could offer in the line of dressed poultry. And after all that one of the models in the show got the apple instead of Venus, which served her right for resorting to bribery.

Eight girls were used, and as the costumes were lectured the spiel was sent out by radio, having been widely advertised in the papers for a considerable radius. This did not directly help the business, for the towns were too far away to draw much from, but it did pull some women into town, at that, and, of course, they came to see the show, too.

The store stood all of the expense of advertising and production and was well pleased with the financial results of the increased sales following the show. It more than got the profit on the investment in addition to a valuable general advertisement, and the Palace salted down more money than the cashiers were used to handling.

Bill Johnson is broadcasting the news to the rest of the circuit, with the admonition to pull something along the same lines.

Covered This Wagon at Top and Bottom

Each new attraction to open at the Criterion Theatre, New York, seems to go in for a larger sign than the preceding visitor, but the memories of the Salome sign and the glories of the Othello announcement are paled by the display for The Covered Wagon.

This sign is 60 by 34 feet, painted and cut out above the waterline. The wagon carries the title in letters nine feet high, each letter using a double row of 50-watt daylight lamps, an average of 75 lamps to a letter. The wagon stands 24 feet above the water.

On the marquise you can see a battery of six stereopticons, each of 2,000-watt power, each using a wheel-water effect which combine to give the effect of a slowly moving flow past the wagon. The inset is the "A Paramount Picture," the sign being so arranged that at night the letters seem to stand out through the water.

On the side street end is a modest little affair only 30 by 34 feet. This shows the front of the wagon, with letters five feet high and running around 45 lamps each. This is otherwise lighted by 12 500-watt floods, half above and the rest below the painting.

The front is not only one of the largest but one of the most artistic signs ever put out for an amusement attraction of any sort, and by virture of its location it gets a wonderful play, for most of the traffic on Broadway at theatre hours must pass the sign on its way to the other houses, and the day traffic is largely down the opposite side of the street, where the sign shows up best.

A Paramount Release

THIS IS THE LATEST ADDITION TO BROADWAY SIGNS

Standing on the corner of Broadway and Forty-third street, atop the marquise of the Criterion Theatre, it makes a terrific smash. The sign is 60 by 34 feet and the wagon is 24 feet high, the title letters being nine feet high. It is a wow.

Not for Him

Jack Hellman was bounced out of a town in Minnesota for trying to exploit Manslaughter. The manager did not want the extra crowds that exploitation would draw.

He figured that he could sell his 400 seats without the aid of exploitation. If he got more persons down to the theatre, his opposition would get the overflow. He was not working for the opposition, so he told Hellman to be on his way.

Pretty soft for this exhibitor.

Measured Standout

Bill Danziger, Paramounteer, persuaded Frank Fisher, of the La Salle Theatre, La Salle, Ill., to count his chickens before they were hatched, but it helped to hatch the chicks.

They whitewashed a strip two feet wide along the pavement to a point 200 feet below the house and then lettered it with the announcement that the waiting line to see Kick In would extend that far.

They based the prognostication on the press work they had done by means of a special newspaper story in which Chick Hewes (who is the chief character in Kick In) complained that the police would not let him go straight. Then the chief denied persecution, making a second day story.

It's a good stunt, but for the luvamike fix it with the Chief before you spring it.

Better Than Marks

Here is one Amike Vogel pulled on the money heralds for Nobody's Money. He scattered them all over Erie, Pa., and then announced that ten bills would be good for one ticket to the Columbia theatre to see the play. Only fifty tickets were issued, but around a thousand small boys tried to work the matinees on anywhere from one to nine.

Even the man who is not willing to go to the trouble of getting nine more bills attaches some value to the message when he finds that others want his herald. That is where the punch comes into the stunt. It is not the people who come in on the passes, but the people who read what others are asking for and then pay regular money.

Miniature Wagons to Help Book Sales

A couple of barrel hoops, a few yards of cloth and a borrowed express wagon will give a fine display for The Covered Wagon in the book department or the window of department stores.

The book department of Marshall Field gave an entire counter to the display of the Grosset & Dunlap edition of the book, and Bill Danziger, Paramounteer, contributed a lot of stills to help doll things up.

A Paramount Release

THE MARSHALL FIELD DISPLAY

This stunt is so simple and inexpensive that even the small stores can work it, and in many instances the small stores handle a line of toys as well as books and will have the material at hand. If there is no space for so large a wagon use smaller ones, but more of them, and let them ramble over the counter along a roadway of books.

Classy Mail

Invitations in very close simulation of copper-plate work were sent out to the mailing list of Keith's Eighty-first Street Theatre when The Christian was played at that house. The text was all on the first page of a four-page sheet, folded once to go into a square envelope, and it fairly breathed class.

It announced the picture and the prologue and added the suggestion that seat reservations be made early, sewing up the definite idea of attending on a certain night instead of the indeterminate "some time."

For the prologue Edward Lewis, the manager, followed the one used at the Capitol.

One Did—One Didn't

Max Greenberg, of the Livonia Theatre, Brooklyn, tied up to Public School 109 on Remembrance and ran the picture for two weeks, with a profit of $600 from the school tie-up in a 600-seat house.

The school is one of the largest in the world, with a list of 5,600 pupils, and Mr. Greenberg got practically all of them, in sections. To make things interesting, he took local pictures of the classes on their way to the theatre and of the school activities.

On the other hand, the manager of the Halsey Theatre booted a tie-up with P. A. 85, which promised to net him about $100 for a single morning performance, plus the word of mouth advertising he could get. His explanation was that he was paying so large a rental for Robin Hood that he could not afford to sell tickets for ten cents and then split 50-50 with the school fund.

So long as this was an extra performance, it is difficult to see what bearing the rental had on the price of tickets, but he lost a chance to put one or more pluggers into about 1,500 families, to say nothing of the loss of the goodwill of a junior high school with more than 2,000 pupils.

Hits Antipodes

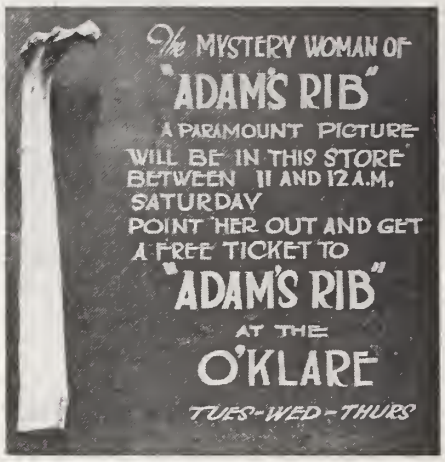
Now Australia is suffering from it.

Albert Dean, of the Paramount office in Sydney, sold the safety first idea to the Mayor and the Safety First Association through a pre-showing of Manslaughter, and they pushed it clear over the top. First thing we know they'll be slowing down the 'rickshaws in China and the camels in the Sahara.

Biblical Teasers Helped Adam's Rib

We knew that someone would hook the butcher shops to Adam's Rib. One of the first was H. A. Schwann, of the O'Klare Theatre, Eau Claire, Wis. He tied the butcher to some Adam's Rib Roast advertising, and then hooked the restaurants to the announcement that they were serving them, which gave a lot of windows.

A raffles stunt was used, the mystery woman being supposed to be Adam's rib, and all the stores she visited used a card similar to that shown here.



A Paramount Release

THE RAFFLES CARD

Five days before the opening teaser ads set in 14 point italic were run all through the paper asking the reader to "turn to Genesis 2:xxii to read about the most famous bone in history." Next day the same spaces carried the verse and the third day it was announced that the rib would be on exhibition in Eau Claire.

We think that merely the reference in 36 point bold would have been better for the first day.

Just in passing, it would seem that there is a chance for "My worst 'bone,'" symposium in this title.

Before and After in Pickwick Lobby

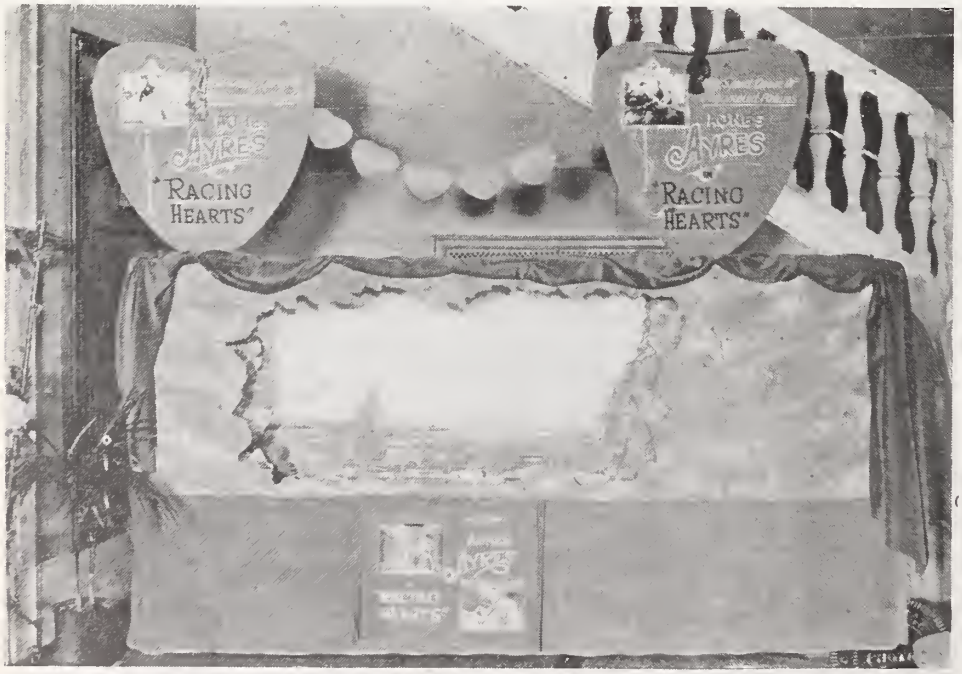
Richard A. Addison, of the Pickwick Theatre, San Diego, Cal., hooked the U. S. Forest Service and the San Diego Natural History Museum to the showing of Metro's Heart's Aflame.

From the former he obtained trees to set up a double lobby display. One side showed the forest as it should be. The other had a painted backing and light effects to suggest a forest fire with the engine rushing through the flames. That, of course, hooked to the conservation angle, which was why the Service gave him the trees and detailed a ranger to go with him and see that he got just what he wanted.

The museum supplied the stuffed animals which were supposed to be fleeing from the flames and which added greatly to the spectacular effect. Both were given ample credit on lobby cards.

Both co-operators worked the newspapers for special stories in which the Pickwick and the play had to be mentioned, and the Forest Service also gave a number of booklets on the Cleveland Forest to be presented the patrons. As this booklet contained a fine autmobile map of the section, they were much sought after.

It was clean work and quite up to Mr. Addison's standard.



A Paramount Release

SAME OLD FOYER, BUT ANOTHER NEW IDEA IN MEMPHIS

A. B. Morrison makes a display every week in Loew's Palace, but he makes them so different that the patrons come around just to see what he is doing this week. The display for "Racing Hearts" had animated cars.

Every number as new as to-morrow—

Pathe Review

A screen magazine, issued weekly

PATHECOLOR; now presenting superb American scenics in the incomparable Pathécolor; also beauty spots from all over the world.

SCIENCE; interesting facts and experiments that all can understand and appreciate, played up from the popular angle.

HUMOR; clever novelties, "Silliettes," by Herbert M. Dawley, as well as the product of other experts.

NATURE; animals, birds, flowers, presented from the human angle in a way that everyone likes and enjoys.

MISCELLANEOUS; strange, quaint or picturesque races of mankind; Photographic Gems showing the beauties of sky, water and land; Living Paintings of startling beauty.

If it's interesting, beautiful and clean you'll find it in the Pathe Review

Pathépicture

TRADE MARK

HAL ROACH *presents*

HAROLD

Pathécomedy

TRADE MARK

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

LLOYD

"SAFETY LAST!"

There is no need for an orchestra with "Safety Last."

The music won't be heard!

Pathécomedy

TRADE MARK

Stan Laurel

is to alternate in

Hal Roach Comedies

with

Paul Parrott

Laurel's first Hal Roach Comedy was so good that Hal Roach signed him up for *five years.*

Just watch these one reel comedies!

Pathécomedy

TRADE MARK

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

B119N FZ 11

FY LOSANGELES CALIF 1122A MAR 2 1923

SALES COMMITTEE

PATHE EXCHANGE 35 WEST 45 ST NEW YORK NY

CONTRACTED LAUREL TODAY FOR FIVE YEARS AFTER SEEING FIRST SINGLE REELER

HAL ROACH

239P

Buddy Messsenger
Century Comedy
Star

Baby Peggy
Century Comedy
Star

Scenes from the
Thomas H. Ince production
"WHAT A
WIFE LEARNED"
A First National Attraction

Scenes from
Harold Lloyd's new
comedy
"SAFETY LAST"
A Pathe Picture

Scenes from
Rupert Hughes'
Production
"SOULS FOR
SALE"
A Goldwyn Picture

Scenes from "IF WINTER COMES" A William Fox Picture

Scenes from
William de Milles
Production
"GRUMPY"
A
Paramount Picture

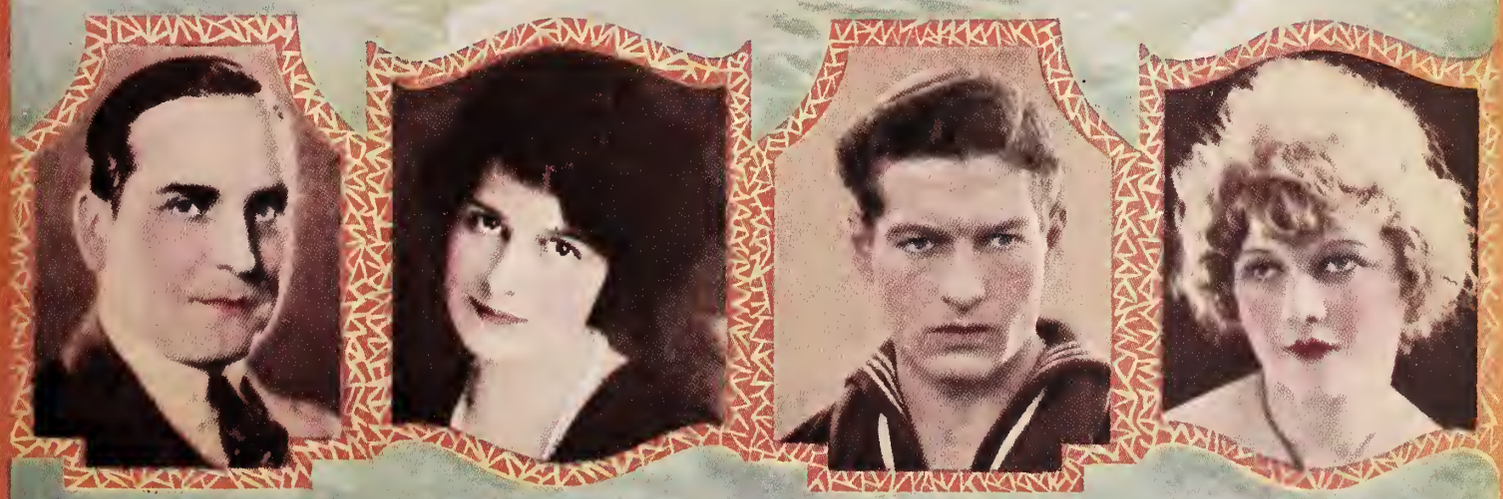
Scenes from
"PUBLIC OPINION"
Charles Chaplin's first serious production. Starring Edna Purviance
Released thru United Artists

Metro Pictures Corporation presents James Whitcomb Riley's
"AN OLD SWEETHEART OF MINE."
Produced by Harry Garson

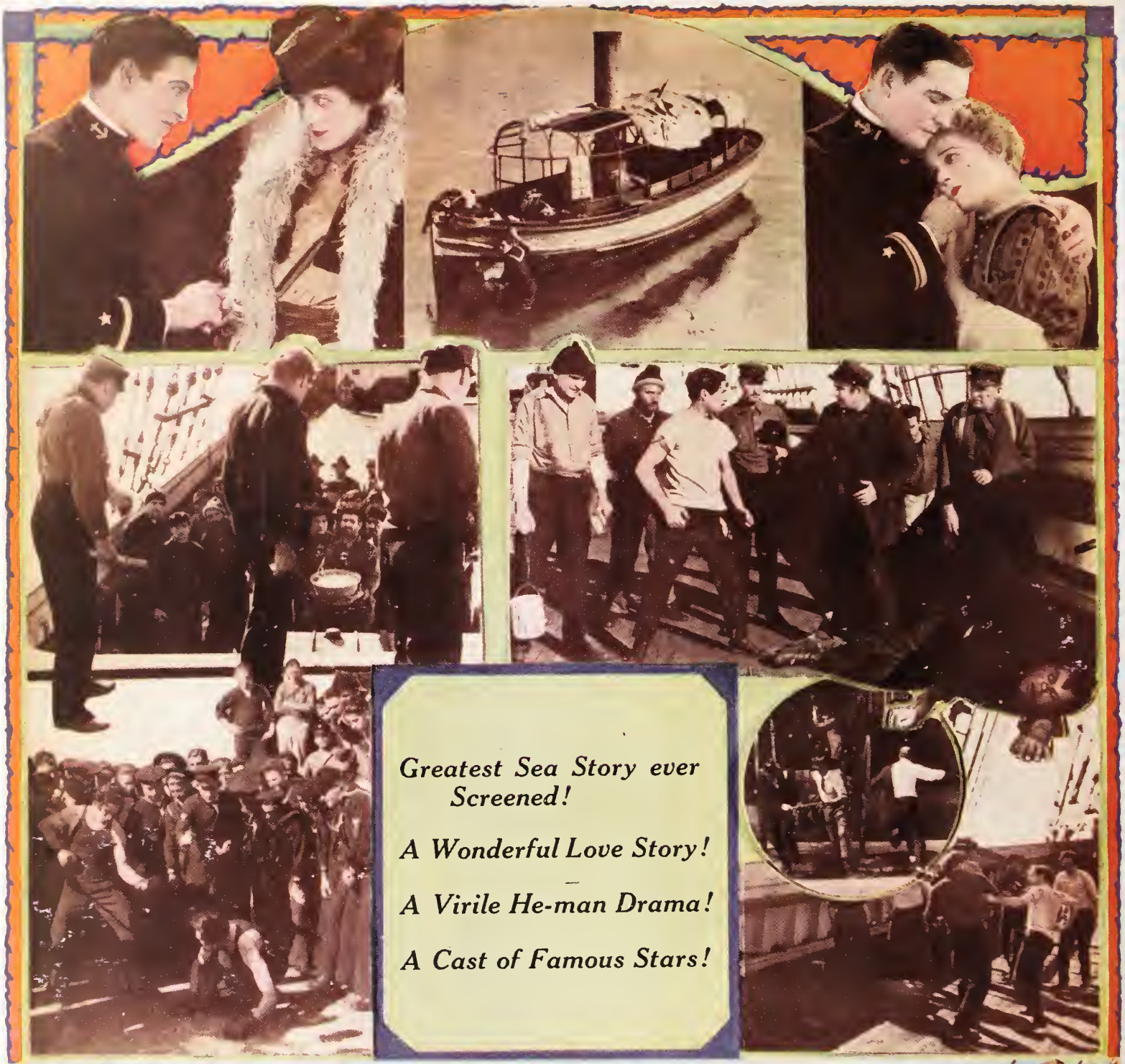
A VIVID, stirring drama of the sea, about real men whose veins run hot with red fighting blood, shifty footed men with a ready right and left punch in defense of honor!

A story of a boy battling to master the primordial instincts of the young male to win a man's estate in the most brutal school on earth—the hell-hole forward on board a four master sailing the Spanish Main.

A love story of youth that wrings the heart.



EARLE WILLIAMS ALICE CALHOUN CULLEN LANDIS WANDA HAWLEY



Greatest Sea Story ever Screened!

A Wonderful Love Story!

A Virile He-man Drama!

A Cast of Famous Stars!

ALBERT E. SMITH PRESENTS

MASTERS OF MEN

MORGAN ROBERTSON'S GREAT SEA STORY

A DAVID SMITH PRODUCTION

WITH AN ALL-STAR CAST INCLUDING
EARLE WILLIAMS ALICE CALHOUN
CULLEN LANDIS WANDA HAWLEY

VITAGRAPH

THE Film DAILY
Sunday, April 8, 1923 3

Has Everything That Goes For a Sure-Fire Box Office Number and Then Some

David Smith Prod.
"MASTERS OF MEN"
Vitagraph

DIRECTOR ..... David Smith
AUTHOR ..... Morgan Robertson
SCENARIO BY .....C. Graham Baker
CAMERAMAN ..... Steve Smith, Jr.
AS A WHOLE.....Fine live entertainment with punch in its action, sure-fire patriotic atmosphere and all that goes for a good picture
STORY.....A romance of the Spanish War period with action, thrills and plenty of genuine audience appeal
DIRECTION.....Splendid; succeeds in making story realistic and atmosphere is great; development very good
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
PLAYERS.....Cullen Landis at his best in role that he handles in fine style; Alice Calhoun and Wanda Hawley attractive maids of '98 and Earle Williams suitable; others all good types
EXTERIORS ..... Good
INTERIORS ..... Good
DETAIL ..... First rate
CHARACTER OF STORY.....A character development showing the rise of an American lad from boyhood to manhood
LENGTH OF PRODUCTION.....6,800 feet

Here is one with a genuine wallop for American audiences and if the patriotic atmosphere in this doesn't send them out with their blood tingling and their fervor for the stars and stripes increased a hundred fold, then the guess is all wrong. "Masters of Men," David Smith's production of Morgan Robertson's novel, is an out and out American picture for Americans and it contains an unlimited supply of real audience appeal—the sort that starts them talking about the picture and brings others in.

Much of the credit for the success of the picture belongs to Director Smith for the very worth while and capable way in which he has handled the material and to C. Graham Baker, who prepared the scenario. Added to this there is the splendid performance of Cullen Landis in the role of a sailor of the U. S. Navy, as well as a uniformly well suited and capable cast.

To start with, Morgan Robertson's novel contains splendid material for the screen and in retaining the author's method of development, Baker has gotten the most out of it and Director Smith has been able to tell the story smoothly, consistently and cover the ground in much less footage than he might were he to proceed in the usual fashion. This chapter style of telling the story is wholly pleasing and satisfying and eliminates considerable unnecessary detail. And at the same time the sequences dove-tail nicely and there are no gaps in the continuity.

The first two chapters are concerned with the early boyhood of the hero and his subsequent entrance into the Navy followed by the entrance of the United States into war with Spain. This leads up to some mighty fine business and includes a variety of thrills and action with sure-fire punch. It all registers and is flavored with such definite patriotic atmosphere that it is even more impressive than ordinarily. It is distinctly the treatment given the story and the wealth of realism and excellent detail that makes the piece absorbing. For a climax you have the destruction of the famous battleship Maine and the fight in Santiago Harbor.

Cullen Landis works like a real trooper and his portrayal in this is easily one of the best things he has ever done. They are going to get a real thrill out of his many scraps. Alice Calhoun and Wanda Hawley are both charming in their '98 costumes. Picture patrons all over will "love" the romance of Alice Calhoun and Landis, and Wanda Hawley and Earle Williams. Director Smith had fine cooperation from the whole company.

Story: Dick Halpin is accused of theft by the brother of Mabel Arthur, whom he loves. To save Mabel from humiliation Dick accepts the blame, runs away and joins the U. S. Navy. It isn't until Dick and his lieutenant, Breen, have been shanghaied aboard a sailing vessel, that Dick learns Mabel knows the truth, but before there can be a reconciliation Dick and Breen return to their ship and are pitched into active service at Santiago Harbor. Dick is transferred to work under young Arthur, now an ensign, and is with him when he dies. After it is all over Dick and Breen return to the home town, Dick to claim Mabel, and Breen to claim Bessie, Mabel's chum.

Better Get Your Order In and Then Get to Work On It

Box Office Analysis for the Exhibitor

Vitagraph's latest production looks like a sure thing for the box office. It has all the requisites of a box office attraction and they are all fully satisfying from an audience viewpoint. "Masters of Men" has been done in a big way and should do a big business. You can safely make promises for it and rest assured your crowd will vote it a winner, unless, of course, you happen to be catering to a foreign clientele. In that case they may not be carried away with the spirit of enthusiasm that the picture is almost certain to create with American audiences.

There is a trailer available which you would do well to secure and use well in advance of the showing. Be sure and tell them of the historic episode and of the blowing up of the battleship Maine. There will be those of your patrons to whom the incident will still be current history and they'll be especially interested. Tell them about the excellent work of Cullen Landis, of the action and thrills. The picture really deserves your best exploitation efforts with the receipts proving it well worth your while. You have something to talk about. Do it.

Advertisement

A Paramount Release

HOW RALPH THAYER GOT A JOB WITH THE PARAMOUNT

He bannered his car for "The Covered Wagon," got Claud Saunders to take a look at it, and was sent to Cincinnati. The chances are that the next man to try the stunt will be told to go to an entirely different place, but it worked for Thayer.

How to Obtain a Job with Claud Saunders

History repeats itself. Ralph Thayer, formerly manager of the Century Theatre, Baltimore, and more recently of the Cataract Theatre, Niagara Falls, decided to get a position where water was not so constantly thrust upon him. He decided that he would like to be a Paramounteer, and perhaps he remembered how Al Boasberg hooked a similar position.

Anyhow he rolled into New York in his own automobile, parked in front of the Paramount offices and coaxed Claud Saunders to come down and see it. On both sides and the rear were cloth signs reading "I'm going to find the covered wagon or bust. Sheriff Thayer."

Thayer is tooling the car—still bannered—out to Cincinnati where he will do plain and fancy Paramounting for a time. Three things are required to get a job with Saunders: a car, a banner and Saunders. The first two are easier to get than the third.

Two Capital Ideas on the Lak a Rose

Julius K. Johnson, of the Rialto Theatre, Omaha, worked a press stunt that no one need be ashamed of for Mighty Lak a Rose.

The day after the opening a charming girl visited the city hospitals and gave out roses to the patients. She refused to give her name in asking permission to go through the wards. When she repeated her visit the next day someone telephoned the papers and the reporters swooped down. She still refused to give her name, but told that she had seen the play at the Rialto and it had impressed her so strongly that she wanted to do some good.

Pleased the Papers

The story was played up by all the papers and had a perceptible effect on the business. It's good if you work it carefully and hide the press angle—unless you are so friendly with the editors that they will plug it along for you.

The other stunt was a fiddle contest on Thursday, the sickest night. Any violin player over fifty years of age could compete, the sole requirement being that he play an old favorite other than the composition from which the play took title. It brought about $600 excess business for a Thursday night.

Floppy Book Sale but Picture Sold

E. D. Keilmann, of the Grand Theatre, Topeka, Kan., wants to know what's the matter with book sales.

He planned to include a book sale on The Flirt along with his other advertising. The book store manager was not exactly optimistic. He had sold very few books on any previous hook-ups, and did not want to lay in a stock of The Flirt. He was willing, however, to give it another whirl, so Mr. Keilmann rustled a couple of dozen copies on consignment and got a lot of extra jackets, making a big splash in the window. He also gave a ticket with each book sold, and advertised the sale in his display advertising.

He believes that the display helped him, along with the rest of his campaign, for he sold the Universal-Jewel to a fancy business, but only seven copies of the book sold, showing a profit of $1.40. He is afraid he will be out on the next window he wants, and asks what the trouble is.

The trouble seems to be more with the population than the idea. We know of other towns where the sales have been in excess of a hundred copies, and the towns were smaller than Topeka. But that brings no cheer, of course, to Mr. Keilmann.

He got his, but he knows that he must get something for the book dealer. He seems to have overlooked the fact that probably other books were sold through this display. He also overlooks the fact that often a good picture will not sell books until after the run. People get thinking over the picture and then want the book—and get it. We think that perhaps Mr. Keilmann held his post-mortem while the corpse was still warm. What has been your experience with the books? Shoot in the testimony.

Meaty Stunt

John McConville, the Boston Paramounteer, shoots in a photograph of the artist's sketch for a lobby frame used by the Palace Theatre, Lawrence, Mass.

The title, Adam's Rib, is painted large at the top, with a "now playing" just below. The stars are named under that, with the announcement that it is a Paramount picture and the date to close.

Alongside the "now playing" is a real rib from the butcher shop, and this is what got a lot of attention, the supposition being that it was Adam's rib and not the butcher's. Now watch the Palace hook up a drug store when it plays Bella Donna.

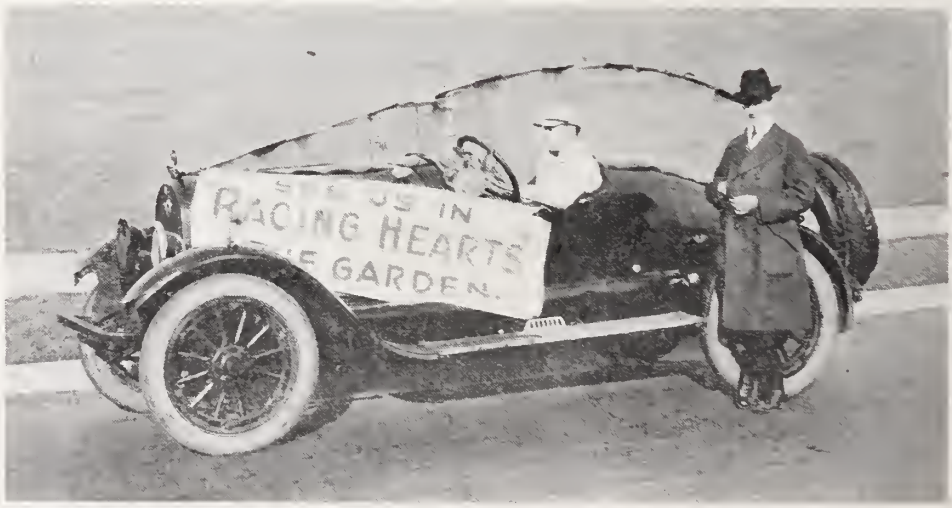
Stayed Three Weeks

When a picture can stay in a town the size of Bridgeport, Conn., for three weeks it means that some one is on the job. In this instance it was Edward D. Turner, the house manager. He started in with an old-time apology for the number of persons turned away from the Capitol Theatre the opening night.

He followed this with a screamer threatening with prosecution any person advertising that The Christian would be shown at any other theatre than his own.

It does not appear that any other house wanted to do this, but the moral effect was to bring them in in droves.

How long has it been since YOU sent in a stunt?
Why?



A Paramount Release

HERE IS A NEW IDEA IN DECORATING AUTO PERAMBULATORS

It was worked by the Garden Theatre, Des Moines, on "Racing Hearts," the car being sent out at the head of a parade during the noon hour each day of the run. It is not highly important, but that is Manager Dan Burgum alongside.

Pins a Large Rose on White Flower Lithos

Describing his campaign on The White Flower, Thomas G. Coleman, of the Galax Theatre, Birmingham, Ala., writes: "What we did on this picture was merely to take advantage of the best paper Paramount has put out in many a day."

As the cut shows, he used the three sheets, without lettering, for his corner boards, and took a cutout from the six as a basis for a painted display in the centre, which was extended to the side walls at the top. On the marquise he placed the cutout from the 24-sheet, apparently coasting out toward the gutter. The banner seems to have been fabricated from the same twenty-four.

Because the paper was flashy, he gave a pre-showing to the Better Films Committee, which pronounced it "beautiful," which fact was properly played up. He stressed the fact that this picture was really made in Hawaii, and then he sat back and counted a lot more money than he usually handles. The White Flower seems to be making an unexpectedly large clean-up in Southern Enterprises territory.

First National Has New One Sheet Style

Every little while some long-felt want gets filled, and the latest to plug a gap is the First National, which is now issuing pictorial half sheets for window and lobby work. Samples are shown on this page for several coming releases.

Not only will these work in well in the lobby where a wider sheet cannot be used, but they will find their way into windows where a one is regarded as being too pronounced.

From another angle they can be used on large sheets of compo board, painted and lettered, the surplus surface being permanently painted or changed weekly, as desired. If a weekly change is wished, the foundation can be done with oil paint and the lettering put on with water color, which can be washed off to give place to new text.

These half sheets provide the managers with a new and useful accessory, and should find a warm welcome.

It's Worth a Fiver to Draw a Dinosaur

One of the stunts worked by Harry Watts, of the Strand Theatre, Omaha, was to offer prizes of $5, $3 and $2 for the best copies of a picture of a dinosaur published in a three-column cut in the story which broke the contest. The picture had to be colored and 200 children used up more than $10 worth of paper and crayons in their efforts to get the five-spot.

The story was printed in four instalments, and they had an Adam's Rib Society, which was not so novel after the other 98 styles of societies. A flapper Raffles who carried a check for $50 was a better idea and they sold a soft drink maker on the idea of an Adam's Rib Ale. You put it on ice for two hours, drink it, then went to see the picture for the kick.

A laundry used stuffers for four weeks, contrasting their methods with the old custom of beating the fig leaves on a rock to get them clean, and they made a special display of stills and paintings in a gallery in the public library which got the interest of all the newspapers.

Watts is out for one of those Adam's Rib gowns.

Still Smiling

Although it is no longer young, there is still a pull to Smilin' Through, and it brought an 80 per cent. increase to W. A. Byers, of the Liberty Theatre, Greenwood, S. C., recently.

He started two weeks in advance and worked up to a climax with pasters on every third telephone pole all over town. No one could escape the title and apparently very few wished to.

Kid Matinee Is Now Called Family Night

Responding to the suggestion of the local Better Films Committee, Roy L. Smart, of the Noble Theatre, Anniston, Ala., has established Monday as a family night, when especial pains are taken to have a picture for the entire family.

Because of the co-operation of the committee, he was able to tie the local paper to the idea as sponsor, and for the week prior to the first of these nights the paper ran a story daily with a coupon good for one admission. On the Friday before the second Monday a letter was sent to all who had attended the first program thanking them for their co-operation and reminding them that this was to be a permanent feature, stating the second program and playing up the advantages of knowing that Monday was always a good time to bring the whole family.

The response to the idea has been so good that other houses in Southern Enterprises are taking up the scheme and announcing their own nights.

Where possible Friday will be better than Monday, since this causes less interference with the school work.

If you try the scheme, try and get some betterment society to stand behind the idea. It will help to put it over.

They Get The World ALONE

We take the "World" alone, as by filing your magazine it is easy to find just the show you are looking for by the index of same every two months.

REFOWICH BROS.,
Mahanoy City, Pa.

I prefer the "World." Decidedly so.
JOHN P. DIBBLE,
Park Theatre,
Branford, Conn.

First National Releases

SOME OF THE NEW HALF SHEETS DESIGNED BY FIRST NATIONAL FOR LOBBY AND WINDOW

One or two of these useful sheets will be made on each First National release and should find a warm welcome from the exhibitors who can use pictorial paper. They not only work well as inserts and for windows, but can be mounted upon compo board to get a full sheet or larger effect.

A Paramount Release

SPECIAL PAINTINGS MADE A FLASH FOR "ADAM'S RIB"

This was the display of the Olympic Theatre, Pittsburgh, on the De Mille production. The large paintings on either side and the smaller one above contrasted the stone age stuff with the modern society of the main story. Costly but effective.

Sold the Matinee to Grub Purveyor

Possibly Norman Dixon, Paramounteer, never heard of Bamberger's free pass stunts. Perhaps, on the other hand, he wanted to be different. Anyhow here's the plot of the story:

There was a new cafeteria about to open in Peoria, Ill. Fred McMullen, of Ascher's Palace Theatre, had Adam and Eva. Dixon sold the cafeteria proprietors 3,500 matinee tickets to be given as souvenirs at the opening. Some 3,100 were presented. Many of these brought a paid admission, and the restaurant was given only a 10% reduction, so the house not only had the cash but all the advantage of the window and newspaper advertising of the new enterprise.

If you work a scheme of this sort, you can land it on the cooperator more easily if you provide a special form of ticket and collect only for those presented at the door. The merchant uses some back stamp to validate the tickets he gives out, and to check the theatre from ringing in a lot of extra tickets. This gives a good working basis and will land results where a straight purchase will not appeal to the other side.

The White Flower Gave Big Results

The White Flower was something of an ugly duckling at the Arcade Theatre, Jacksonville. It was moved from the Sunday-Wednesday position to the last half because it was felt that another picture would yield better results. It went over to a nightly standout and the Saturday business beat the Sunday picture by a hundred and a quarter; though Sunday is the big day in Jax., and it beat the usual regular price business on any three day run.

Mostly it was the posters, according to Guy Kenimer. They liked these and they packed the lobby from 7:45 to 9 o'clock every night. The moral is to order extra posters.

Got It Free

Wilfrid Le Doux, manager of the Empress Theatre, Omaha, recently read Ernie Shipman's advertisement about the millions of dollars worth of publicity Tutankhamen had acquired without cost. He did not wait for the excavation pictures. He piled out and hired The Loves of Pharaoh and renamed the old man, advertising it in the lobby. It proved what Shipman said, so you can imagine what the authentic pictures are going to do for the box office.

Bill Folds Now

Al Birch used the money herald stunt on Nobody's Money, as recently reported from Salt Lake, but instead of buying purses at three cents each he made bill folds of pasteboard and the stunt cost the Princess Theatre, Denver, only $10 instead of $15.

Now here's another. Get window envelopes and stick the bills in so they will show through the window. Even more deceptive and just as plausible.

Better start thinking about this Summer's businses.

The right kind of exploitation will bring the crowds to you all seasons of the year.

Start now.

Blew Up Business and the Balloons

Perhaps you think it does not take much of a tug to get an automobile up on the sidewalk, but Major I. C. Holloway, of the Grand Theatre, Columbus, Ga., found that it took an awful pull. The Major had to help before he could lift a Durant car out of the gutter and onto the walk to advertise Racing Hearts in front of the theatre, but it got so much attention it was worth the trouble it cost.

The Durant dealer took about 200 inches in special advertising to tell that the Durant was used in the racing scenes and that Jimmy Murphy made his mark in that car, and he loaned a couple of bannered cars as well as the one used in the sidewalk display.

Major Holloway used cutout letters three feet high for Roberts, Miss Ayers and the title, putting Roberts first, and he stamped a lot of toy balloons for the attraction and gave them to a man who paraded the streets, handing out one to a child now and then.

Several hundred children followed him in the hope of getting one of the toys and it made a fine ballyhoo. Also it helped to bring a 35% increase in the business.

Ten Minute Sermon Saves Sunday Show

Because the Holier Thans were getting nervous about Sunday shows in Sandusky, Ohio, George F. Seitz, of the Star Theatre, put a monkey wrench in the prevention mechanism.

He persuaded his own pastor to give a ten minute sermon on To Have and to Hold, his current attraction, and the stunt got so much attention that Seitz is trying to make it a permanency.

The story does not tell whether the minister closed the church or just dropped over while they were singing a hymn in the regular service, but he spoke to many more persons in the theatre than he could possibly get in the church, and put all the kick of a longer discourse into the breezy ten minute talk.

No one can do a little advertising and say it does not pay any more than a person can expect a cure from a single dose of medicine.

A Paramount Release

A REAL HORSE SOLD "THE OLD HOMESTEAD" SECOND RUN

Bert Jordan, of the Princess Theatre, Memphis, put a stable in the lobby and even the newspapers sat up and took notice of the novelty, showing that livestock is still good where it has not been used before.

Blooms Boom Grumpy

Because the plot of Grumpy hinges upon a gardenia, Howard Price Kingsmore, the new manager of the Howard Theatre, Atlanta, used paper gardenias, with a tag, to put the play over. The tags read: "Follow the trail of the white gardenia to the Howard Theatre to see Grumpy—grouchy, lovable, wise Grumpy, Theodore Roberts, solve the mystery of the white gardenia and the theft of the $400,000 Lawson diamond."

As the paper flowers were obtained at twenty cents a hundred, the cost was not great.

Paramounteer Oscar Kantner relayed the idea to Anniston, Ala., where the house will give a special matinee of The White Flower, the admission being one white gardenia. As these will later be used for the tag idea, they kill two titles with one stunt.

Dope Capsules

Albert L. Greene, publicity man for the Stone Theatre, Brooklyn, dug out the old capsule idea for The Drug Traffic, printing up a slip one and one-half by three inches and folding so that only the word "Dope" showed through the capsule.

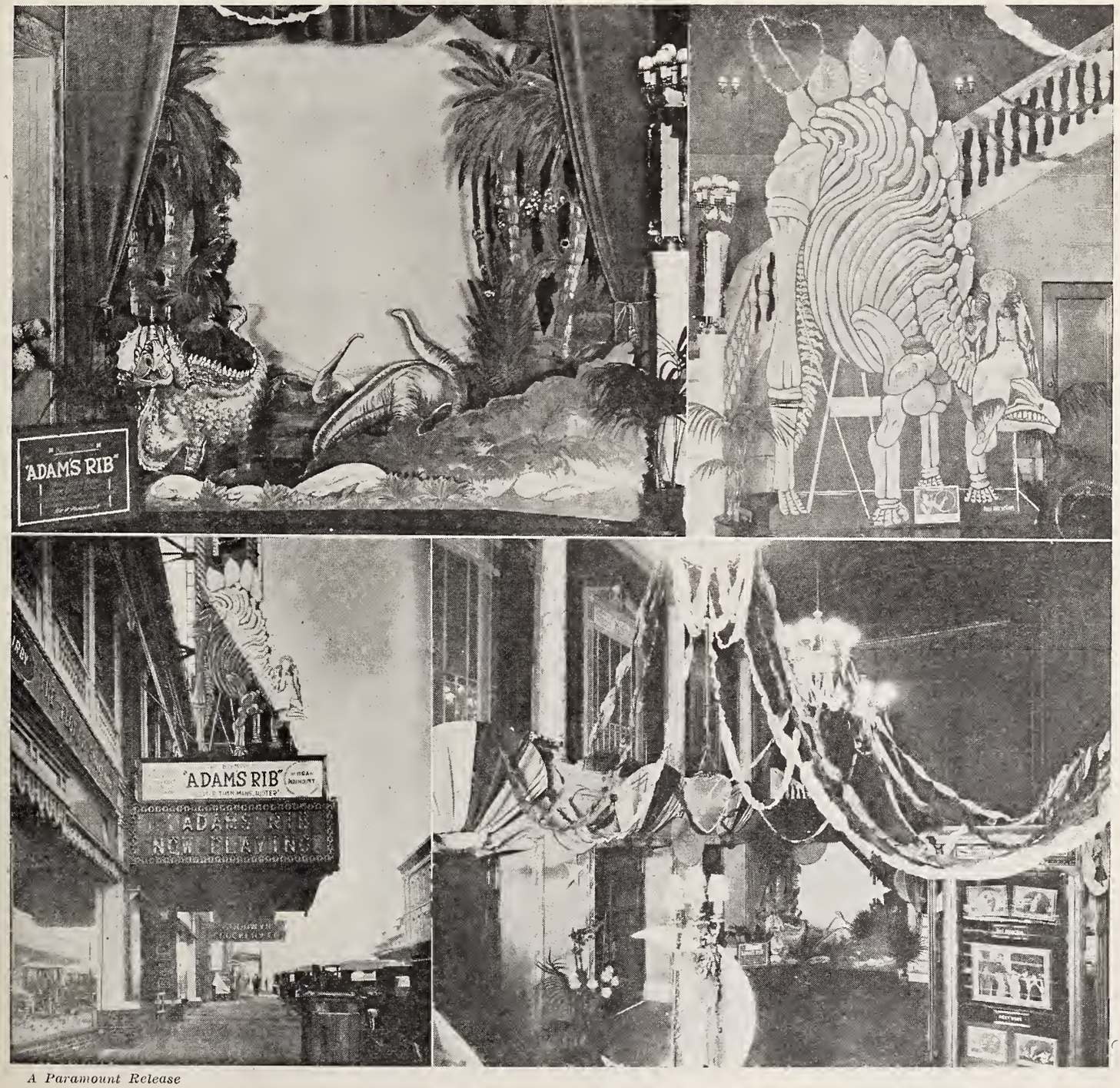
To give emphasis to the idea he had these distributed by a man in black robe carrying a scythe and followed by a boy carrying a banner. Death carries the capsules in a wallet and handed them out to all who would take them, but many refused, saying that they did not use drugs, apparently taking the idea too literally.

Just to help along Greene had his ballyhoo throw a fake fit a couple of times, invariably gathering a crowd of several hundred.

"Dogged" the Voice

Figuring that perhaps the towners might not know what a Voice from the Minaret was, the Saenger Theatre, Shreveport, La., landed a dog story on the editor which was sponsored by a Persian rug dealer in the town who told all about the muezzin and the call to prayer from the minaret.

Even where people know that a muezzin is a human church bell and a minaret is the steeple of a Moslem mosque, it is possible to get their interest in the additional details of how often the call comes, what the muezzin cries and the names of the various periods of prayer, all of which can be obtained through your librarian and illustrated with a section of one of your advertisements.



A Paramount Release

THE LOBBY OF THE PALACE THEATRE, MEMPHIS, WAS NO PLACE FOR NERVES

A. B. Morrison, of the Loew house, made a huge Dinosaur for the foyer, which was removed to the marquise for the run of the picture. The prehistoric display was in the usual foyer corner and remained there during the engagement. To gain contrast the general lobby decoration reproduced the ball room scenes in "Adam's Rib" with crescents for Glimpses of the Moon, which followed in.

and somewhat ugly. Mr. Bair also sends in a couple of sprightly displays for Jazzmania. He says that one is from the Metro press book, but that tells nothing, since both are equally good, though we suspect Mr. Bair of being the author of the poetry in one display, which reads:

It's dazzling, it's cheerful,
An eyeful—an earful.
It's best to come early,
Just to be keerful.

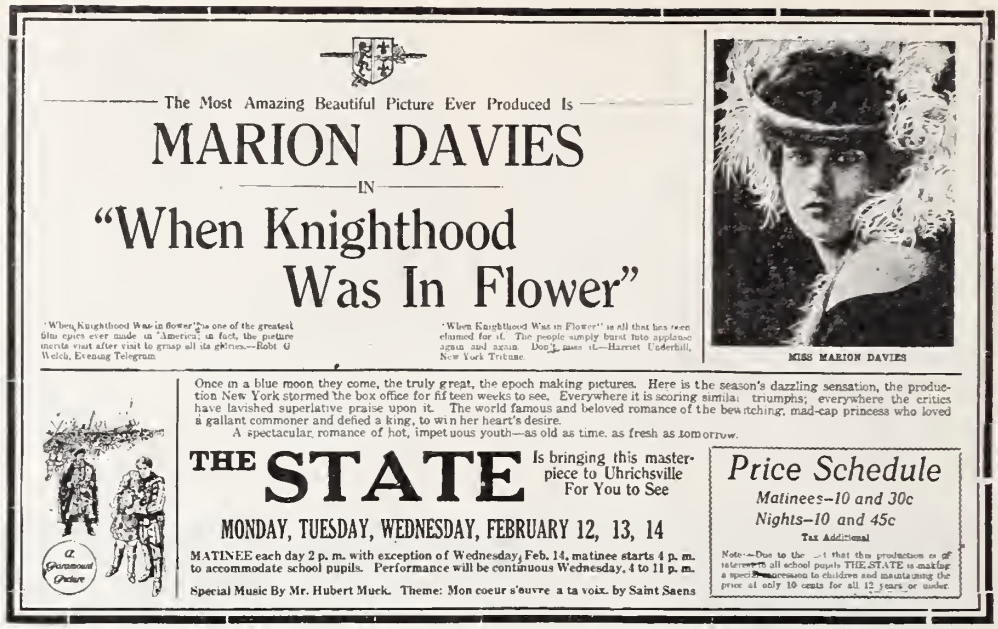
We don't believe that Jack Meador would write that. Mr. Bair is keeping the State advertising up to the mark he set when he took the house, and it ranks high for a general average.

—P. T. A.—

Double Signature Lacks Big Display

It is a novelty to be able to find fault with Roy Miller, of the California Theatre, Los Angeles, but in his display for The Christian we think that he sinks the house signatures too much. To cover the demand the picture was put in at both the California and Miller's, only a block apart, the latter house getting the overflow from the California. This fact is played up in rather small type where it really is the big selling point and more important than the top line. The top should have read, "Two theatres are required to fill the demand for seats" and should have run on with the two house names in not smaller than a 48 point, set side by side, with the address in ten point below. Then the reader would have realized that it was a big picture without being told. The display as it stands is full of type so placed that each line helps to kill the others. They are too nearly of a size; too nearly of equal importance in color. It would have been better to shoot the press notices and use that fifteen lines to white space the rest and bring the lines into greater prominence. Placed where they are the house names do not stand out in the least, and the loss of the familiar name plate confuses the regular reader who is looking for California advertisement. One name plate in either corner, not large, but isolated by white would have helped a great deal. Mr. Miller does such uniformly good work he is entitled to a slip now and then, and this seems to be due more to haste than to a lack of knowledge. But where two houses share an attraction, they should be given fully display, for the mere fact that two houses will be required will do much to bring in the crowds, particularly those who follow their fancy in picking their amusements. A lot of persons go to the California irrespective of the bill, but the "shoppers" will be impressed by the double booking and want to go where the crowd goes if they are sufficiently impressed by the fact of the booking.

—P. T. A.—


The Most Amazing Beautiful Picture Ever Produced Is
MARION DAVIES
IN
"When Knighthood Was In Flower"
"When Knighthood Was in flower" is one of the greatest film epics ever made in America; in fact, the picture merits visit after visit to grasp all its glories.—Robt. G. Welch, Evening Telegram
"When Knighthood Was in Flower" is all that has been claimed for it. The people simply burst into applause again and again. Don't miss it.—Harriet Underhill, New York Tribune
MISS MARION DAVIES
Once in a blue moon they come, the truly great, the epoch making pictures. Here is the season's dazzling sensation, the production New York stormed the box office for fifteen weeks to see. Everywhere it is scoring similar triumphs; everywhere the critics have lavished superlative praise upon it. The world famous and beloved romance of the bewitching, mad-cap princess who loved a gallant commoner and defied a king, to win her heart's desire.
A spectacular romance of hot, impetuous youth—as old as time, as fresh as tomorrow.
THE STATE Is bringing this masterpiece to Uhrichsville For You to See
MONDAY, TUESDAY, WEDNESDAY, FEBRUARY 12, 13, 14
MATINEE each day 2 p. m. with exception of Wednesday, Feb. 14, matinee starts 4 p. m. to accommodate school pupils. Performance will be continuous Wednesday, 4 to 11 p. m.
Special Music By Mr. Hubert Muck. Theme: Mon coeur s'ouvre a ta voix. by Saint Saens
Price Schedule
Matinees—10 and 30c
Nights—10 and 45c
Tax Additional
a Paramount Picture

A Paramount Release

A HALF PAGE FROM E. E. BAIR, OF UHRICHSVILLE, ON KNIGHTHOOD

Moving a Feature Is Cleverly Done

The Regent Theatre, Toronto, wanted to take over Robin Hood, following the first run, and it did not want the stigma of a second run, though why it should be a stigma is something we never could understand. At any rate they wanted to move Doug and to do it in the best way possible, so the Regent apologized on behalf of the Hippodrome for not being able to take care of all the spectators the earlier run and told how it had taken over the picture for an additional week that none might be disappointed. Beyond the panel at the bottom there is no selling talk. All of the selling was done by the Hippodrome and all the Regent had to do was to collect on this earlier advertising, which it has done very nicely in this rather large display, a six twelves. The printer did not do his share, for he has kept the "You still have a chance to see the" in too small a letter. This should have been put in at least an 18 point bold even at the cost of a smaller face for the text of the "apology" and this latter should have been set upper and lower, for easy reading, instead of the more difficult all capitals. It's pretty sloppy typographical work and the slant of the letters in the "you still have a chance" is unequal. It looks as though the mats for the straight

A United Artists Release

A GOOD TRANSFER

and the italic of the face had become mixed. The artist trails in with a slashed letter for the title. Even the small towns have cut out that hick stuff, but the news does not seem to have reached Toronto yet. But here is a nice way to slide a feature from one house to another, and it will pay you to keep it in mind if you have a second run house—even if some other management has the first one. For that matter you can work the same idea if you bring the picture back some weeks later, provided that it is a big one. Don't say you are just getting a chance to run it at a price you can afford, but tell how you are bringing it back at the first opportunity to give those who were disappointed the first time a chance to see it.

—P. T. A.—

The Biggest Picture of the Year Demands
1000 More Seats!
SHOWS START THIS WEEK AT 11:00 12:45 2:40 5:00 7:00 9 p. m.
And Starting Today, It Will Be Shown
AT TWO THEATRES
California Theatre
MAIN AT EIGHTH
And Miller's Theatre
MAIN NEAR NINTH
L. A. TIMES: "The first big picture for 1923 has arrived. It is an eternally human document."—Edwin Schallert.
L. A. EXAMINER: "Maurice Tourneur has accomplished a genuine achievement."—Florence Lawrence.
L. A. HERALD: "Convincing, attractive, impressive."—Guy Price.
PEARL HALL, EVENING EXPRESS: "SCORE ANOTHER GREAT SUCCESS FOR TOURNEUR."
Maurice Tourneur's
STUPENDOUS PRODUCTION OF
Sir Hall Caine's
GREATEST NOVEL
THE CHRISTIAN
Brilliantly Interpreted by
RICHARD DIX, MAE BUSCH
Gareth Hughes, Phyllis Haver, Mahlon Hamilton
A Goldwyn Picture
P. S.—Elinor and His 50-Piece Orchestra
offer another of the concerts that here won for the California Theater the patronage of Los Angeles music lovers.

A Goldwyn Release

A LARGE DISPLAY WHICH DOES NOT GIVE PROMINENCE TO THE HOUSE NAMES

Some men are natural born liars and can sell gold bricks or oil stock with conviction, but the average man sells best what he knows best.

Takes a Full Page With Column Reader

Taking a full page for The Storm, the Lyceum Theatre, Winnipeg, lays off the left hand column in press stuff. Possibly that side column was a donation, but it looks more as though the house paid for it all and laid off part in readers. The copy is mostly well done, but the press comments do not

A Universal Release.

A SPLIT FULL PAGE

impress very strongly. Some of them are a bit too perfunctory, though there is a wealth of good material to be had along these lines. The house slips a little on that right hand ear. The slogan under the signature reads "Where the best pictures are always shown first." And just to the right of that begins "Although this picture has played all the big cities of the United States and Canada—— at advanced prices, the Lyceum will show it at regular rates" and the slogan is even repeated in this text, though the fact that the picture has been previously shown "in all the big cities" might strike some Sherlock Holmes as giving the lie to the slogan. But the "regular prices" is probably what the average patron notices rather than the slogan.

—*P. T. A.*—

Quiet Colors

Just because ht got Blood and Sand on a second run did not seem to Frank H. Burns, of the Grand Theatre, St. Petersburg, Fla., any good reason for keeping quiet.

He boxed in the lobby with compo board, painted it yellow, did the art work in red and black, then dressed the marquise in red and yellow bunting.

It made a noise like a boiler factory next door to a sawmill, but it brought in more business than any second run has a right to expect.

—*P. T. A.*—

Line Sketches Help to Sell Doctor Jack

Next to the cartoon strip, this comedy layout seems to have been found most useful by those who are selling Dr. Jack, for it appears in a number of displays. The figure of the star looks more like Joe Reddy, his press agent, than it does like the star, but most theatregoers do not know Joe, so they will not notice this, and the sketches in the strip help put over the general idea of hilarity in large measure. The lines seem to have been taken from the press book as well as the cut, but they make a good combina-

A Pathe Release.

A STOCK DR. JACK

tion and they sell to the limit. This particular display is from the Columbia Theatre, Portsmouth, Ohio, which also used the comic strip. This is about seven thirteens, rather larger than is needed to sell Lloyd, but it does not hurt to give him a little more than his share of the publicity when such good material is to be had. That was probably the big idea in supplying such attractive material in the large sizes. Managers are persuaded without argument to make large displays.

—*P. T. A.*—

Made a Mortise to Set in Hand Work

The curse of hand lettering still lies upon Boston, or "again" should be used in place of "still," since for a little while the agents really used type. This display for The Town That Forgot God comes from Tremont Temple, which runs pictures when it is not housing revival meetings and similar religious affairs. Generally the Tremont does capital advertising, but it slips now and then on the ice of the all-hand design. In this particular

TREMONT TEMPLE
BEGINNING TOMORROW AFTERNOON
ALL SEATS AFTERNOON AND EVENING 25c & 50c ALL RESERVED
WILLIAM FOX presents
The TOWN THAT FORGOT GOD
HARI MILLANDE OVER THE HILL
"The Flood and Storm Scene is the Most Gigantic of Its Kind Ever Attempted on the Screen"

SHOULD BE TYPE MORTISE

space type in the mortise (which is a strong commendation of the play from one of the New York papers), would have been much better, and a mortise is so simple that it is difficult to understand why the slight additional cost was not incurred. There was a brief space when the Boston ads were set in type and the dramatic page looked like a real big-town paper, but the managers went straight back to the damnable hand work and Boston is once more giving Pittsburgh a hard run for first money.

Black Circle Can Still Get Effect

The black circle is an ancient device, but it never seems to lose its value, if the lettering is only large enough to stand out against the black, and the Century Theatre, Baltimore, gets the letters up to a size where you can read it the first look, instead of having to stick around and puzzle it out. It gives a highly effective display in a comparatively

A Paramount Release

CIRCLES STILL PLEASE

small space; a 125 by four, which is not extravagant as the Baltimore spaces go. The curtain and figure provide an interesting bac ground which suggests rather than tells. It means nothing and yet the figure seems to offer possibilitics of good entertainment and it gives the text announcement real aid, for no very good reason. You cannot tell just why you are favorably influenced by the cut. You merely know that it looks as though this might be a good play, and it supplements a good title. The Century almost always bats above the general average, but this goes above their own general mark.

—*P. T. A.*—

Makes a Large Show With Only Two Cuts

E. E. Bair, of the New State Theatre, Uhrichsville, Ohio, proves that it is possible to use nearly half a page without wasting most of the space on cuts. For When Knighthood Was in Flower he uses nearly ten inches across the page, but he employs only one portrait and one small scene cut. This does not take into account the small crest which gives a large distinction to the upper portion of the space. It is used to excellent advantage. That upper half is the seller by star and title. The lower portion builds up on that with selling talk. One of the points nicely put over is the announcement that because of the historical value of the play to school children all under twleve will be admitted at any show for only ten cents, though the matinee price is thirty and the evening price forty-five cents. In the same line the matinee is started at 4 o'clock on Wednesday, instead of at 2, for the benefit of the children, the performance being continuous on that day. About the only thing we do not like in the display is the formal division by means of two-point rule. The only rule work should have been around the price schedule. Elsewhere it is not called for, and it makes the display stiff

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

American Releasing

GREAT ALONE. (5,912 feet). Star, Monroe Salisbury. A fair picture. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

MOHICAN'S DAUGHTER. (5,500 feet). Star cast. Very good program picture. Used six, three, one, lobby, slide. Had good attendance in bad weather. Big city; draw all classes. Get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SHATTERED IDOLS. (5,850 feet). All star cast. I cannot praise this picture too highly. A real Special sold as a program picture to me. Book it and boost it, is my advice to you other exhibitors. Used six, three, one, slide, lobby, to fair attendance (Catholic neighborhood). Big city; draw all classes. Get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Associated Exhibitors

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. A great picture. Pleased them all. The print we received was an outrage; rotten. Our first print did not show up; we had another rushed to us and it was in an awful shape. Used posters, slide, newspapers and window cards. Good attendance. Town of 4,500, drawing better class. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. If you can buy it within reason, do so. It relieves the monotony of features. Used three newspapers, heralds, window cards. Good attendance. Small town, drawing retired farmers and villagers. David Chait, Palace Theatre, Flemington, New Jersey.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. It is good, but not as good as "Sure Fire Flint" and scores of other comedy-dramas sold at half the price of "Grandma's Boy." Would not pay more than an ordinary Special picture value for it. Advertised by covering everything in the county. Attendance half house each show. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

REAL ADVENTURE. (5 reels). Star, Florence Vidor. Our second Vidor as a star. This was a very ordinary program picture. Used posters, slide, newspapers. Had poor attendance, drawing to better class. Why don't they put more light on their interior scenes? The full first reel was very dark. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

REAL ADVENTURE. (5 reels). Star, Florence Vidor. Worst yet; King Vidor directed it; very poor program picture; patrons still roasting me about it. Lay off. Used regular newspaper advertising. Had fair attendance. Town of 8,000; draw working element. Admission ten and thirty cents. E. E. Bair, State Theatre, Uhrichsville, Ohio.

TILL WE MEET AGAIN. (5,822 feet). Star, Mae Marsh. A knockout. Pleased a hundred per cent; was highly praised and many good comments were received. Big city; draw from church community. Admission 10-20. P. J. Del Grande, Jr., Parkland Theatre, Louisville, Kentucky.

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures and the avoiding of bad ones. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

UP IN THE AIR ABOUT MARY. (4,627 feet). Stars, Louise Lorraine, Joe Moore. A fair picture; pleased about fifty per cent. Stars were unknown here, which hurt to a certain extent. Used ones, photos, slide. Poor attendance. Large city; draw from church community. Admission 10-20. P. J. Del Grande, Jr., Parkland Theatre, Louisville, Kentucky.

F. B. O.

CALL OF HOME. (6 reels). Gasnier production. Don't pass this up. You can buy it right. Get back of it and boost; you won't go wrong. Draw neighborhood type. Chas. A. Kalbfell, Pauline Theatre, St. Louis, Missouri.

CAPTAIN FLY-BY-NIGHT. (4,940 feet). Star, Johnny Walker. Very ordinary feature. A waste of time and money to photograph such stories. Used posters, slide, newspaper. Draw better class. Had poor attendance. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

IF I WERE QUEEN. (5,953 feet). Star, Ethel Clayton. This was a good picture. Hope Ethel makes more of these. Had only good comments from our audience about this one. Used posters, slide, newspaper. Good attendance. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

IN THE NAME OF THE LAW. (6,126 feet). Featured cast. This picture did not make a big hit here. Used heavy advertising, with fair attendance. Draw mixed class in town of 1,150. Admission 10-25. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

SEVEN YEARS BAD LUCK. (5 reels). Star, Max Linder. Absolutely a roar all the way through. If they like to laugh, feed them this. Print will go through, but be careful. Usual advertising. Had good attendance. Draw general type in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre, Granbury, Texas.

STEALERS. (8 reels). All star cast. Season's largest crowd since opening. Kismet holding record of largest. Advertise this subject big and it is bound to get the crowds. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

THIRD ALARM. (6,700 feet). Star, Johnny Walker. Great picture and great business. Biggest hotel in city burned on first night; everybody wanted to see the picture. Big attendance. Large city. Admission 10-20-30. H. W. Peary, Ogden Theatre, Ogden, Utah.

THIRD ALARM. (6,700 feet). Star, Johnny Walker. Played this four days with record breaking results. It pleased everybody; in fact, some saw it two and three times. Would advise all exhibitors who play this picture to hook up with the fire department. They like it and will do all in their power to help put it over. Thomas J. Watson, Superba Theatre, Freeport, Illinois.

THIRD ALARM. (6,700 feet). Star, Johnny Walker. One of the greatest pictures ever screened. Will please any audience, anywhere. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

UP AND AT 'EM. (4,580 feet). Star Doris May. No good for us. Pleased very few. Salesmen wanted to book us for two days; I sure was glad I hadn't. The photos said, "You'll split your sides laughing." Some more bull—there wasn't a laugh in it. The reports (reviews) on this were away off so far as we were concerned. Advertised with ones and threes to small town patronage. Poor attendance and was glad of it. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

First National

BITS OF LIFE. (6 reels). Star cast, Marshall Neilan production. Why he should market a picture like this after making such good features is beyond me. Neilan has always been my favorite director, but this lowered him in my estimation. Very poor. Cost me very little and then I paid dear for it. Fair attendance of neighborhood class in town of 4,229. Admission 10-20, special 10-30. W. L. Landers, Gem Theatre, Batesville, Arkansas.

BOB HAMPTON OF PLACER. (7,268 feet). Star cast, includes Wesley Barry. A good picture both from educational and from entertainment standpoint; but very pathetic ending. Used ones, threes, photos, with good attendance, drawing town and country type. Herbert Tapp, Hippodrome Theatre, Sheridan, Indiana.

BOND BOY. (6,902 feet). Star, Richard Barthelmess. A very good picture and one that drew well here. Play it by all means. Advertising angle, Richard Barthelmess. Used heralds, mailing list and other accessories, drawing health seekers and tourists. Good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BOND BOY. (6,902 feet). Star, Richard Barthelmess. Very good. Barthelmess especially good. Attendance good. Town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

BOND BOY. (6,902 feet). Star, Richard Barthelmess. Not as good as his other pictures, but it got a lot of business, and held up, even in Holy Week. Honestly believe he is the best drawing male star we have today. Attendance was great. City of 30,000; draw family class. Admission 35-50-75. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

BOND BOY. (6,902 feet). Star, Richard Barthelmess. Well acted and directed, but like "Tol'able David," a little severe for some of the older patrons; but they all say "great

picture." Used newspapers. Fair attendance. Draw family class. Matinee admission 10-17, evening 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

COURAGE. (6 reels). Featured cast. Good picture with a splendid lesson. Had some nice compliments from my best patrons. Advertising was nothing special. Poor attendance. Draw general class in town of about 1,000. Admission 10-20 to 25-50. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

DINTY. (6 reels). Star, Wesley Barry. Cannot say too much for this one. Pleased a hundred per cent. Print in fine condition and story very good. You will be safe to go the limit on this one. Used six, ones, 11x14, photos, slide, window cards. Good attendance in small town of 900, drawing town and rural. L. D. Craig, Liberty Theatre, Sligo, Pennsylvania.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Connie never has made a better picture. Not an unfavorable comment. Ran two days to big attendance in town of 1,700, drawing from town and country. Advertised with twenty-fours, threes, ones, photos. Herbert Tapp, Hippodrome Theatre, Sheridan, Indiana.

FOOLS FIRST. (5,773 feet). Stars, Richard Dix, Claire Windsor. Good. Held interest well. Usual advertising brought fair attendance. Draw general small town type; town of 1,200. Admission 10-25. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

GOLDEN SNARE. (6 reels). Featured cast. Rather a poor story. Would have been good in five reels, but too drawn out now. Usual advertising gave fair attendance. Draw retired farmers and villagers. David Chait, Palace Theatre, Flemington, New Jersey.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. Voted by my patrons one of the best of the year, and a picture that I would advise any exhibitor to play. Of course, you know their "Reasonable Prices," but if you can get this without putting a mortgage on the theatre, do so. Used mailing list, etc. Good attendance of health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. Good program picture that pleased our patrons. Usual advertising brought good attendance. Town of 9,237. Admission twenty-two cents. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

KINDRED OF THE DUST. (8,500 feet). Star, Miriam Cooper. A wonderful production, and why it didn't draw is beyond me. We took in exactly $2.50 more than the film alone cost. Used ones, threes, sixes, twenty-four, etc. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

MAMMA'S AFFAIR. Star, Constance Talmadge. A very silly picture. Personally didn't see it through but got the Razz from our patrons for several days after showing it. Poor attendance. Small town. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. Good picture. Failed to draw business. Used good advertising. Fair attendance. Draw family class in large city. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

MIDNIGHT BELL. (6,140 feet). Star, Charles Ray. This picture went over very well. Comments by patrons were favorable. Not a great production, but fairly interesting. Fair attendance. Large city, 110,000; draw medium working classes. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Between Ourselves

A get-together place where we can talk things over

Don't feel badly if you don't see your reports in print as soon after you send them as you might think right.

Every report goes through my hands, and there isn't one that I would leave out for anything. But sometimes the mail is slow, sometimes everything has to be got ready a good deal ahead of the time you see it in print.

I am out of your reports a week before you see the last one you've sent—so don't wait till you see them all used; send as regularly as your time allows. Don't fear that any will be left out. I guarantee they won't.

VAN

OLD SWIMMIN' HOLE. (5 reels). Star, Charles Ray. We were several years late playing this one. Patrons who saw it a few years ago said it was a reel or two longer then. We are glad it wasn't any longer than it was. We opened a First National Week with this picture and killed the whole week. Regular lobby display and posters gave very poor attendance. Small town. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

OLIVER TWIST. (7,600 feet). Star, Jackie Coogan. It is a highly advertised picture in eight reels. The star, as usual, does his part well, but that is all there is in it. Rental too much for such a picture. Used big advertising. Fair attendance (Saturday night). Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

OMAR, THE TENT MAKER. (8,090 feet). Star, Guy Bates Post. A wonderful picture that pleased all. Settings great. The acting of Guy Bates Post was above the best that has ever been shown on the screen. Had more compliments on this than on any other picture in a long while. Advertised with heralds, cut-outs, etc. Good attendance. Adolph Schultz, Liberty Theatre, Silver City, New Mexico.

RED HOT ROMANCE. (5 reels). Story and production by Anita Loos, John Emerson. A very good picture. Will please most of the audiences. Heard no kicks on this one. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

SIGN ON THE DOOR. (7,100 feet). Star, Norma Talmadge. Well acted picture, somewhat melodramatic in character with a lot of stuff we do not see how the censor passed up. No kicks. Poor attendance. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

SILENT CALL. (6,784 feet). Features dog "Strongheart." Was a wonderful show; everyone pleased. Make more like it, but cut the rental in half. Exchange got it all. Used ones, threes, photos, newspapers. Fine attendance, but didn't make a cent. Draw farmers and merchants in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

SMUDGE. (5,332 feet). Star, Charles Ray. Considerably better than the last few Ray pictures have been. Considering all in all, class it as a good program show. Usual advertising drew good attendance. Town of 4,034; draw loggers, lumberjacks, etc. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. This picture brought better returns on second engagement than on first. No exhibitor anywhere can go wrong on it unless he happens to get a bad print. Used regular advertising. 100 per cent attendance. Town of 3,500; draw factory people. Admission 10-25. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

VOICE FROM THE MINARET (6,685 feet). Star, Norma Talmadge. It's a shame that they picked out a story like this for such a good star. It sure is a poor show compared to "Smilin' Thru." Norma does mighty good work, but the story "just ain't!" Usual advertising pulled fair attendance. Town of 4,034; draw loggers, lumberjacks, etc. Admission 10-35-50. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

WEDDING BELLS. Star, Constance Talmadge. Laughable domestic comedy-drama that kept the attention of the audience. No walkouts on this picture. Pleased all. Used star's name, ones, threes, slide. Good attendance. Draw general class in town of about a thousand. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

Fox

BELLS OF SAN JUAN. (4,587 feet). Star, Charles "Buck" Jones. A pretty good Western. Not the best picture Jones has made. Advertised with ones, posters, slide, newspapers. Attendance good. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

BRASS COMMANDMENTS. (4,829 feet). Star, William Farnum. When Farnum forsakes the society roles and heavy dramatics and appears in a two-gun Western such as this, the patrons of our theatre applaud. New print in fine condition. Used newspaper, slide, regular paper, with fair attendance in town of 3,500, drawing shop people. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

CALIFORNIA ROMANCE. (3,892 feet). Star, John Gilbert. Fine program picture; pleased some ninety per cent. Used slide, photos, posters. Good attendance. City of 30,000; draw from laboring class. Admission 10-17. Walter Babitz, Grant Theatre, Cicero, Illinois.

CALVERT'S VALLEY. (4,416 feet). Star, John Gilbert. Not much of a picture and one you can well do without. Gilbert does not have much of an opportunity in this to do the things he is capable of. Draw general type in city of 15,000. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. A "Hoop-la! Stand-back-or-I-fire, catch-as-catch-can" melodrama, with Tom Mix doing stunts every now and then and "Tony" very much in the foreground. I play these occasionally on a Saturday and they please my Saturday folks fine. My candid opinion—once in a while these pictures will fill the bill and give your program variety and pep. Usual advertising to health seekers and tourists for good (Saturday) attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DEVIL WITHIN. (5,997 feet). Star, Dustin Farnum. Just a fair program picture. Some said it was too slow, then again, others said just the opposite. In my personal opinion it was a bit too slow for Farnum. Used ones, photos, slides. Fair attendance. Large city; draw from church community.

Admission 10-20. P. J. Del Grande, Jr., Parkland Theatre, Louisville, Kentucky.

FIGHTING STREAK. (4,888 feet). Star, Tom Mix. As a general rule a Mix picture takes well, but I, and others, have noticed that Mix popularity will soon be a thing of the past. Used ones, posters, slides. Fair attendance. Town of 1,700; mining village. Admission 10-17. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

FOOL THERE WAS. (7 reels). Stars, Estelle Taylor, Lewis Stone. Pleased all those who hadn't seen the first version starring Theda Bara. But certainly a high-class picture by itself. Used window cards, handbills and everything else. Had very large attendance in town of 2,850, drawing better class. Robert F. Karsch, Monarch Theatre, Farmington, Missouri.

FOOTLIGHT RANGER. (4,729 feet). Star, Charles "Buck" Jones. Jones had better act in Western plays only. Nothing to this one. Poor attendance of mixed class. Charles F. Johnson, Plaza Theatre, Punta Gorda, Florida.

FOR BIG STAKES. (4,378 feet). Star, Tom Mix. Mix as usual, with a few new thrills added. Will draw almost anywhere. Advertising slant—Mix. Had good attendance. Draw mixed class, all nationalities, in town of 4,100. Admission, 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

JUST TONY. (5,233 feet). Star, Tom Mix, features horse "Tony." No need to comment on this one; it is too well known. If you have not run it, get busy, and don't be afraid to boost it. Attendance fine. Draw all classes in town of 2,800. Admission, 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

IRON TO GOLD. (4,513 feet). Star, Dustin Farnum. Excellent program feature with Farnum in a "blue" shirt; the kind of picture the fans like to see Dustin in. Plenty of Western action and a good, interesting story. No kicks, everybody pleased. Used ones, threes, slide. Fair attendance. Draw general class in town of about 1,000. Admission, 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

LIGHTS OF NEW YORK. Featured cast includes Marc McDermott. A very good picture here. Full of sin and squalor and of the underworld, with good, moral theme interwoven throughout. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

LIGHTS OF NEW YORK. Featured cast includes Marc McDermott. Absolutely for me the worst yet. As "rotten" as it could possibly have been. Better pay for it and put it on the shelf if you have to run it. Attendance was just a few, as I told them in advance not to come as it was a lemon. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MEN OF ZANZIBAR. (4,999 feet). Star, William Russell. Picture good enough, but not the right kind for the star. My people claim he is away from home in a picture of this kind. Usual advertising brought fair attendance. Draw factory and steel workers in town of 1,100. Admission, 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

MONTE CRISTO (8 reels). Star, John Gilbert. Excellent picture. Makes them hold onto their seats through the whole show. I'd say take this one and raise your prices and your patrons won't kick when they see it. Usual advertising brought good attendance in town of 600, drawing working class and business men. N. W. Gorski, Eagle Theatre, Eagle River, Wisconsin.

NEW TEACHER. (4,453 feet). Star, Shirley Mason. Shirley is improving right along and this one went over big with my patrons; and I can see no reason why it won't please in most any small town. Shirley is running her sister Viola a close second. Usual advertising brought good attendance in small town. J. F. Pruett, Liberty Theatre, Roanoke Alabama.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. Not what the people expect to see judging from the name; but a very good picture, as I believe everyone went out satisfied. Acting very bad in spots. Usual advertising brought fair attendance. Town of 2,800, draw working class only for this one. David W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

PARDON MY NERVE. (4,093 feet). Star, Charles "Buck" Jones. The title of a "Buck Jones" picture is superfluous; all we need to advertise is the star. Even the "kiddie" craving for action and comedy is satisfied by these five-reel Westerns. This picture was up to his standard and that's saying a good deal. Mix will soon do a "fade-out" if Jones keeps on gaining popularity. Used one sheets with fair attendance in rural community. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. This picture is very good and pleased the majority. Regular advertising brought good attendance. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. This picture has created many a new Mix follower. Pleased one hundred per cent. here. If you exhibitors want a drawing card, book Tom Mix pictures. Usual mail, slide, sixes, threes, ones, photos, brought good attendance. Draw better class in town of 2,850. Regular admission, 10-15. Robert Karsch, Monarch Theatre, Farmington, Missouri.

STAGE ROMANCE and **SHACKLES OF GOLD.** Star, William Farnum. Have been an exhibitor a year; have run thirty-two Fox pictures, and these have been the only "punk" ones in the bunch. Poor attendance on these. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

STRANGE IDOLS. (4,300 feet). Star, Dustin Farnum. This is not the kind of a picture my patrons like to see him in. Better put him an out-of-doors picture, with plenty of action in it, or he will die a horrid death here. Usual advertising. Attendance "very much rotten." Draw general class in town of 2,000. Admission, 10-15. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

STRANGE IDOLS. (4,300 feet). Star, Dustin Farnum. Very good picture; pleased all. Dustin Farnum is very popular here and this type of picture just suited them. Used ones, threes, sixes, photos, newspaper. Fairly good attendance. Draw small town and country class in community of 1,400. Admission, twenty-five cents. Tom Marksby, for Knight Brothers, Opera House, Blenheim, Ontario, Canada.

TROOPER O'NEIL. (4,862 feet). Star, Charles "Buck" Jones. Good Mounted Police picture. Used ones, photos, slides, newspaper. Good attendance. Town of 3,700. Admission, 10-20. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

WITHOUT COMPROMISE. (5,173 feet). Star, William Farnum. Good feature. Seemed to satisfy majority. Used regular advertising. Attendance good. Draw mixed type in town of 1,800. Admission, twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

WHILE JUSTICE WAITS. (4,762 feet). Star, Dustin Farnum. A good picture. Pleased about 90 per cent. Posters and cards brought fair attendance. Town of 1,200. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

WHO ARE MY PARENTS? Star cast. I'd lay off; the picture is not there. What few patrons I had sure knocked this one good. I felt so good after playing "Over the Hill" that I let a salesman talk me into buying the eight specials and, believe me, I have not yet run one that has pleased here. When I advertise a Fox Special now my patrons will not come out. Patronage, small town, all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

YOSEMITE TRAIL. (4,735 feet). Star, Dustin Farnum. A fine program picture with some beautiful scenery, which appeals to most of my patrons. Regular advertising brought fair attendance. Small town, 3,000. Chas. Martin, Family Theatre, Mt. Morris, New York.

First Reports on These

FRONT PAGE STORY (Vitagraph-Edward Horton, Edith Roberts). A delightful film play; good story, fine cast and everything that goes to make clever entertainment. By all means get them in to the first show—nuf sed. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LUCK (C. C. Burr-Johnny Hines). This is good, although not as good as "Sure Fire Flint"; it will get the business. Hines is a coming star with original comedy. L. A. Hoover, Gem Theatre, Durango, Colorado.

FIGHTING BLOOD (F. B. O.). Round 1. Starts out all right; believe this will appeal to my patrons; people talk about it. E. E. Bair, State Theatre, Uhrichsville, Ohio.

ADAM AND EVA (Paramount-Marion Davies). Fair picture; no business. Marion Davies no drawing card here. Usual run seven days—this one six. W. H. Lusker, Strand Theatre, Pasadena, California.

AROUND WORLD IN 18 DAYS (Universal-serial). An absolute knock-out and big money getter. Play it! Play it! Jos. F. Enos, Frolic Theatre, San Francisco, California.

ADAM AND EVA (Paramount-Marion Davies). Patrons considered this better than "Java Head," and bought for one-sixth the price. A fine little picture. Many close-ups of Miss Davies. The best one I've run of the "Thirty-nine." E. E. Bair, State Theatre, Uhrichsville, Ohio.

They Get The World ALONE

I have found no trade paper that equals the Moving Picture World, consequently I take no other.

EDWARD ORDWAY, Jr.,
Manager,
Municipal Theatre,
Greenfield, Calif.

I prefer Moving Picture World to any trade paper, that's why it's the only one I subscribe to.

W. P. WILSON,
Garrick Theatre,
Winnipeg, Man., Can.

Goldwyn

BEATING THE GAME. (5,568 feet). Star, Tom Moore. A No. 1. Pleased a majority of the patrons with its good cast, excellent direction and clear photography. Ones, threes, slide, brought fair attendance. Draw general class in town of about 1,000. Admission, 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

BLIND BARGAIN. (4,473 feet). Star cast with Lon Chaney. Best that Chaney ever did, so you know it must be good. A five-reel Goldwyn Special that will hold the interest of any audience. Patrons are still talking about it. Backs up all said about it by producers. Used star's name, six, ones, slide. Fair attendance. Draw general class in town of about 1,000. Admission, 10-20 to 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

BRANDING IRON. (5 reels). Stars, Barbara Castleton, James Kirkwood. Ran this as an ordinary program picture and pleased a hundred per cent. Scenery cannot be beaten. Plenty of action and that's what my patrons like. Can be bought reasonable. Film was in fair condition. Used one three, five ones, local paper. Poor attendance. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

BROKEN CHAINS. (6,190 feet). In cast, Colleen Moore, Malcolm McGregor, Ernest Torrence. A patron on leaving the theatre after witnessing this performance, shook his head sadly and said: "Not at all convincing—not at all convincing!" and this chap is a steady patron and a very intelligent person, also a very "lenient critic." Personally (and I saw every inch of the film), it is over acted, illogical and wholly improbable; it has one good scene of the pursuers hurdling the gap over the ravine, caused by a destroyed bridge, and there are scraps all over the place, but the thinking patron who goes a little deeper than the surface won't like this a bit. Saturday night, in a factory town, they'll yowl their heads offi; my kiddie patrons all have sore throats today—and there you are. The story is antique and yet they advertise it as a prize winner. Advertising angle—wild and woolly melodrama; if they like that type and don't mind inconsistencies, play it—but buy it cheap. Used heralds, mailing list, etc. Attendance, fair. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DUST FLOWER. (5,651 feet). Star, Helene Chadwick. Fair program picture. No kicks. Good print. Used regular lobby, etc. Fair attendance. Small town. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

HIS BACK AGAINST THE WALL. (4,690 feet). Star, Raymond Hatton. A good comedy with a different angle from average picture; pleased my people. Used two papers, two ones, three, photos, slide. Good attendance of family class in town of 2,400. Admission 10-25. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

WALL FLOWER. (5,500 feet). Star, Colleen Moore. Good picture, but didn't receive any comedy to go along with it; that's what hurts; run every Saturday for a year with the same company and forget to send comedy—some system. Town of 1,000; draw all classes. Admission 10-25. A. E. Rogers, Temple Theatre, Dexter, New York.

YELLOW MEN AND GOLD. (5,224 feet). All-star cast, includes Helene Chadwick, Richard Dix. Weather on this night very, very bad; but at that got a pretty fair attendance. And boys—they liked it fine! Fine acting, lot of thrills, action, love, and a good plot. Advertised with six, three, one, photos. Attendance just fair (for above reason). Draw laboring class in mining town. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

Three Recent Ones

HOTTENTOT (F. N.) Star, Douglas MacLean. If you are looking for action, thrills, etc., you have it in this one. I can hardly conceive of any person who would not like this. It has a pleasing story connection and the steeplechase race is the best I ever witnessed.

BELL BOY 13 (F. N.). MacLean always gives a lot of entertainment and he did not fall down in this offering. There was not much to the plot but the action was kept up all the time.

MIGHTY LAK' A ROSE (F. N.). We are unable to know the reason why this is not going over as big as the bigger pictures, but it is not. It has that appeal which put the other big ones over. It is a fine picture but is only doing average business.

(All three reports from K. H. Sink, Wayne Theatre, Greenville, Ohio).

Hodkinson

FREE AIR. (5,600 feet). Star cast. Very slow picture. Pleased my patrons much better than I thought it would when I saw it. Cannot advise any one to use it. Advertising slant, don't do more than "announce" it. Good attendance. Draw good class, railroad workers, in railroad divisional point. Admission 20-40. H. G. Braden, Little Red School Theatre, Avery, Idaho.

RIDERS OF THE DAWN. (5,000 feet). Star, Roy Stewart. A very good Western and will get by if properly advertised. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

SAGE BRUSHER. (7,000 feet). Stars, Roy Stewart, Marguerite De La Motte. An excellent feature which pleased a small attendance. The flood scene was plainly artificial, or so it impressed several. Regular advertising gave fair attendance. Draw from farming community of 1,000. Admission 10-30. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Stars, Lon Chaney, Billie Dove. A very pleasing picture, in which many a man and woman will see him and herself as never seen before. A great drama of love, adventure and thrills in a great sea story. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

ALIAS LADY FINGERS. (6,131 feet). Star, Bert Lytell. A good program picture; but Lytell will not draw for me. It will please if you can get them in. Used ones, threes, slide. Poor attendance. Town of 4,200. Draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

CONQUERING POWER. (5,500 feet). Star, Alice Terry. One of the best pictures we ever bought for the money. The acting of Alice Terry and Edward Connelly is exceptionally good. Used ones, threes and photos. Fair attendance. Town of 1,700. Herbert Tapp, Hippodrome Theatre, Sheridan, Indiana.

DON'T WRITE LETTERS. (4,800 feet). Star, Gareth Hughes. Good program picture; film in fine shape. Used newspapers, heralds, slide. Good attendance. Town of 400; draw all classes; no rural. Admission 15-35. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

ENTER MADAME. (6,500 feet). Star, Clara K. Young. Very good. Miss Young is very popular and pleased every one who saw it. Used lobby, newspaper, hand bills. Attendance good. Draw mixed class. Admission 10-30. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

FIVE DOLLAR BABY. (6 reels). Star, Viola Dana. Good picture, but not up to Viola Dana's previous pictures. Used ones, threes, two newspapers, heralds, photos. Attendance good. Town of 2,400. Draw family class. Admission 10-25. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

FORGET-ME-NOT. (6 reels). Star cast. This picture is a good, clean picture that you can get behind and stay behind it. Pleases all classes. Used regular advertising. Attendance good. Town of 6,500. Draw all types. Admission 10-25. William H. Mayhew, Broadway Theatre, Cisco, Texas.

FOURTEENTH LOVER. (6 reels). Star, Viola Dana. A splendid little program. Viola Dana well liked here. Jack Mulhall does a fine part as the gardener in this picture. W. Ventura, New Mill Theatre, Eleele, Hawaii.

JUNE MADNESS. (5,600 feet). Star, Viola Dana. Viola Dana's best. Drew all the flappers and jelly beans. Ran a Lee Kid comedy with it and had a very good program. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. A fine picture. Pleased everybody. Miss Taylor is not only good in her part, but beautiful to look at. Book it and boost it. Used lobby, newspaper, billboard and hand bill. Attendance good. Draw mixed class. Admission 10-35. O. W. Harris, Denis Theatre, Sapupla, Oklahoma.

THEY LIKE 'EM ROUGH. (4,700 feet). Star, Viola Dana. It's a cute little story and gives fair satisfaction. Where the star is popular it will do fairly well. Advertising angles, the star is about the only angle. Fair attendance. Town of 14,000; draw class of clerks, farmers and merchants. Admission, 10-25. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

TRIFLING WOMEN. (9 reels). Star cast. We failed to see this one as a special, although we do know we paid a good round price because Rex Ingram produced it. Pleased fairly well, but no one crazy over it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

TURN TO THE RIGHT. (8 reels). Star. Alice Terry. A corking good picture that pleased 100 per cent, and any exhibitor with a little pep behind him can put it over successfully. It will stand all the boost you want to give it. Used photo, heralds, posters, mailing list. Good attendance. Small town. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

YOUTH TO YOUTH. (6,900 feet). Star,

They Get The World ALONE

I subscribe to the "World" only, which is the best; need no other.

H. SALOMON,
Owner,
Strand Theatre,
McComb, Miss.

Take the "World" only. Have been a reader of the "World" for about 10 years and don't feel that I could get along without it and find every department valuable.

JOHNNIE MILLER,
Crystal Theatre,
Pittsburg, Texas.

Billie Dove. Can't say much for this one—just an ordinary subject dealing with stage life. You can use your own judgment. Used regular advertising. Attendance fair. Town of 8,000. Draw working element. Admission 10-30. E. E. Bair, State Theatre, Uhrichsville, Ohio.

Paramount

ALIAS JULIUS CAESAR. (6,131 feet). Star, Charles Ray. The worst "piece of cheese" we ever had. Charles Ray and Katherine McDonald should make pictures for (China). They have no drawing power whatsoever. Patrons complain. Patrons will stay out if we ever show such pictures as "Barnstormer," "White Shoulders" and "Alias Julius Caesar." Used twenty-fours, sixes, three, ones, photo, window cards. Attendance poorer than other days. Draw very good class. The same goes for the "Barnstormer." (5,300 feet.) Victor D. Stamatis, Throop Theatre, Brooklyn, New York.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. Good picture. Better than the average. Considerable comedy stuff. Used newspaper, three-sheet and and three and one sheets, photos, slide, heralds. Attendance good. Town of 1,200. Draw town and country class. Admission 10-25. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. Excellent picture; pleased 100 per cent. Attendance increased second night. Baby gave Meighan a close run for acting honors; however, this picture set Meighan in solid here. Used billboard, threes, ones, slide, lobby. Good attendance. Town of 2,500. Draw better class. W. P. Stone, Capitol Theatre, Asheboro, North Carolina.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Fine; this is a real picture both for the audience and the house; as many favorable comments as on "The Old Homestead." Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. This picture enjoyed; pleased good business. While not a thriller, it will be found a winner of the public's opinion as one of the season's best bets. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Has everything your audience and you wish for. Has 100 per cent entertaining value. A picture that pleases the masses who attend "movie shows." On eight reels, and it is not padded. Get out the ropes when you run it. City of Chicago, three million. Draw neighborhood and family class. Admission 10-22. Charles H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

BEAUTY SHOP. (6,536 feet). Star, Raymond Hitchcock. Fair picture, but did not please over fifty per cent. Used regular billboard and newspaper advertising for average attendance. Town of 7,500, drawing all classes. Admission 10-25. William H. Mayhew, Broadway Theatre, Cisco, Texas.

BEAUTY'S WORTH. (6,751 feet). Star, Marion Davies. Better than we expected. The gowns and settings make it attractive to the women and the story is fair. Forrest Stanley does best work of any of the players. Miss Davies does about as well as usual and looks exceedingly attractive. Not a bad attraction for a house that caters to the "upper crust." Used rich staging. Star has some friends. Attendance good. Town of 14,000. Draw all classes. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

BEHOLD MY WIFE. Stars, Milton Sills, Julienne Scott. Old but good. This is a fine picture, everyone liked it. Used ones, three, stills, newspaper, heralds, slide. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

BEYOND THE ROCKS. (6,740 feet). Stars, Gloria Swanson, Rodolph Valentino. Good picture, business very good, stars well liked here. Used newspaper, slides, heralds, ones and sixes. Attendance very good. Town of about 2,000. Draw city and country classes. Admission 10-25. E. H. Elkin, Palace Theatre, Hico, Texas.

BONDED WOMAN. (7,178 feet). Star, Betty Compson. Opened big, dragged along and died out. Betty Compson must have just recovered from the flu when she played in this picture, looked sick to me. Some of the patrons doubted it was Miss Compson. Betty Compson has large following here but she did not increase her popularity on this; poor attendance due to Mucho Rain, which is worth five dollars a drop to the cattlemen. Town of 2,500, draw all classes. Admission, 15-30, 25-50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

BORDERLAND. (5,405 feet). Stars, Milton Sills, Agnes Ayres. Artistic photography. Rest, for me, "bunk." Most certainly not a small town picture. Fell flat second night. Small town exhibitors, I would not buy it. Used regular advertising. Poor attendance. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

BOUGHT AND PAID FOR. (5,601 feet). Stars, Agnes Ayres, Jack Holt. Lots of nice comments on this one. It seemed to have pleased all and drew fairly well. Used ones, threes, sixes, photos, slide. Fair attendance. Neighborhood draw in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

BRIDE'S PLAY. (6,476 feet). Star, Marion Davies. Suggest this as a good one to book in small towns while "Knighthood" is being played in nearby cities, as this picture offers some wonderful scenes along this line. The star, as usual, is good. Would suggest that in advertising this picture you explain the meaning of "Bride's Play," as many here did not know what to expect. Picture pleased. Fair attendance. Town of 3,000; draw from all classes. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

BURNING SANDS. (6,909 feet). Stars, Milton Sills and Wanda Hawley. Just so-so, the advertising on this is a lot of "bunk," the answer to "The Sheik" stuff (none of which I used) is just the ravings of a well paid press agent. I've been all through that game and know what it means. It is a fair picture, a shade above program, but such a slight shade it is barely perceptible, but of course it's one of the big ones according to the film selling "Demosthenes" and unless you buy this one right—you'll use the red ink plenty on your books. Patronage, health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CAPPY RICKS. (5,962 feet). Star, Thomas Meighan. A good program picture, nothing more. Used lobby and daily paper. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

CAPPY RICKS. (5,962 feet). Star, Thomas Meighan. Fairly good picture. Nothing to brag over. Attendance poor. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

CLARENCE. (6,146 feet). Star, Wallace Reid. Fair picture, good drawing power. Will please. Used story and star for advertising angles. Attendance good. Town of 4,100, draw all classes. Admission 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

CLARENCE. (6,146 feet). Star cast includes Wallace Reid, Agnes Ayres, May MacAvoy. A very fine picture and one that was universally liked here. You can "step on it" from a publicity standpoint; the picture merits it. I played this after Mr. Reid "went away" and did nice business. I personally recommend the film to every one. You may have some argument over the rental, but that's all in the game. Advertising angles, stars, the stage success, etc. Used heralds, mailing list, etc. Draw health seekers and tourists. Good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Here Are Some Late Ones

PLUNDER (Pathe-Serial). One of the best serials we have ever played. We are on the fifth chapter and it is going over big so far. Work of the star is excellent. Pleases all that get to see it. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

HEARTS AFLAME (Metro-A. Q. Nilsson). A crashing, thundering drama with a forest fire so real you hear the flames roar and the thud of falling trees, and see the heart beat of the wild animals fleeing from the red monster pursuing them. Never in the annals of screen history have we sat through such a conflagration as was caught by the cameraman who shot "Hearts Aflame," which is truly a masterpiece. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

ONLY A SHOP GIRL (C. B. C.). Opened on a Monday and turned them away after a four-day run. Wonderful box office attraction that will please your patrons. Al Dobbs, Empire Theatre, Milwaukee, Wisconsin.

THORNS AND ORANGE BLOSSOMS (Preferred). One of the most beautiful pictures of the season. Did twice as much as we did with "Dangerous Age." Al Dobbs, Empire Theatre, Milwaukee, Wisconsin.

NINETY AND NINE (Vitagraph). A real business getter; advertise big; you cannot go wrong as it is a splendid production with plenty of thrills and good plot. Robt. Strube, Sun Theatre, Louisville, Kentucky.

They Get The World ALONE

Moving Picture World is, I consider, so far superior that others are unnecessary.

O. VERNON BECK,
Starlight Theatre,
153 West 106th St.,
N. Y. City.

Moving Picture World is the only paper I take. Subscriber since 1909.

L. A. MILWAIN,
Red Moon Theatre,
Bardwell, Ky.

DEVIL'S PAWN. (4,713 feet). Star, Pola Negri. For me, punk; it did not draw. A foreign production. Star is the advertising slant. Poor attendance. Town of 2,300; regular small town draw Matinee admission 10-15, night 15-20. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

DICTATOR. Star, Wallace Reid. A 100 per cent attraction. Went over big and pleased, and Reid is drawing now better than he did before he died. Extra good attendance. Used lobby and six sheets. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

DRUMS OF FATE. (5 reels). Star, Mary Miles Minter. Very ordinary picture that pleased only a few of the few that saw it. Business poor on this. Regular advertising. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

FACE IN THE FOG. (6,095 feet). Star, Lionel Barrymore. The director made the most of a very thin and improbable story. Barrymore, Owen, Wolheim, put it over. In less capable hands it would have been a sad failure. As it was it drew some favorable comments. Fair attendance. Large city of 110,000. Draw medium working classes. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FOOL'S PARADISE. (8 reels). All star cast. A high class eight-reeler that will draw like fire in some places, but there was just a little too much sentimental stuff in it. Pleased a hundred per cent. Used window cards, handbills, slide, sixes, threes, ones, etc. Very large attendance in town of 2,850, drawing better class. Robert Karsch, Monarch Theatre, Farmington, Missouri.

GHOST IN THE GARRET. (5 reels). Star, Dorothy Gish. Can't see where the fellows get the idea this is a good comedy. For me, just ordinary comedy-drama which had no comments from patrons. Used ones, three, photos, slide and papers. Good attendance. Town of 2,400; draw family trade. Admission 10-25. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

GOOD PROVIDER. (7,743 feet). Star, Vera Gordon. Well done and well liked. We have had enough of this type for a while; however, people well pleased. Poor attendance. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

HER OWN MONEY. (4,981 feet). Star, Ethel Clayton. Fair program production. Ran this picture with first episode of "Radio King" serial. Bad weather. Fair attendance. Regular advertising. Town of 992; draw mixed class. Admission 10-25 to 10-40. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

HER OWN MONEY. (4,981 feet). Star, Ethel Clayton. A good program picture. Advertising angle—the star. Fair attendance. Town of 2,300; regular small town draw. Matinee admission 10-15, night 15-20. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

HUMORESQUE. Star cast. Although an old-timer it was a very good picture and entertaining. Pleased all. Regular advertising to mixed class gave fair attendance. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

IMPOSSIBLE MRS. BELLEW. (7,155 feet). Star, Gloria Swanson. Pleased about fifty-fifty, and one thing in its favor—those who did like it, liked it immensely, so all-in-all I'd say that this is a good picture, especially for the women, and the men don't object to the "Glorious Gloria" in the scenes at Deauville bathing beach. Exploit—Swanson, production and costumes. Local advertising to health seekers and tourists pulled pretty fair attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Another on "Pilgrim"

THE PILGRIM (F. N.). Played day and date with all five houses in this city. Charlie is still a winner and this one of his good ones. (City, 44,000). W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

JUST AROUND THE CORNER. (6,173 feet). Featured cast. Should have been called "Just another picture." No wonder the public is tiring of motion pictures. They are all cut off the same pattern and dyed the same color. Poor attendance. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

OLD HOMESTEAD. (7,606 feet). Star cast, includes Theo. Roberts. A good picture that opened fine and fell down hard. Can't tell you why—just giving you my experience. Played it two days and the second day's patronage was pitiful, and there you are. Be governed by that in buying. Used heralds, photos, etc. Attendance first day good, second day bad. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PRIDE OF PALOMAR. (7,494 feet). Star cast. Cosmopolitan production. The picture was very pleasing and enjoyed splendid good business. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

OUTCAST. (7,309 feet). Star, Elsie Ferguson. Pleased about fifty-fifty, and that's a very liberal estimate. It's one of those "long arm of coincidence" pictures. Miss Ferguson works hard. I can't say it was successful here. The box office was very ordinary. If you don't have to play this picture and Miss Ferguson isn't particularly strong, keep off. Usual advertising. Attendance, the least said the better. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PINK GODS. (7,062 feet). Stars, Bebe Daniels, James Kirkwood. "Much ado about nothing." A beautiful production of an impossible story. The settings are the last word in artistry and the cast is excellent, but the audience here wondered what it was all about. The last two hundred feet ruined the picture, because they had to strain to secure an unhappy ending. Not worth much. Advertising slant, cast and production are high class. Had ordinary attendance. City of 14,000; draw all classes. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

They Get The World ALONE

I cannot run my show without the Moving Picture World.

F. C. BREED,
Manager,
Ideal Theatre,
Blue Ridge, Ga.

Take no other paper. Moving Picture World is very good.

W. R. NAFZIGER,
Cleghorn Theatre,
Cleghorn, Iowa.

PRIDE OF PALOMAR. (7,494 feet). Star cast, Cosmopolitan production. Just a fair picture that, for me, they are asking unreasonable rentals for. I guessed 'way wrong on this; while I knew the picture was but fair, relied on the advertising and strength of the novel to pull them in. I played to a loss on the picture and so may any one else who pays big money, for the picture has received more exploitation than it deserved. Used heralds, mailing list and photos. Draw health seekers and tourists. Poor attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. Not much of a picture. Reid is good and the support is excellent, but there is no story worth mentioning. It does not give the star enough to do. Fact that it was Reid's last picture brought out excellent business and no fault was found. City of 15,000; draw general type. Admission fifteen cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

TO HAVE AND TO HOLD. (7,158 feet). Stars, Betty Compson, Bert Lytell. What I would call a very good production. It pleased about 85 per cent of my patrons. Bert Lytell excellent, Theodore Kosloff great. Settings above the ordinary, direction great; but what is the matter with Betty Compson? I'll leave it to all you brother exhibitors—has she ever done as well as she did in "The Miracle Man"? In that she was wonderful, full of fire and pep, her acting was sincere and I can truly say marvelous. In "The Bonded Woman" she fell down, and if you run 'To Have and to Hold" notice her acting—it seems mediocre, seems to lack sincerity, she seems to have lost her pep and fire, if I may put it that way. Can you imagine Bebe Daniels in the part Miss Compson played? It would then have been a truly great picture. Miss Compson did have a large following here and personally she was my favorite star, and all I wish is that she will be able to come back, and come back strong, in some other picture. Advertised with heralds, twenty-fours, sixes, threes, ones, slide. Ran this as a benefit for the Teachers' State College. Good attendance. Town of 2,500; draw all classes. Admission 15 to 50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

TO HAVE AND TO HOLD. (7,158 feet). Stars, Betty Compson, Bert Lytell. Fine story, good cast, plenty of heart interest, plenty of action and the best costume picture I've yet seen. It also has quite a bit of comedy, supplied by W. J. Ferguson. Used ones, photos, newspaper. Had fair attendance. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. When it comes to scenery this picture is right there, but when is comes to a Curwood it is no good. By no means a special, as Paramount sold it to me. Just a good program picture. Advertised with newspaper, program, slide, photos; had fair attendance the first night, nothing the next. Town of 2,000; draw general type. Admission 10-15, 10-30. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. Fine picture, acting good. Everyone who saw it well pleased. Many favorable comments. Used billboards, lobby display, newspaper. Fine attendance. Large city, high class patronage. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. Valentino certainly has lost his drawing power around here. We did a poor business in both my theatres, Del Norte and Monte Vista. Not much to the story. David Hess, Princess Theatre, Del Norte. Colorado.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Fine picture, please any audience a hundred per cent. Used auto exploit this one and got fine results. Harold Lloyd at his best. Used six, three, newspapers. Attendance extra good.

WITHOUT BENEFIT OF CLERGY. Recreated by Rudyard Kipling. Saw very adverse report on this some time ago. It went great for us. We think it is one of the best we ever played. Music and settings very important for "atmosphere." Advertising slant, Kipling tie-up. Lots of paper for lobby and windows, good cutouts. Attendance very good. Small town, railroad division point, draw good class railroad workers. H. G. Braden, Little Red School Theatre, Avery, Idaho.

Selznick

GREEN MOON. (6,000 feet). Star, Norma Talmadge. This kind of picture does not suit my patrons as there is too much killing and Russian story used is not what people like. Used ones, photos, newspaper. Fair attendance. Smith Read, Patriot Theatre, DeKalb, Texas.

REFEREE. (5,000 feet). Star, Conway Tearle. Fairly good for fight fans but there aren't enough in my town. Liked by those who saw it but the box office receipts looked like one of the boxers had knocked 'em "cold." Used lithos and newspapers. Poor attendance. Town of 4,500, draw mixed class. Admission 10-20. Wm. L. Boulware, Forum Theatre, Hillsboro, Ohio.

UNDER OATH. Star, Elaine Hammerstein. Fine picture and have made money on all Select pictures as I bought twenty-five pictures at once and paid cash so films cost me only $5.00 each. At that rate there is always a chance to make money without gambling. Used regular advertising. Attendance on this one poorest I've ever had. Chas. Martin, Family Theatre, Mt. Morris, New York.

WHO AM I? (4,800 feet). All star cast. Rather old, but a pleasing story; good for the better class of patrons,. Used six, three, ones, lobby. Fair attendance. Large city, draw all classes. Get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHY ANNOUNCE YOUR MARRIAGE? (5 reels). Star, Elaine Hammerstein. They swallowed this one, hook, line and sinker. Good comedy drama that scored here. Advertised with one and three sheets. Good attendance. Draw mill help in town of 600. Admission twenty cents. Howard James, Union Theatre, Voluntown, Connecticut.

United Artists

LOVE LIGHT. (8 reels). Star, Mary Pickford. Not the kind of picture expected. Just an ordinary program, that's all. The star will do the drawing. Usual advertising gave fair attendance. Town of 1,100, draw miners and railroaders. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

THE NUT. (6 reels). Star, Douglas Fairbanks. After showing this picture, in my estimation "Robin Hood" wouldn't draw a nickel as this picture spoiled the star's popularity; too silly and we have the two reel comedies, so what sense is there in a picture of that sort? Charles Martin, Family Theatre, Mt. Morris, New York.

ONE EXCITING NIGHT. (11,000 feet). D. W. Griffith production. To us this was a disappointment. It is a very good mystery-thrill-comedy picture, but did not seem to please generally. Our people probably expected too much from Griffith. A few of our friends said that it was overdrawn and the storm scene entirely too long. If you feel like you want it, be sure you buy it right or you will go in the hole like we did. Used special advertising, essay contest tie-up with our daily paper. Attendance only fair. Town of 6,000, draw all classes. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

S. H. Blair, Majestic Theatre, Bellville, Kansas, has written: "We sent you in reports unfavorable to the pictures and have you figured out to be 'bunk' and distributor controlled."

We are glad he's honest. We are more glad he's WRONG. We don't pick reports, good or bad—as we happen to make up the pages, so they run. We will be justified in Mr. Blair's estimation in time. We print every report.

ONE EXCITING NIGHT. (11,000 feet). D. W. Griffith production. This so-called Special twelve reel picture could be made in less. Acting very silly. Too much Griffith stuff. No story. This picture could not be classed with "Skin Deep" or "Broken Chains" or "All the Brothers Were Valiant" or "Hail the Woman." I'd say "lay off that Griffith stuff." Victor D. Stamatis, Throop Theatre, Brooklyn, New York.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Don't think we ran this one! We have not been able to take enough money in, in a week, for what they will ask us, if we are to judge by the prices on "One Exciting Night" and "Tess of the Storm Country." But I saw this picture in Mr. Quimby's Jefferson Theatre, at Fort Wayne, and it certainly is all they say for it. Nothing has ever been done like it. It is worth a dollar of anyone's money. But—try and get it in a country town! That's all—there is no more. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

TAILOR MADE MAN. (8,649 feet). Star, Charles Ray. A pleasing picture, better than his previous productions. Ray always goes over in my house. Good attendance. Big city, draw from middle class. Admission twenty-five cents. Julius Lamm, Shakespeare Theatre, Chicago, Illinois.

TESS OF STORM COUNTRY. (10 reels). Star, Mary Pickford. Not one of Mary's best, but a very pleasing picture. It should please any audience seeing it. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

TESS OF STORM COUNTRY. (10 reels). Star, Mary Pickford. Mary certainly came back in this one. Way ahead of old Paramounts. "Tess" did big business at advanced admission. Used newspapers, window cards, heralds. Draw neighborhood class. Had big three day attendance. March Burns, Family Theatre, Batavia, New York.

THREE MUSKETEERS. (12 reels). Star, Douglas Fairbanks. This is a wonderful production. Not a very good drawing card for a small town. A well staged production but rather long. Used posters, slides, newspaper. Fair attendance in town of 4,500, drawing better class. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

They Get The World ALONE

Each issue of the "World" contains matter on every page of vital interest to the exhibitor.

REX THEATRE,
Corry, Pa.

Take only the "World" now. "World" covers the field.

M. R. HERRING,
Community Theatre,
Winton, No. Car.

Universal

AFRAID TO FIGHT. (4,600 feet). Star, Frank Mayo. Crackerjack picture for fight fans. In fact, a bell ringer; but you should select your audience for this picture as reformers and people opposed to boxing and fights will knock it. Advertising slant, star and fight. Fair attendance. Town of 2,500, draw all classes. Admission 5-10, and 10-20. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

DON'T SHOOT. (5,130 feet). Star, Herbert Rawlinson. Rawlinson is young; he injects youthful "pep" into the tired business man, and the ladies like him. Plot commonplace. Universal is showing slight signs of improvement in selecting facial types to make major roles in their plays live on the screen. This applies to this picture. Good prints and service. Advertising slant, star and good support. Good attendance. O. J. Ramey, Lyons Theatre, Lyons, Colorado.

THE FLIRT. (8,000 feet). Star cast. Great picture. Good business. Pleases all. Advertised with loby cards and newspaper. Patronage, better class. Good attendance. Strand Theatre, Pasadena, California.

GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. Best picture Hoot Gibson ever made. Very pleasing program picture. Rate it eighty per cent. Good attendance. Julius Lamm, Shakespeare Theatre, Chicago, Illinois.

LONE HAND. (4,857 feet). Star, Hoot Gibson. This Western has as much comedy as many of the subjects made by our leading comedians. Everyone enjoyed it and I consider it good. Used only ordinary advertising. Had good attendance. Small town of 3,000. Admission 15-20. A. LaValla, Community Theatre, Bethel, Connecticut.

LONE HAND. (4,857 feet). Star, Hoot Gibson. About the best program picture I ever saw. Mr. Laemmle hands us some real Specials under the class of program pictures. This one just as good as "The Storm" in the estimation of my patrons. Advertising slant, the big dam scene when the water is let in. Very good attendance. Town of 1,500, draw working class. Admission 15-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington. (Mr. McGill, who sustained a severe electric shock recently, is now recovered and able to report again. You'll all be glad to see his reports again.)

ONCE TO EVERYWOMAN. (7 reels). Stars, Dorothy Phillips, Rodolph Valentino. Although old, it went over big. Advertised Valentino and got the crowds. Heart drama. Many good comments. Used regular advertising. Very good attendance. Mining town, draw mixed class. Admission 10-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

POWER OF A LIE. (4,910 feet). All star cast. A very good program picture. Seemed to please generally. Used paper and photos. Good attendance. J. N. Phillips, Ideal Theatre, Table Rock, Nebraska.

TOP OF THE MORNING. (4,627 feet). Star, Gladys Walton. If you have patrons who like Irish pictures, don't pass this one up, as it will get the business and I believe

it will please them. Get a press book, read it over and go after 'em. Fell down here by not advertising it bigger. Regular advertising. Good attendance. Small town of 3,000, draw all class. F. P. Werner, Queen Theatre, Trinity, Texas.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. This star is no good for me; but this sure is a good picture. I had more comments on this than on any other one I have played. If this star is any good for you, buy quick. Had fair attendance. Town of 1,100, draw railroaders and miners. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

Vitagraph

NO DEFENCE. (5,900 feet). Star, William Duncan. I didn't see this myself but my patrons say it was a good one. Duncan takes well here and his pictures have lots of action in them. Used ones and newspaper. Fair attendance. Town of 1,100, draw second and third class type. A. E. Rogers, Temple Theatre, Dexter, New York.

PRODIGAL JUDGE. (7,803 feet). Star cast includes Maclyn Arbuckle, Jean Paige. This picture failed to impress as a Special. Maclyn Arbuckle was in the title role. Used special lithos, regular mailing list and newspaper. Attendance poor to fair. Farming community of 1,000. Regular admission 10-30, once a week 20-40. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

SILENT VOW. (4,600 feet). Star, William Duncan. As good as some of the so-called Specials. When we run a William Duncan and Edith Johnson picture we are sure of clean entertainment. Used six, three, one, slide, lobby. Very good attendance. Big city, draw all classes. Get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SON OF WALLINGFORD. (8 reels). Star cast. Pleased all with this one. It's a very good story and well played. You can't go wrong. Joseph Schlaht, Opera House, Bowdle, South Dakota.

SON OF WALLINGFORD. (8 reels). A Vitagraph Special. Should go over in any house. Some very good comedy scenes. The last reel is full of action. Used six, three, slide, lobby, photos. Good attendance. Big city, draw all classes. Ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THREE SEVENS. (5 reels). Star, Antonio Moreno. Here is a good picture which pleased all who saw it. Moreno well liked here. It didn't draw on account of basket ball game here, party and dance the same night. Town of 1,000, draw all classes. Admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

TOO MUCH BUSINESS. (6,100 feet). Special cast. This feature is true to its name. Did more business than I could take care of. Sure is good comedy and everybody pleased. Used threes, ones, photos. Good attendance. Draw family class in large city. Admission ten cents. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

WHERE MEN ARE MEN. (5 reels). Featured cast with William Duncan. Just a fair Western that you can get by with. Plot weak. Acting good. A. W. Sage, Masonic Theatre, What Cheer, Iowa.

Warner Brothers

DANGEROUS ADVENTURE. (7 reels). Features 500 animals. Pulled it. All said "Darn Poor Show." Flashiest circus paper you ever saw. Animals O. K. but no story. Seven reels cut to three would be O. K. Draw family trade in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

Because sincere exhibitors send reports and believe in the dependability of their brother exhibitors, Straight From the Shoulder is going strong and growing stronger.

HEROES OF THE STREET. (6,000 feet). Star, Wesley Barry. Very good production. Usual advertising brought better attendance than past two weeks. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LITTLE CHURCH AROUND THE CORNER. (6,200 feet). Featured cast. Very good production but for some reason business was away off. Comments were very good. Usual advertising. Fair attendance. Draw best class in city of 28,000. Admission twenty-five cents. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

RAGS TO RICHES. (6,000 feet). Star, Wesley Barry. Very good, pleased them all. Had more good comments on this than any picture this month so far. Wesley Barry does his best work in this. Good direction, good photography. Advertised with heralds, blotters, etc. Also used Straight From the Shoulder Reports advertising this, on the screen. Have found it to be a good stunt. Good attendance. Town of 2,500, draw all classes. Admission fifteen to fifty cents. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

RAGS TO RICHES. (6,000 feet). Star, Wesley Barry. A most excellent production in every respect. The kind of picture the movie audiences eat up and talk about all over the city. This is the best that Barry has appeared in and he does not "hog" the picture as Niles Welsh and Russell Simpson have great parts. Story is all there and can be depended on to please. City of 15,000, draw general class. Admission thirty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Comedies

ANY CENTURY COMEDY (Universal). These are the most consistently good comedies I use, and am using and have used Lloyds, Chaplins, Pollards, Educationals and, in fact, nearly all of them. Kids go wild over Queenie, Brownie, and Baby Peggy. No! Universal will not raise the price on account of the fact that I send in a good report. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

BIGG-BANG-BOOM (Educational-Dorothy Devore). A very good Christie comedy. Plenty of laughs. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

CAPT. KIDD'S KIDS (Pathe-Harold Lloyd). Lloyd is a drawing card but not with the price they ask. I did not earn film rental on this one. I ran this with "Poor Relation." Draw small town and farmers. Admission 10-22. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

DAY DREAMS (First Natl.-Keaton). A three reel Buster Keaton comedy which was better than the average. It saved the day on account of a very poor feature, "Sheik's Wife." Average advertising. Poor attendance. Town of 7,500, draw better class. Admission 10-17-28-35. K. H. Sink, Wayne Theatre, Greenville, Ohio.

DIG UP (Pathe-Snub Pollard). Pollard is making a name for himself here; not too much slapstick and some new gags. Played it with "Mother o' Mine" and saved the bill. Fair attendance. Draw retired farmers and residents, small town. Admission 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

DOWN ON THE FARM (United Artists). (5,000 feet). All-star cast. This is a knockout, book it and boost it as a big comedy. Exciting scenes, good photography. Mack Sennett's name means money to me. Used six, three, one, lobby, slide. Very good attendance. Big city, draw all classes, getting ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ELECTRIC HOUSE (First Natl.-Keaton). A high priced comedy without many laughs. Has many new stunts, but for me is worth just half what they asked. Played with "Smilin' Thru" and just hit the right kind of audience. David Chait, Palace Theatre, Flemington, New Jersey.

THE ESKIMO (Fox-Clyde Cook). One of the poorest Cook comedies ever made. Did not even get a laugh compared to good comedies. Used posters. Good attendance. City of 12,000. Admission varies. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

FAIR ENOUGH (Educatl.-Christie). Fair enough as a comedy. Helped a poor feature get across by getting the audience in good humor. Used posters and slide for better class draw. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

THE FALL GUY (Vitagraph-Larry Semon). Semon always scores a hit here. Draw small town and country type, town of 1,500. Admission twenty-five cents. Tom Marksby for F. M. Knight, Opera House, Blenheim, Ontario, Canada.

FROZEN NORTH (First Natl.-Keaton). This is a burlesque on the great northwest. It's not as funny as some of the former Keatons, but it will make them laugh. Played this with Charlie Ray—"Alias Julius Caesar," and made a laughing program out of it and it pleased immensely. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GOLF (Vitagraph-Semon). He is the "Ace of slapstick." Has a large following here and they all come when we show him. His comedies are dependably good. Advertising slant, Semon and his slapstick. City of 14,000, draw all classes. Admission, 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

HOME MADE MOVIES (First National-Ben Turpin). Very good comedy. There's fun a-plenty, all the way through. Draw general type in small town. Admission fifteen cents. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

ME AND MY MULE (Universal-Queenie & Maude). This is a real comedy. The horse and the mule great, and the picture went great. Kids went wild over this one; could not keep them quiet. Boost this one, it will stand it. Draw middle class in city of 15,000. William Thacher, Royal Theatre, Salina, Kansas.

They Get The World ALONE

I get about all the information I need from the "World," and what I do get think I can rely on.

O. M. DALE,
Union Theatre,
Cedar Grove, La.

I have been a subscriber to Moving Picture World for nearly 15 years and like it from cover to cover.

O. GILL,
Erie Theatre,
Hugo, Okla.

MY HERO (Fox-Lupino Lane). A No. 1. Full of laughs. This star's comedies are getting better each release. If you want a real comedy, get this one. Usual advertising. Good attendance. Draw general class in town of 7,000. Admission 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

NUMBER PLEASE (Pathe-Harold Lloyd). This is one of Lloyd's very good two reelers and kept them laughing throughout its entire length. Good attendance. Typical small town of 3,000, without foreigners. Admission 15-20. A. La Valla, Community Theatre, Bethel, Connecticut.

ONE TERRIBLE DAY (Pathe-Our Gang). Another one of those kid comedies that pleased all who came. If you have not played them you should. Used threes, ones, slide. Fair attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

PAIR OF PEACHES (Educational). Not a very good Christie comedy. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

TORCHY'S HOLD-UP (Educational). A fairly good Torchy comedy. Ending cut too short; probably due to poor film. Comedy a little old. Draw better class. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

SCHOOL DAYS (Vitagraph-Larry Semon). If your patrons have the blues, give them this comedy and they will be cured—and make them your friends. Used regular advertising with very good results. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

Serials

SPEED (Pathe). Star, Charles Hutchinson. This is a real Serial. Everybody very much pleased. Hutchinson sure gets them. Use posters, slides, newspapers. Good attendance. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

TIMBER QUEEN (Pathe). .Star, Ruth Roland. I never knew there was a Serial made that would pull them in in this town. But this one does and is the only one that ever has, and I have run some of the "best." Attendance getting better all the time. Town of 500. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

WHITE EAGLE (Pathe). Star, Ruth Roland. Fine prints and service. Good Indian type of Serial with good scenery. Action is padded too much up to episode five. It should be in ten parts instead of fifteen, if this keeps up. It draws in small mountain town in Rocky Mountains though some complain against so much padding. No doubt will pick up good later. Advertising slant, the Golden Pool (molten gold) mystery. Good attendance. O. J. Ramey, Lyons Theatre, Lyons, Colorado.

Straight From the Shoulder is growing fast because sincere exhibitors take an interest in helping their brother exhibitors with tips.

You have something to say about the pictures you run. It will be useful to many others.

SAY IT ON THE BLANK BELOW.

WINNERS OF THE WEST (Universal). Star, Art Acord. Fourth episode. It was a very poor one for me. Very small house. J. M. Vidinha, New Mill Theatre, Eleele, Kauai.

Short Subjects

LEATHER PUSHERS (Universal-New Series). Star, Reginald Denny. A knockout two reel feature. Should make money for any house. I am running them after an opposition (sixteen hundred seat) house. Ran this in Holy Week. Used banner, threes, ones, slide. Fair attendance. Big city, draw all classes. Ten cents always. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ONE OF THREE (Universal). Star, Roy Stewart. A good enough picture for a ten cent show. Regular advertising. Attendance was good. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

SHERLOCK HOLMES DETECTIVE STORIES (Educational). These are foreign two-reel stories but the public likes them in my house. A good short subject with a poor feature, puts the show over. Usual attendance. Big city, draw middle class. Julius Lamm, Shakespeare Theatre, Chicago, Illinois.

TOPICS OF THE DAY (Pathe). "Topics" would be missed by my patrons and it always receives a hand before it is shown. It is worth a place on any high class program. Big city, draw neighborhood class. Attendance 10,000 weekly. J. O. Crowley, Central Theatre, Newark, New Jersey.

TOPICS OF THE DAY (Pathe). My patrons look forward for this reel. More laughs in it than in most two reel comedies. Big city, draw ordinary class. Bridesburg Theatre, Philadelphia, Pennsylvania.

State Rights

BARBED WIRE (Aywon). Star, Jack Hoxie. Good Western, but I simply can't get this star or his type of pictures over, here. Advertising slant, usual Western stunts. Average attendance. Town of 2,500, draw all classes. Admission 5-10 two days, 10-20 three days, 10-30 one day. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

BUTTERFLY RANGE (Steiner). Star, Neal Hart. Good, clean-cut Western. No rough stuff. Will please any Western audience. Neal puts out clean Westerns and his stuff is generally good with me. Don't overlook the six sheet on this; it will pull you extra business. It's a dandy. Draw middle class in city of 15,000. Admission 10-20. Wm. Thatcher, Royal Theatre, Salina, Kansas.

COUNTRY FLAPPER (Producers Security). Star, Dorothy Gish. (5 reels). Terrible! Nuff sed. Usual advertising. Fair attendance. Draw from high class patronage in city of 28,000. Admission twenty-five cents. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

CROW'S NEST (Aywon). Star, Jack Hoxie. (4,900 feet). Fair Western. Plenty of action. Regular advertising brought good attendance. Admission 10-25. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

DESERTED AT THE ALTAR (Phil Goldstone). Star, Bessie Love. (7 reels). A real picture of rural drama and must say that it is true to life. I used a super singing "Oh, Promise Me" at the right time, which made a hit for two days. Used special printed ones, door hangers and throwaways. City of 12,000, draw all classes. Admission varies. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

WHAT'S WRONG WITH THE WOMEN? (Equity). (6,000 feet). All star cast. Very nice little picture. Pleasing. Made me money. Patrons satisfied. Regular line of advertising gave good attendance two days. Town of 2,000, draw oil field patronage. C. A. Runyon, Runyon Theatre, Barnsdall, Oklahoma.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). (6,579 feet). Featured cast. One of the best drawing cards we have had for a long time. Did fairly well in spite of cold weather. Bought this reasonable and made a little money. Picture very good, but not in it with "Old Nest." If you have both booked, try to play "Old Nest" last. Used ones, a three, heralds and local paper with fair results. Town of 305, draw village and country class. Admission 10-30 and 10-35. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

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CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.)

Nobody's Bride

(Herbert Rawlinson—Universal—4,861 feet)

M. P. W.—There is plenty action, but at times consistency has been sacrificed to speed, and as a result it is a picture of only average entertainment value.

N.—If you can overlook the far-fetched plot of this molodrama and can forgive the gaps in it, just accepting it as sheer fiction far removed from life, you will doubtless find moments of interest in it.

F. D.—Provides good material for Rawlinson and holds interest despite ordinary "meller" situations.

E. H.—It is a crook story and Herbert Blache, who directed it, keeps the action at a high pitch.

E. T. R.—A fairly exciting crook story although constructed along familiar threads.

The Lion's Mouse

(Featured Cast—Hodkinson—Five Reels)

M. P. W.—Highly melodramatic plot built on a slim idea and developed in an involved fashion, so that a spectator's reaction to the picture can be only one of confusion.

F. D.—Poorly made picture of obviously foreign origin despite the appearance of two American players.

E. H.—Not one of the best foreign productions imported of late, reminding one strongly of our own early films in theme and treatment.

T. R.—The picture could hardly get over except in houses where audiences are none too critical.

N.—They've attempted to show a mystery melodrama here, but have only succeeded in showing a crazy-quilt the action of which is at odds and ends, so much so, that we defy any spectator to know what it's all about.

The Fourth Musketeer

(Johnny Walker—F. B. O.—5,000 feet)

M. P. W.—The story is appealing throughout and has humorous touches that will be sure to please.

F. D.—Pleasant enough little picture with a good number of laughs occasioned by subtitles.

E. H.—A pleasing little comedy-drama written by H. C. Witwer. Delightfully witty sub-titles help to put it over.

N.—For two or three reels it carries the spontaneity and verve of the short pieces, then it appears padded and some incident is introduced which seems forced and arbitrary.

T. R.—This is one of the best pictures that Johnnie Walker has done in some time. Should easily satisfy in practically any house.

Youth to Youth

(Billie Dove—Metro—6,900 feet)

M. P. W.—Metro offers Billie Dove in a thoroughly satisfying romantic comedy drama.

N.—One of the best that is to be had on the market at this time, although it cannot be considered a special that would get advanced prices.

F. D.—Satisfying though not unusual picture; has some good points of appeal.

T. R.—Fair entertainment. Numerous pictures of charm and a suggestion every now and then of something delightfully human make it so.

E. H.—Pleasing little comedy drama of stage life. Well staged and well acted this should prove a box office attraction anywhere.

Mr. Billings Spends His Dime

(Walter Hiers—Paramount—5,585 feet)

M. P. W.—An attractive production in all respects, it should appeal to those who like romance as well as comedy.

T. R.—A bright and breezy comedy, sparkling with action and holding its interest from first to last.

N.—Anyone seeing this picture should feel entertained. The comedy may be light and obvious, but it is clean and wholesome.

F. D.—Fairly amusing offering in which comedy business is subordinate to hackneyed revolutionary sequence.

E. H.—The first starring vehicle for Walter Hiers proves light but amusing entertainment.

Good-Bye Girls

(William Russell—Fox—4,746 feet)

M. P. W.—Lively action on the whole and a few thrills furnish an ordinary amount of entertainment.

N.—There is a fair mystery element attached to the story—but it isn't dominant enough to carry the suspense. In all it may be called just an average picture.

T. R.—This is a poor plot made into a fairly exciting mystery story.

F. D.—Slight mystery theme with romance woven in; supplies star with only fair vehicle.

E. H.—Director Jerome Storm manages to keep the action moving and the interest centered on the star in this slight story.

Your Friend and Mine

(Enid Bennett—Metro—5,750 feet)

M. P. W.—A rather intricate, elaborate plot, produced in a style that is in keeping with popular demands. But a lack of originality throughout is a disappointing feature.

T. R.—As a society drama along the usual triangle lines it should prove satisfactory to the majority who see it.

F. D.—Rather commonplace situations and familiar atmosphere that doesn't make for satisfying entertainment.

E. H.—While using a conventional theme, is good entertainment notwithstanding.

N.—Pure unadulterated hokum. This is not a picture for select audiences.

Just Like a Woman

(Featured Cast—Hodkinson—4,900 feet)

M. P. W.—Youthful comedy with fair drawing powers.

N.—There is doubtless an audience for this picture if it is shown on double feature day.

F. D.—Fairly entertaining picture not distinguished by good or bad points.

T. R.—Nice but quite lacking in the sterner qualities which make for dramatic appeal.

E. H.—A rather indifferent story with little logic for being.

The Midnight Guest

(Featured Cast—Universal—4,795 feet)

M. P. W.—Appeal almost entirely to those who like highly glamored entertainment.

N.—Does not offer much in the shape of entertainment. There are several flaws in the plot as well as in the characterization.

F. D.—Not much in this one to cause a favorable impression; rather nonsensical and improbable situations.

E. H.—Offers first-rate entertainment of the crook reform variety.

T. R.—It affords fair entertainment and nothing more.

Brass

(Featured Cast—Warner Bros.—8,000 feet)

M. P. W.—A masterpiece—artistic and entertaining to a superlative degree.

N.—With a story that has been read and discussed by millions, with direction that is brilliant at all times, with a scenic investure that is usually artistic throughout, "Brass" comes to the shadow stage in a blaze of glory.

F. D.—A very good audience picture made obviously to satisfy the picturegoing public.

T. R.—A mighty fine audience picture. Serious beyond question, but its entertainment factor predominates.

E. H.—Satisfactory screen entertainment, although ending is somewhat abrupt. Will be liked better by those who have not read book.

The Tiger's Claw

(Jack Holt—Paramount—5,297 feet)

M. P. W.—It is not always convincing, but because of characteristic color and permissable melodramatic flashes, it means entertainment for the majority.

E. T. R.—Impossible to list as either bad or good, cannot be classed as one of Paramount's high-water mark productions.

F. D.—One of those highly artificial Oriental romances full of improbabilities and with some dull moments.

E. H.—Only average entertainment. Story is rather hackneyed, but relieved somewhat by colorful scenes and good atmosphere.

N.—The story is unconvincing which of course makes its characters unreal. In its favor are some appropriate locations carrying an atmospheric flavor. And a thrill over the dynamiting of a dam.

The Flirt

(Eileen Percy—Universal-Jewel—8 reels)

M. P. W.—Intensely human drama of American life offering exceptional entertainment.

N.—A neat picture, well adapted and directed and good for any house in any locality.

E. H.—Furnishes delightful entertainment of a high standard. It is worthy of extra effort on the part of every exhibitor who plays it and has wonderful exploitation possibilities.

T. R.—Great emotional force in the screen adaptation of Booth Tarkington's "The Flirt." Also the power to make great popular appeal.

F. D.—Undoubtedly a good audience picture; a nice mixture of comedy, human interest and flapper love.

Where the Pavement Ends

(Alice Terry and Ramon Navarro—Metro—7,706 feet)

M. P. W.—There is so much to substantiate the appeal that its popularity, it seems, should be without exception.

F. D.—A very beautiful picture, gorgeously mounted and a mighty attractive entertainment.

T. R.—The story itself is interesting and although not possessed of the conventional happy ending it should register satisfactorily with audiences.

N.—Rex Ingram has done it again. Shows him at his best because the idea, a familiar one, has been treated in such an artistic way that it never becomes conventional.

E. H.—Presented with the usual finesse of Rex Ingram. Contains many dramatic moments and is skillfully treated throughout.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Nth Commandment"

Intensely Human and Appealing Is Paramount-Cosmopolitan Film by Sponsors of "Humoresque"

Reviewed by C. S. Sewell

In producing "The Nth Commandment," another Fannie Hurst story, Cosmopolitan chose the director and scenario writer, Frank Borzage and Frances Marion, who were so largely responsible for the tremendous success of "Humoresque." That this move was a wise one is evidenced by the result. Naturally under the circumstances the two pictures must stand comparison, and while "The Nth Commandment" can hardly be classed as another "Humoresque," it is a tremendous heart interest story that holds your sympathy and attention and should prove a big box office attraction in every class of house.

It is a vivid and very human little story of every-day life and ordinary people, a story rich in appeal, of a brave little girl wife who gets out and struggles to support the little family when her husband is no longer able to work, of her trials and temptations, and final success. The treatment of the theme is intensely realistic, the characters act and talk like persons in every-day life; they have their little disagreements and moments of unpleasantness; all is not sweet and sugary.

You become intensely interested in watching this little drama with its intense pathos, its touches of comedy, and are sorry when it is over. After developing the story with so much force, however, it is unfortunate that the ending has been made so conventional.

In the leading role Colleen Moore does exceptionally fine work; she fits the part and the part fits her. Always winsome, pathetic and appealing, she is excellent in her emotional scenes, never overacting. James Morrison gives a fine performance as her sick husband, Eddie Phillips contributes a new screen type as the dashing, lady-killing song writer, and George Cooper makes a small role stand out. Charlotte Merriam as the "flossy" girl is true to type.

The title refers to the fact that there are occasions arising in life that require sacrifice and self-abnegation even above the tenets of the commandments, and such a one little Sarah Juke was called on to face.

Cast

Sarah Juke.....Colleen Moore
Harry Smith.....James Morrison
Jimmie Fitzgibbons.....Eddie Phillips
Angine Sprunt.....Charlotte Merriam
Max Plute.....George Cooper

Adapted from story by Fannie Hurst.
Scenario by Frances Marion.
Directed by Frank Borzage.
Length, 7,339 feet.

Story

Sara Juke, spurning the attentions of Jimmie Fitzgibbons, marries Harry Smith, who is employed in the wrapping department of the same big department store. They are contented with their modest little flat until Jimmie, who has achieved success as a song-writer, and Angine, who is on the stage, come along. Sara becomes dissatisfied and is about to go away with Angine, when she realizes that Harry is so sick he is unable to work, and needs her. Bravely she faces the task of providing for the family and finally gets enough money together to enable them to go to California where Harry regains his health.

IN THIS ISSUE

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Bucking the Barriers (Fox)
Cowboy King (Aywon)
Dead Game (Universal)
Go-Getter, The (Paramount)
Nth Commandment, The (Paramount)
Masters of Men (Vitagraph)

"The Abysmal Brute"

Many Angles of Interest and Appeal Make This Universal-Jewel a Superior Box-Office Attraction

Reviewed by C. S. Sewell

There are so many angles of interest in the Universal-Jewel production, "The Abysmal Brute," that it should appeal to almost every type of patron. Adapted from a story by the late Jack London, it has the vigor and dramatic value of this author's work. For the men there is the appeal of hardy manhood, of life in the open, and the atmosphere of the prize ring. But don't get the idea that it is a prize fight story only, for there is a pretty romance of the unspoiled chap from the hills who packs such a tremendous wallop in the ring that he is known as "The Abysmal Brute," but at the same time is so bashful that he runs away from all women, until the right girl comes along. Then, haltingly at first, but with all of the force of his nature when the time comes, he fights against all odds of class distinction and wins. There is the sweep of the great open spaces in the early scenes, beautiful scenic atmosphere, snappy and unusual comedy that is put across with a bang.

All of this has been emphasized and forcefully brought out by the excellent direction of Hobart Henley, by his usual painstaking attention to detail in rounding off his scenes. There is just enough of the prize ring to please those who like it and not enough to detract from the interest of those to whom the squared circle does not appeal, and these scenes are well handled, with good punches, literally as well as figuratively, and refreshing human comedy.

Added to all of these is the truly excellent work of Reginald Denny in the title role. Having achieved great success in the three "Leather Pushers" series of two-reelers, in which he essayed quite similar roles, he was an ideal selection for the hero of this feature. He looks and acts the part. His sincerity and naturalness add greatly to the role. His performance holds your interest tensely and he has your sympathy to such an extent that in the scenes at a formal dinner in the girl's home, where his uncouth manners cause amusement to some of the guests, you truly feel sorry for him.

Mabel Julienne Scott is well cast as the society girl who falls in love with the hero, not knowing he is a prize-fighter. Her turning from him when she learns this, and the final victory of her heart over the artificial restrictions of class distinction are convincingly handled. The remainder of the cast all do fine work.

It is a red-blooded story that starts off strong and keeps up a good pace, although there is a tendency to unnecessary footage in developing the detail of some of the scenes. Judicious cutting would speed up the society sequence, but even as it stands it is an excellent box-office attraction, and with many angles of exploitation and appeal, a showman's picture.

Cast

Pat Glendon, Jr.....Reginald Denny
Marion Sangster.....Mabel Julienne Scott
Pat Glendon, Sr.....Charles French
Sam Stubener.....Hayden Stevenson
Mortimer Sangster.....David Torrance
Wilfred Sangster.....George Stewart
Buddy Sangster.....Buddy Messenger
Deane Warner.....Crauford Kent
Mrs. Mae Tavish.....Dorothea Wolbert
Violet Mae Tavish.....Julia Brown
Abe Levinsky.....Harry Mann
Battling Levinsky.....Kid Wagner
Rough House Ratigan.....Jack Herrick

Adapted from story by Jack London.
Scenario by A. P. Younger.
Directed by Hobart Henley.
Photographed by Charles Stumar.
Length, 7,373 feet.

Story

Pat Glendon has been raised in the seclusion of the mountains by his father who was a famous prize fighter. Possessed of terrific strength, he is afraid of women and runs away from them. Coming to San Francisco, he achieves success in the ring and by his hard hitting earns the title of "The Abysmal Brute." One day he rescues a girl from drowning and wins the gratitude of her escort. It is a case of love at first sight on both sides. Following up his suit he is handicapped by his lack of knowledge of social niceties as the girl is a member of high society. Winning out against a society rival, he faces the situation where the girl learns he is a prize-fighter. She repudiates him. He refuses to accept the situation, and finally wins out.

"Bucking the Barrier"

Variety of Action and Backgrounds in Fox Production with Dustin Farnum.

Reviewed by Mary Kelly

Dustin Farnum delves into the two extremes of the frozen north and London society life for the thrills in his new Fox picture. It offers variety, suspense and pleasing backgrounds. It is a well-directed, entertaining feature for the average program.

Opening with a few shots of a blinding snow storm, the picture commands interest at the start. Action shifts to the residence of two dissolute brothers, and their sister, heirs to an English estate. The footage is about evenly divided between the two locations. Those who have tired of Dustin Farnum in outdoor performances will find more enjoyable entertainment in the conventional atmosphere of the rest of the picture. He plays a sympathetic part with unusual reserve.

The transplanting of all the characters to a remote corner of the world where they meet again is probably far-fetched, but force-

ful directing helps to offset this inconsistency. The story has been well handled. Arline Pretty is included in a cast of good types.

Cast

Kit Carew.....Dustin Farnum
Blanche Cavandish.....Arline Pretty
Luke Cavandish.....Leon Barry
Frank Farfax.....Colrin Chase
Cyril Cavandish.....Hayford Hobbs
Tyson.....Sidney Dalbrook

Story by George Goodchild.
Scenario by Jack Strumwasser.
Direction by Colin Campbell.
Length, 4,566 feet.

Story

Farnum portrays the Klondike miner who inherits the large English estate and there finds the woman of his heart, only to lose her and again seek the wastes of the northern drifts. In a temporary blindness during a sleet-laden blizzard, the woman returns with a regenerated love and a rehabilitated faith in the man.

"Masters of Men"

Thrilling Sea Story of Spanish War Days Produced by Vitagraph with Fine Cast.
Reviewed by Mary Kelly

For vivid action and primitive appeal it would be hard to improve on "Masters of Men." Vitagraph has, in this, an irresistible attraction to those who like stirring pictures of the sea. This class of patrons will be especially enthusiastic over the picture because of a certain uncompromising quality which frees it from any stereotyped effect. It is undoubtedly a man's picture. But there is so much romance in it, in addition to the rugged physical conflicts, that most women will find much to entertain them.

Morgan Robertson's story with the background of the Spanish war is most favorable to good screen entertainment. There is just enough truth in the presentation to add zest to the action. The announcement that war has been declared comes at one of the most thrilling moments. There is no forcing of historical facts upon the spectator except when they serve an intensely dramatic or picturesque effect. The battle in the Santiago harbor is a big thrill.

Cullen Landis' work deserves unstinted praise. He is unusually well cast, and in playing a character constantly on the defensive gets very real results. He gets into one fight after another. The action starts with a misunderstanding during school days and takes him through various stages of a hard life at sea. There is an impulsiveness about him that makes the entire performance refreshing.

Earle Williams has a rather heavy role—that of the navy officer—which he plays with the proper manner and bearing. Alice Calhoun and Wanda Hawley are charming in the quaint dresses of 1898. Their "ladylike" manners express the dignity of that period, and offer a bit of novel amusement. They are both appealing in slightly contrasted roles. Splendid direction has been given by David Smith.

Cast

Lieutenant Breen.....Earle Williams
Mabel Arthur.....Alice Calhoun
Dick Halpin.....Cullen Landis
Bessie Fleming.....Wanda Hawley
"Pig" Jones.....Dick Sutherland
Sawyer.....Charles E. Mason
Mr. Thorpe.....Bert Apling
Captain Bliker.....Jack Curtis
"Nigger".....Martin Turner

Based upon the novel by Morgan Robertson.
Scenario by C. Graham Baker.
Direction by David Smith.
Length, 6,800 feet.

Story

The story of an American boy who accepted the shame of another's crime that he might protect the girl he loved. Branded in his home town as a thief the lad runs away and joins the United States Navy. While on leave he is shanghaied and suffers brutality on board a four master sailing the Spanish Main. How he effects his escape and aids in the destruction of the Spanish fleet at Santiago provides a thrilling drama.

"The Go-Getter"

Paramount Offers Another Successful Screening of a Cappy Ricks Story
Reviewed by Mary Kelly

American business life, as Peter B. Kyne sees it, provides most enjoyable screen entertainment. All the thrills, heart interest and fun that the imaginative young salesman finds in pursuing a career are pictured. While there is an abundance of excitement and a spectacular climax, the presentation has the splendid quality of seeming natural.

Everyday humor plays a large part in its success. The business man who likes a sympathetic reproduction of experiences that might have been his own will feel that his time is well spent in seeing this picture. He will appreciate the details and the amusing slant on the well-known American art of bluffing.

Essentially the author is the star. While the acting is in splendid hands, it is the author's personality which dominates. It is the merit of the story that will call for special praise. The picture has a wealth of good situations and snappy action.

T. Roy Barnes is a most likable "go-getter." He goes through everything this side of death to get the blue vase which his capricious employer has demanded. Then he learns that the vase is worth just ten cents. The part has versatile opportunities and Mr. Barnes is a capable actor besides having an unusually winning personality.

Excellent directing by E. H. Griffith helps to make the production effective. The scenes in the shop, the fights involved and the pursuit in the aeroplane are packed with suspense. Louis Wolheim appears in a few scenes adding the desired melodramatic touch. Others in a fine supporting cast are Seena Owen, William Norris and Fred Huntley.

Cast

Bill Peck.....T. Roy Barnes
Mary Skinner.....Seena Owen
Cappy Ricks.....William Norris
Charles Skinner.....Tom Lewis
Daniel Silver.....Louis Wolheim
Jack Morgan.....Fred Huntley
Joe Ryan.....John Carr
Hugh McNair.....Frank Currier

Based upon story by Peter B. Kyne.
Scenario by John Lynch.
Direction by E. H. Griffith.
Length, 7,771 feet.

Story

Bill Peck, a World War veteran, belongs to that class of young Americans known as go-getters. He is a lumber salesman with the Ricks lumber concern. Bill is greatly attracted to Mary Skinner, daughter of one of his employers and, being a go-getter, inside of four hours has placed an engagement ring on her finger. In Bill's effort to make good with Mary's father he is forced to do all sorts of seemingly impossible feats, even to flagging a train with an oil saturated coat after giving chase by airplane.

"Dead Game"

Snappy Action Keeps Up Interest in Universal Western with Edward (Hoot) Gibson
Reviewed by Mary Kelly

Good direction carries off a familiar story in snappy style in this Universal feature for Edward (Hoot) Gibson. The story of one girl, two men and a mortgage is the basis for five reels of conflict which succeeds in sustaining interest.

Incidents similar to those frequently used to make Westerns effective, serve to keep up the excitement. The stage coach robbery; the trick of putting a dummy to bed to avoid suspicion in a midnight escape; the one thousand dollar wager as to winning the girl; and the final melodramatic interruption of the church wedding that would mean unhappiness for her—these situations are put to spectacular use. The direction is forceful and there is plenty of action.

Laura La Plante, familiar for her work in serials, proves a winsome heroine. Robert McKim plays the villain in rather repressed style, making the character seem the more realistic because of this, and Harry Carter, William Welsh and William Steele give good support. The star is natural and entertaining as usual. There are some exceptionally attractive exteriors that increase the appeal of some of the riding scenes. The theatre in search of good Westerns with action and intrigue can show "Dead Game" without lowering its standard.

Cast

"Katy" Didd.....Edward (Hoot) Gibson
Tetlow.....Robert McKim
Jenks.....Harry Carter
Alice.....Lanra La Plante

Story, scenario and direction by Edward Sedgwick.
Length, 4,819 feet.

Story

"Katy" Didd makes a thousand dollar bet with Tutlow, scheming to get control of Alice's ranch, that Tutlow will not marry the girl as planned, before midnight. "Katy" wins, and in order to protect the girl's interest buys half-share in the property. Tutlow schemes to get rid of him, strands him on a desert, goes back to marry the girl, but is interrupted by the arrival of "Katy" on horseback who gets the girl for himself.

"The Cowboy King"

"Big Boy" Williams Featured in Rather Light Western by Aywon
Reviewed by Mary Kelly

Action, romance and comedy are found in the proportions that make the usual Western popular in "The Cowboy King." The small theatre which includes "Big Boy" Williams on its list of favorites can offer this with a fair degree of assurance.

It is not an especially heavy Western. But to those who like a more inclusive style of entertainment, with the interest divided between the story itself and the "effects," this picture will probably please more than the average thriller. Most of it is done in a lighter vein than usual. Even the fighting scenes have an undercurrent of comedy, and the role of the villain seems free from that extremely melodramatic character usually found.

Patricia Palmer gives life to a not unusual part—that of an adventurous Eastern girl who goes West to inspect a ranch which she owns. Her difficulties with neighbors who have encroached upon her property provides the drama. "Big Boy" Williams gives a demonstration of his riding and fighting ability and Bill Dyer plays the heavy.

Cast

Dud Smiley....."Big Boy" Williams
Ethel Dunlap.....Patricia Palmer
Mrs. Stacey.....Elizabeth DeWitt
Wilbur.....William Anstin
Lije Butters.....Chet Ryan
Bart Hadley.....Bill Dyer
Norma.....Mae Summers

Name of author not avilable.
Directed by Charles R. Seeling.
Length, 4,900 feet.

Story

Hadley, owner of a nearby ranch, had fenced off a water hole belonging to Miss Dunlap, thus depriving her stock of water. Undaunted, the young Eastern woman and her two-fisted fighting foreman went at it for all they were worth, and after risking their lives and going through gun fights and other trying events won out at last.

They Get The World ALONE

Am contented with "World." Take no other paper.—HARRY McCALL, Palace Theatre, Spring Hill, Kans.

Have not the time to read others. Find your paper reliable and all we need.—A. GILBERT, Palace Theatre, Graniteville, Vt.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Hits and Bits of the Passing Week

Business Men
Gus Schlesinger
Rewarding Plan
M.P.T.O.A. Convention
Repeating History
Poor Organization
Live Philadelphians
Getting Together

BY ROGER FERRI

HOW little some producers know about business is demonstrated daily in the independent market. Frankly, there are very few independent producers who are sincerely enthusiastic over conditions prevailing within the market. On the other hand, they have themselves to blame. A disgruntled producer is a liability. But he alone can right conditions. He can do so by insisting on more equitable contracts. He can insist on his version of fair play.

The trouble with many producers is found in their belief that the independent market still is the house of last resort for their pictures. They usually "peddle" their pictures to national distributing companies and if having been turned down by the latter, almost invariably turn to some mediocre State right distributor for help. They hastily negotiate a deal. Then come charges and counter-charges.

But, fortunately, the "money" producers making pictures direct for the independent market are increasing in numbers.

WELL-ESTABLISHED and systematically conducted independent exchanges have ceased to be dumping grounds for the discarded material of national distributors. These exchanges are the most prosperous. They represent the new type of independent exchange. However, this statement should by no means be construed to mean that we have entirely done away with the distributor and other factions ever ready to dabble in junk and discarded pictures. They still are in evidence and, unfortunately, outnumber the truly up-to-date, fair-dealing, square-shooting independent exchanges. But their number is diminishing rapidly.

The independent market, as pointed out several months ago, is today divided into three distinct classes: the co-partnership or franchise exchanges, the outright buying exchanges and those that can offer nothing but paper, or percentage exchanges. The third element is fading out. Two more seasons like the current one and they will have been but a memory.

SOME few weeks back our attention was directed to a series of advertisements appearing on the burlesque page of a certain theatrical publication. Among the advertisements was one inserted by some aspiring young soubrette, who philosophized that "it's the class that counts."

That is burlesque's way of characterizing quality. Not an ultra-modern characterization, true. But it bespeaks ambition.

The soubrettish young damsel with her self-admitted "class that counts" tendencies is typical of a certain type of operative we, unfortunately, find in our midst. We refer to that element which, while admitting that quality pictures furnish the key to the ultimate complete success of independents, continue offering virtually worthless film.

WELCOME home, Gus Schlesinger. Gus, if you don't already know it, is foreign manager for Warner Brothers. He returned last Saturday from a six months' tour of European countries. While Mr. Schlesinger has been abroad we have been noting with much pleasure the wonderful receptions accorded him by foreign film interests. We have carefully digested the wisdom one found in the addresses he made before film men there. And we have marvelled at the much good he accomplished abroad. He moved along from one country to another preaching the gospel of friendship and closer business relations between European distributor and American producer. He spoke well of everybody.

And he maintained that policy on his return. Gus had nothing but praise for the foreigners. He constructively commented on their shortcomings, but he pointedly directed attention to improvements he noted in their distribution and exhibition methods. It was with no wonder that we read the list of foreign sales he negotiated while abroad.

Welcome home, Gus!

EQUITY PICTURES CORPORATION has conceived a scheme that is bound to aid, financially, their product. That firm has set aside a certain sum to be given as cash prizes to exhibitors who best exploit Equity productions. The plan in its entirety is explained elsewhere in this department. It is unique and furnishes an incentive for exhibitors to "plug" Equity pictures.

WHEN the M. P. T. O. A. meets in Chicago next month many issues of direct bearing on independents will come up for consideration. The status of the independent producer is to be fixed, we understand. We hear, too, the exhibitors' organization will submit some new distribution scheme. Just what this scheme embodies is problematical.

But the point is this: no independent operative in the picture business, who can afford the time or money, should absent himself from the convention. Chicago is the place. May 19-26 is the convention date.

IT wouldn't be at all a bad idea for independent exchangemen to arrange some sort of get-together to be held in Chicago during the convention. Much can be accomplished. Much should be accomplished. There are problems within our field that never will be solved through individual action. There must be action, but it must be wholeheartedly concerted. There must be no tug-o'-war tactics.

And those are precisely the tactics utilized today. There are many evils that must be eliminated. Only an organized fight can wipe them out.

Let's have your opinion!

ORGANIZATION is a blessing when that organization functions properly and serves the best interests of all its members, collectively and individually. We have heard this past week rumors concerning an organization movement. We have vainly sought some sort of definite information on this movement. We have talked with many independents and are inclined to brand the rumors as canards.

But an effective organization could clear many problems. But it must be an effective organization. There must be no politics. We have had apologetic organizations in the past. They have promised much, but effected nothing of a constructive nature.

If there is to be an organization, let it be an unselfish one. A politically operated organization controlled by selfish interests is worse than no organization at all.

But if there must be one—let it be an honest-to-goodness, on-the-level, 100 per cent organization.

Any other organization is bunk.

NOTHING in the city of Providence is too good for Arrow. That is the way exhibitors there feel. Arrow Film Corporation has had occasion to stage premiere showings of their pictures there several times. Its latest picture, "Lost in a Big City," is now showing at the Rialto Theatre there, and doing a marvelous business. Rhode Island exhibitors are "sold" on Arrow for more good reasons than one. But there is *one big* reason. That is the generosity of Arrow in exploiting its product. It was Arrow Film Corporation that first proved to theatre owners there the maximum value of good exploitation.

"Lost in a Big City" is setting a record at the Rialto for two reasons: first, because that production was effectively exploited, and, secondly, because it is a splendidly entertaining picture.

DESPITE the presence of powerful theatre circuits with exchange interests, there is no territory in this country that has achieved the record set up by Philadelphia exchanges. Exchangemen there have everything to be thankful for. And, yet, they—and nobody else—are the ones who, confronted with a seemingly impossible and superlatively discouraging situation, through shrewd business and with good money-making pictures, broke down an impregnable fort and today rank among the wealthiest exchangemen in the country. What these enterprising Philadelphians have accomplished others can duplicate with hard work and persistent plugging—and good pictures. Without the latter the fight is hopeless.

"Lost in a Big City" Scores Big in Severe Box Office Test

By ROGER FERRI

PROVIDENCE, R. I.—Arrow has done it again. Arrow in December, 1921, convincingly proved to New Englanders the maximum value of effective exploitation. Up to that time very little or no exploitation of any consequence was done by "down East" showmen. But "Ten Nights in a Barroom" with its circus-like advance advertising made exhibitors sit up and take notice. Every record at the Victory Theatre was shattered by that production which supported the advance promises of the Arrow exploiteer, J. Charles Davis, 2d. Every theatre in town took the tip from this experience and full page, half-page and quarter-page movie ads are virtually daily insertions insofar as local houses are concerned. As a result, Providence showmen have left nothing undone. They have originated. They have used age-worn stunts time and again.

But Arrow did a comeback. It showed local showmen a few new tricks this week at the Rialto Theatre, where its latest production, "Lost in a Big City"—distributed by Arrow and produced by the same company that made "Ten Nights in a Barroom," with the same cast, based on a story written by the same authoress, L. Case Russell, and with the same star, John Lowell, appearing personally during the engagement—is setting new marks. What more fitting test could Arrow have forced "Lost in a Big City" to undergo than to stage a premiere showing in the same city where its predecessor scored so effectively?

And Providence theatregoers—not soon to forget—responded. They made comparisons. They had not forgotten "Ten Nights in a Barroom." They had not forgotten how they had waited in long lines for many, many minutes to get a glimpse of that picture. They had not forgotten the star, John Lowell. So when "Lost in a Big City" was announced—Providence remembered. It was quite a test, a fair test, as fair a test as any production has ever been put to. That it survived the ordeal is unquestioned, for the box office receipts tell the story, a story that is illuminated with the jingle of l'argent, a story that tells of the shattering of every record at the Rialto Theatre Monday, Tuesday, and Wednesday. These are concededly the poorest days of the local show week—and yet they were record-breakers.

Monday morning the doors of the theatre were thrown open at 10.30 o'clock, but the doors had to be locked 40 minutes later. John Lowell obligingly hopped out of a comfortable bed, hurried to the theatre and made an appearance at 11.30 o'clock. At a quarter of 12 the house was emptied. Meanwhile, the line outside extended four blocks and at noon the auditorium was again taxed to its capacity and the fireman in attendance instructed the closing of the doors. And the crowd still came. At three o'clock it was necessary to completely shut down the box office with a card informing patrons in waiting it would not open until 4 o'clock. And it was the same story performance after performance on Monday. When the final countup was recorded, show for show, Monday night, it was shown that every record for the day had been broken.

That was what the effective exploitation that heralded the coming of the picture did on opening day. After opening day the picture is placed strictly on its merit. Tuesday morning the Providence Journal critic dug generously into the superlative adjective section of the dictionary, and praised the production as few shown here have been boosted. The Providence Tribune and News were equally enthusiastic. And the opening day audiences were apparently satisfied, for the Tuesday turnout was just as big in the afternoon as it was the previous day—and bigger at the night shows. Wednesday was just as big with about four hundred people turned away at the last night show.

So "Lost in a Big City" survived the bitter test; it proved its worth as a box office attraction and as an entertainer. And it is both. There can be no question about these facts. It is a stronger and better production than "Ten Nights in a Barroom." The latter started a certain fad. Its title attracted no few. Its story satisfied. But "Lost in a Big City" is a production of the superlative order with plenty of thrills, hokum, good hearty laughs and a story that entertains. Its title, like its older brother, is an attractor.

It was no wonder that Manager Bill Mahoney of the Rialto Theatre, was so generous with his smiles, so happy. It was with unusual enthusiasm that he told his bosses, Alton and Burton Emery, what a money-maker he had. And it must have been with no little self pride that J. Charles David, 2nd, on Monday afternoon informed W. E. Shallenberger, President of Arrow Film Corporation, via the long distance phone, what the feature did that day.

In fact, Manager Mahoney, who gave Mr. Davis every co-operation in the magnificent tieups and stunts arranged by the latter, was so pleased he contracted with Vice-President J. Ray Johnston, who hastened to town when Dr. Shallenberger relayed the good tidings to him, to show "Jacqueline," another Arrow special, at his house during the week of April 23.

Providence has seldom turned out as it did the first three days of the current week to honor any star or production. But it threw wide open its doors to John Lowell and his starring vehicle, "Lost in a Big City." Newspaper unwittingly gave free space and in that way aided the engagement considerably. Mayor Joseph H. Gainer forgot his executive duties long enough to again welcome the star to the city and later gave a reception to Mr. Lowell, Mr. Mahoney, and Mr. Davis. Governor William Flynn, of Rhode Island, forgot his bitter fight with an antagonistic Legislature long enough to wish the visitors luck. The Rhode Island Senators, too, got their glimpse of the popular actor, and virtually all of them attended the Rialto showings during the week.

The advertising men and "good fellows" of Providence, organized as the Town Criers, which boasts of representative business and professional men as members, honored Mr. Lowell at a special luncheon at the luxurious Providence-Biltmore Hotel. The autocratic Plantation Club, made up of direct descendants of Roger Williams, founder of Providence, played host to him. He was the central figure at the "Annual Autopsy" of the Pen and Pencil Club of Rhode Island, made up of newspaper editors and writers of this State. He broadcasted an interesting address via the radio at the Shepard broadcasting station Wednesday night. He figured prominently in bowling championships. He was the guest of honor on Monday night at the annual dances of the Young Men's Hebrew Association at Rhodes, and the Knights of Columbus at the Arcadia, the largest dance hall in the East.

Walter Lederer, one of the owners of the Arcadia, threw open his popular home of terpsichore to Lowell. He made nightly appearances at this hall, appearing nightly to more than 3,000 people. In the course of the week Lowell will have appeared before 90,000 people, or one-third the growing population of the entire city. He was entertained also at opposition theatres, Martin Tuohey of the Emery Theatre, playing host on Saturday night prior to the opening.

A feature of the exploitation was the Movie Ball arranged for Tuesday night at the Arcadia. Many stars appeared. Those who appear in the picture and who were on hand included John Lowell, Evangeline Russell, Baby Ivy Ward and several others, including L. Case Russell, the adapter; Dell Henderson, who directed "Jacqueline" and Reed Howes, of Arrow's "The Broken Violin" cast also were present. Manager Bill Hall of the Arcadia, Mr. Lederer, Messrs. Emery, Tuohey and Mahoney acted as hosts to the stars at a dinner.

Exploiteer Davis arrived in Providence a week prior to the opening and immediately negotiated a page of co-operative advertising in the Providence Sunday Tribune to run the date prior to the opening. Jimmy Mahoney, of the Tribune advertising force, solicited the advertisements and the page attracted much attention because of its layout. After seeing that the town was circused with attractive paper, twenty-fours, sixes, threes and one-sheets, Davis proceeded to arrange for the entertainment of his star.

Wednesday afternoon Baby Ivy Ward attended a special performance of Martin Tuohey's "Kiddie Revue of 1923" at the Emery and later acted as host to the local juveniles.

The opposition to "Lost in a Big City" was of the stiffest sort. At the Emery Tuohey's "Kiddie Revue" and six acts of Loew vaudeville at 35 cents top was the attraction. Seventy-five local children appeared in this revue, which is an annual affair of much local theatrical importance. This is also the last week of vaudeville at Edward Albee's Theatre, where another 70-children act was featured along with Pat Rooney and Marion Bent in "Rings of Smoke" with an all-star supporting bill. The house advertised this great bill heavily for three weeks in advance. Incidentally, the Bonstelle Stock Company as a farewell treat gave the natives two plays, at the Opera House. The Bonstelle is a popular company that has played the Opera House for two years.

Pola Negri made her debut in her first American-made picture, "Belle Donna," at the Strand, while Jackie Coogan in "Daddy" topped the bill at the Modern. A second feature was carried at the Modern. At the Victory in addition to Charles Ray's "The Girl I Love" and a second feature, the management staged a movie identification contest, giving an automobile to the winner. The Emery-Majestic, with its 2,700-seat capacity, had a double bill including "Where the Pavements End" with Ramon Novarro, and Viola Dana in "The Noise in Newbro." Fay's Theatre gave six acts of Mike Sheedy vaudeville, including a popular local act, and Johnny Hines in his latest C. C. Burr special, "Luck."

INTERESTING TIEUPS THAT HELPED PUT OVER ARROW'S "LOST IN A BIG CITY"

Top: John Lowell, star, with Ike Rose's Lilliputians, at Arcade Dance Hall, where he spoke before 3,000 people, the guest of Walter Lederer and Bill Hall. Center (right): Manager Bill Mahoney of Rialto Theatre, Mr. Lowell and Martin Tuohey of Emery Theatre; (middle) Roger Ferri, Mr. Mahoney's assistant, Mayor Joseph H. Gainer, Mr. Lowell, J. Charles Davis, 2nd, and Mr. Mahoney; (left) Mr. Lowell introduced to Governor William Flynn by Mr. Mahoney in executive chambers. Bottom: John Lowell showing Providence, in presence of lilliputians, his favorite publication, Moving Picture World.

Schlesinger Praises Conditions Abroad

English exchanges are willing to pay good prices for good pictures, observed Gus Schlesinger, foreign manager for Warner Brothers, who Saturday returned from a six-months' tour of Europe, covering all important cities there. He reported an unusual demand in England for entertaining American-made productions and all in all seemed well pleased with conditions as they exist abroad at this time. He noted, too, a marked change in the English showman and his methods of attracting and promoting business. Sixty per cent. of the theatres there, he said, change their shows twice a week, while the remaining 40 per cent. have weekly change programs. He expects to leave again for England some time in July with Harry M. Warner to make arrangements for the distribution of the 1923-24 product of Warner Brothers. In all contracts Mr. Schlesinger made in England he inserted a clause giving Warner Brothers the right to o.k. contracts and to help in the exploitation of pictures.

The following sales were negotiated by Mr. Schlesinger:

L. Gaumont, Barcelona, for Spain and Portugal; Nederlandische Bioscop for Holland; John Olsen and Co., Copenhagen, for Norway, Sweden and Denmark; to Gaumont, Paris, for France, Switzerland and Belgium. "I Am the Law" to Nederlandische Bioscop for Holland; also Inkwell and Felix cartoons and 12 Monty Banks comedies. Films Erka of Paris bought 23 Banks comedies for France, Switzerland, Belgium, Italy, Spain and Portugal. Pathe Freres, London, bought 36 Felix cartoons for England. Inkwell and Felix series to Olsen for Scandinavia.

Al Lichtman made a host of friends while abroad and his departure last week inspired trade paper editors in England to devote columns editorializing the good will he established while here.

Hugo Risenfeld sailed from New York for Europe on April 25.

Stolls in England is specializing in in the distribution and exploitation of "The Death Cheat," starring Albertini, Italy's newest screen daredevil.

The second series of the Sherlock Holmes two-reelers has been completed in England. Eille Norwood is starred in the titular role. This series embraces 15 pictures and are sequels to those already brought to this country.

British producers are a persistent lot. Despite the fact that the offer made to several American stars has been turned down, they are making further advances to these players—and are hopeful of inducing them to cross the great pond.

Italian producers are seemingly specializing in pictures of the American serial type. Four such pictures made their appearance in New York this past week.

Max Roth, foreign manager of Principal Pictures Corporation, is making wonderful headway in that capacity, having closed six important deals during the past three weeks on Principal pictures.

W. I. Forrey In Exchange Field

PITTSBURGH — (Staff Special)—William I. Forrey, of the Exhibitors Film Exchange, located at 1201 Liberty avenue, Pittsburgh, has become interested in the Merit Films, Inc., has been elected president of the corporation, and has taken over the active management of the office, located at 1030 Forbes street, where he can be seen at all times. Mr. Forrey states that the headquarters of the Exhibitors exchange will shortly be moved to the Forbes street address. Mr. Forrey is slowly recovering from a severe illness, which kept him confined to his bed the past summer.

The Standard Film Exchange, one of Pittsburgh's oldest independent exchanges, managed by "Bill" Weiland, has taken over the release in this territory of the special production, "Deserted at the Altar," formerly handled by Merit Films, Inc. "Bill" reports heavy bookings on this subject.

The Progress Pictures Corporation reports that prominent exhibitors are praising their newest release, "Her Accidental Husband." Complimentary letters have been received from such well-known exhibitors as T. L. Kearse, of Charleston, W. Va.; R. Linn, of the Virginia Theatre, Parkersburg, W. Va., and Charles Smoot, of Clarksburg, W. Va.

Equity to Pay Exhibitors to Exploit Their Productions

A new plan of co-operation and helpfulness was devised at the office of Equity Picturcs Corporation during the past week and immediately adopted after a resumc of its valuc and effect to the exhibitor, State Right exchangemen and Equity Pictures Corporation is concerned. Under this new arrangment an exhibitor will be induced to exploit the Equity product, with the chance of being reimbursed for every item of cxpense incurred in his publicity and exploitation.

This new plan goes into effcct immediately and covers all exploitation done on the latest Equity "Special," "Has the World Gone Mad?" and also on the next big Equity release, "You Get What You Give," now in the making. For this purpose Equity Pictures Corporation is setting aside the sum of $100 for each and every week of this exploitation drive. The only obligation on the part of the enterprising exhibitor in this campaign is to put over the Equity product in some novel and appealing manner and submit a photograph of the stunt to the Equity home office.

The effort, the ingenuity, the novelty of the idea and the layout will then be carefully weighed by Louis Baum, vice-president of Equity Pictures Corporation; David A. O'Malley, manager of Equity Pictures Corporation, and G. F. Myers, director of publicity for that concern, and the amount of reimbursement determined for the stunt. A check will then be sent off to the exhibitor covering the approximate cost of his lobby display or his theatre dress-up, whichever it may be.

This entire campaign is a plan whereby exhibitors will be induced to get behind the Equity productions in the right way—not a contest. On the other hand, Equity feels that exhibitors who are wise to see the advantages of exploitation should be recognized by the producers and reimbursed for their efforts to acquaint the public with the product of the independent market.

Flop Mars Runs on Broadway; Biz Improved, However

Recent estimates on independent pictures booked in representative theatres throughtout the country show only a slight increase in after-Easter business. The flop made by "Queen of Sin" at the Lyric Theatre came as a distinct disappointment to its American handler, Ben Blumenthal, who spent considerable money trying to put this imported picture over. In addition to the house rental and excessive exploitation, said to have been handled by Harry Reichenbach, Ben Blumenthal had to come across with $1,500 to New Wayburn for his Ali Haggin tableau, which opened several weeks ago at B. F. Keith's Palace in New York. It is understood, too, that Blumenthal had to guarantee the house $3,000 a week. Considerable paper was given to plug the picture at the outset, but this apparently didn't work, for it is estimated that the first week's gross was under $2,000.

"Little Church Around the Corner" (Warner Brothers), with "Bell Boy 13" on the same bill, grossed around $28,000, which, for the week, was a splendid figure, everything considered. "Little Church" was well liked and received splendid reviews from the New York critics. Reports via the box office on this picture are wonderful and prove the picture a good puller, particularly in the better houses.

Out in Detroit, Mich., at the Madison Theatre, "Little Church Around the Corner" recently grossed $10,500 on the week, which is held by showmen in Hank Ford's burgh to be quite a neat sum. Particularly good was this gross for the reason the booking was during Holy Week.

"Poor Men's Wives," Gasnier's latest Preferred Picture, is another consistent winner. Last week up at the Rialto Theatre in Providence, R. I., with very stiff opposition, the picture did arounnd $4,900 at 20-35 cents top figures. The house has a capacity of about 1,500. This is good for this house.

Beverly Bayne's and Francis Bushman's personal appearance in Providence, R. I., was so satisfactory to the Edward Albee motion picture booking interests, that the picture, "Modern Marriage" and personal appearance stunt, following a $7,000 week at the Victory Theatre in that city, was this week shoved up to the Boston Theatre in the Hub at regular prices. The opening was good. The Providence showing was satisfactory, the bulk of the gross representing performances when the stars did their stage bit.

Washingtonians take well to Al Lichtman product. Recently "Thorns and Orange Blossoms" played Moore's Rialto Theatre in the national capital and is said to have grossed about $12,000 in this 1,900-seat palace. This is a good gross. Hokum pictures are seemingly the big bet here insofar as independent pictures are concerned, but they must be productions and not merely film.

Will Nigh's Weber & North production, "Notoriety," took Frisco by storm the other week. This picture was booked into the Portola with a seating capacity of not more than 1,100 seats. The picture was cleverly exploited and apparently pleased, for the gross—about $8,000—was comparatively the best in San Francisco for that week. The Portola is the smallest first run house on the Coast.

Los Angeles' houses are seemingly giving independent pictures good breaks. Whether this is due to some political arrangement or whether merely an Easter ruse remains to be seen. But thus far the showing has been good. Recently "Environment" showed at Grauman's as a feature with a vaudeville bill and did around $12,000 on the week.

Charley Seeleye motored up to New England this past week, trying to spot a house for the world premiere showing of his latest picture, "What's Your Daughter Doing?" He finally closed with Bill Mahoney of the Rialto, Providence, R. I. He will probably open the early part of May. He is also dickering with William True of the Strand in Hartford, Ct., for a showing to follow the Providence date.

Here and There About the Trade

Independent Film Corporation this week closed several sales contracts on "Flames of Passion." North and South Carolina, Florida, Alabama, Tennessee, Eastern Missouri and Southern Illinois, Louisiana, Mississippi, Texas, Arkansas and Oklahoma were sold to Enterprise Distributing Corporation. Maryland, Delaware, Virginia and District of Columbia went to Strand Film Service of Washington. J. J. Goldburg closed the deals.

Charles C. Burr, President of Mastodon Films, Inc., who recuperated from a recent illness in the South, returned to his desk on Monday of this week and is now busily engaged applying finishing touches to his 1923-24 plans.

W. E. Shallenberger, President of Arrow Film Corporation, presided over a special sales meeting of the Arrow Exchange, New York, Monday night. The meeting followed a dinner at Hotel Astor given by Harry Thomas, general manager of the exchange, who announced a contest among salesmen of that exchange for the annual Spring sales drive Appropriate cash prizes will be awarded.

W. Ray Johnston, President of Arrow Film Corporation, spent the current week touring New England. His first stop was Providence, R. I., where he attended the premiere showing of Arrow's "Lost in a Big ity." From there he went to Boston.

William Heineman, formerly with the Butte, Mont., Pathe Exchange, is now Montana manager for the Warner Brothers' interests, working out of Butte. His engagement resulted from an arrangement made between Warner Brothers and the Greater Features Corporation of that city.

Sol Lesser, President of Principal Pictures Corporation, is expected in New York some time next week. Michael Rosenberg, his partner, is also soon expected in New York. They will hold a series of conferences with Irving Lesser, their eastern distribution manager.

The Renown Exchange of New York and Bualo has contracted with Principal Pictures Corporation for the metropolitan and New York State distribution rights to the "Super Five" series, including "East Side West Side," "The Spider and the Rose," "Temporary Marriage," "The Man From Ten Strike" and "Bright Lights of Broadway."

Louis Baum, President of Equity Pictures Corporation, returned to New York this week from a tour of the country, selling rights to the latest Daniel Carson Goodman special, "Has the World Gone Mad?"

Edmund Goulding, who has been compiling scripts for picture presentation, may in all probability join the ranks of directors. There is some talk in film circles that he may make "Broadway After Dark" for Warner Brothers.

Word comes from London that the English production, "Chu Chin how," in which Betty Blythe will appear, will be made in Austria. Others in the cast include Oscar Ashe and several well-known British legitimate stage players.

Current Independent Film Engagements

Boston, Mass.—Lancaster Theatre, Whitman Bennett's "Darling of the Rich" and Al Lichtman's "Poor Men's Wives"; Howard Theatre (burlesque-pictures), "Sure-Fire Flint"; Modern-Beacon Theatres, Warner Brothers' "Brass."

Providence, R. I.—Rialto Theatre, Arrow's "Lost in a Big City," with star, John Lowell, authoress, L. Case Russell, Evangeline Russell and Baby Ivy Ward, making personal appearances; Fay's Theatre (vaudeville-pictures), C. C. Burr's "Luck."

Baltimore, Md.—Apollo Theatre, Warner Brothers' "Little Church Around the Corner."

Cleveland, O.—Loew's State Theatre, Warner Brothers' "The Beautiful and Damned."

Newark, N. J.—Rialto Theatre, Warner Brothers' "Brass"; Loew's State Theatre (vaudeville-pictures), Principal Pictures Corporation's "Environment"; Goodwin, "Men Women Marry."

Chicago—Senate Theatre, "The Sign of the Rose," with George Beban appeearing in person; Riviera Theatre, Principal Pictures Corporation's "Flesh and Blood."

Toledo, O.—Princess Theatre, "The Beautiful and Damned."

MARY HAS ARRIVED

HERE SHE IS —

MARY

was the most beautiful girl in her home town. Everyone told her she'd make a big hit in Hollywood so she started out full

OF

ambition to win fame as a film star. See 40 BIG STARS in a production that will smash every box office record.

THE

big dramatic story teeming with thrills, pathos, comedy — the greatest sensation ever offered in the history of the

MOVIES

REVEALING THE HEART OF HOLLYWOOD

Select Exchanges Seeking State Rights Pictures on Percentage

Select exchanges throughout the country are making percentage propositions to distributors of State rights productions. This information came to light this week with receipt of such offers by State right concerns from almost all the Select exchanges.

However, thus far none of these offers has been accepted by any distributor. In the first place the percentage arrangement outlined by the exchanges seems to be far from satisfactory to independents, who are seemingly satisfied with their present local exchange affiliations.

The Select exchanges are advancing the claim that they "are in the best position to handle independent productions because of the presence of elaborate distribution facilities," and because of this, they claim, they can, as some stated, give "maximum distribution to such product."

The status of the Select organization, however, seems to be the one obstacle in the negotiation the exchanges seek to open with independents. The exchanges are appealing only for the best product in the market, but the national distributors of such pictures already have satisfactory local connections in all the key cities, and in spots where this is not the case negotiations are pending with other State right exchanges for such a distribution association next season.

Whether or not the Select exchange managers are operating under orders from those in charge of the Selznick enterprises' affairs has not been fully stated, although in some circles it was stated that the abolition of the Select exchanges at this time would certainly in no way clear the muddle in which that organization finds itself at present. Able men are now seeking to re-establish the organization, a complete new governing body having been installed into operation.

It is pointed out in certain well-informed circles that with the distribution of State rights pictures, the exchanges serving as physical agents for the independents on a percentage or commission basis, the local Select offices may re-establish themselves. Several of the Select exchanges had been handling State rights product before the break in the Selznick organization, but these numbered about three at the most.

Novelty in New Nigh Film Titles

A combination of wording and moving illustration will be one of the distinct features in Will Nigh's coming production for L. Lawrence Weber and Bobby North. This departure in sub-titling film will consist of the necessary wording accompanied by a scene in one corner of the film showing the characters referred to in the subtitle expressing the action exemplified in the verbal description. For example, when the conversation between Tom Moore and Ann Forrest is explained by words in the sub-title, the accompanying scene of Tom Moore and Ann Forrest is flashed in the corner of the same film where the wording appears.

The addition of a moving illustration instead of a still one is a distinct advance in sub-titling motion pictures. It will add a number of advantages to screen technique. It will remove one of the undesirable features of sub-titling, viz:—the interruption that they necessarily cause in the action. By introducing a moving scene in conjunction with the sub-titles, the attention of the spectator is held fast to the action without a hitch. The innovation also adds dramatic effect, in so far as speech and motion are directly connected. The common weakness of sub-titles representing conversation between characters is that the language appears on the screen after the conversation has been depicted. It thus loses its force.

Status of First National Exchanges As S. R. Distributors to Be Decided

Whether or not any of the exchanges affiliated with First National or outright owned by that organization shall handle independent productions will be one of the important issues that interest independent operatives in general. This question will be definitely decided at the meeting of First National moguls at Atlantic City, N. J., in the very near future. Many of the First National exchanges, through their own firm name or an affiliated subsidiary exchange, are handling independent product at present. The status of this open market buying on the part of such exchanges has been a topic of discussion among many First National franchise holders.

Some First National officials contend that the handling of independent pictures by their exchanges has "hindered the proper distribution of First National product."

Triangle Loses $89,000 Suit

The Triangle Film Corporation on Friday, April 6, met with defeat in the Appellate Division of the New York Supreme Court, when that body handed down a decision finding the Triangle liable for a judgment of $89,000 obtained against them in the Virginia courts by Charles and Adam Kessel, Jr.

The decision is the outcome of a suit brought in the Virginia courts to recover $89,000, the value of certain shares of stock alleged to have been purchased by the Triangle corporation of the Kessels, and judgment was awarded the latter for this sum. They then brought suit in this jurisdiction to recover the amount of the judgment, and Triangle opposed this move on the ground that the suit was brought in Virginia to defeat the New York court, where it was claimed no such judgment could have been obtained. It was further claimed by Triangle that the contract for the sale of the stock was engineered by Harry and Leroy Aitken, who it was alleged profited largely, while the corporation suffered by the transaction, it having no surplus at the time with which to buy the stock, and finally that the sale was not ratified by the Triangle directors.

The lower court took this view of it and decided in favor of the Triangle corporation and the Kessels appealed same. The Appellate Division in its decision, written by Justice McAvoy, held that as the Virginia court passed on all of the questions in issue, and found that the directors did ratify the sale, it must be assumed that the corporation acted in good faith in the transaction, and orders judgment in the Kessels' favor for the above sum.

Capital Visit Is Costly to Marcus

WASHINGTON, D. C.—(Staff Special)—Gene Marcus, of the Twentieth Century Film Co., Inc., of Philadelphia, found his resent visit to Washington a very expensive affair. About four miles south of Baltimore he was arrested for speeding and required to put up $26.45 as collateral. The officer advised the astonished film man that he was making forty-six miles an hour. "I can assure you that my Maxwell would not travel that fast and neither would I take the chance of riding so fast," claims Mr. Marcus, but apparently the cop was hard-boiled, for he required him to make the deposit. All that Mr. Marcus has to show for the trip from Washington to Philadelphia is a receipt for his money.

Among the visitors in Washington were Dr. W. E. Shallenberger, president of the Arrow Film Company of New York City, and J. Goldburg, of the Independent Pictures Corporation. They visited the various independent film exchanges in Washington and made an effort to place some of the pictures which they handle.

Sidney C. Lust, of Super Film Attractions, Inc., has met with phenomenal success in the local distribution of Phil Goldstone's production, "Deserted at the Altar." His original stunts have attracted not only considerable interest among exhibitors but have brought considerable money at the box office as well, for they have been magnetic and the picture has held itself up once the patrons have been brought inside the theatres.

That the Independent Film Corporation exchange here will handle films in addition to those released by Warner Brothers is evident from the purchases made by that company during the past few weeks. Recently Lou Burman of Independent took over the local territorial rights to the Bobby North-L. Lawrence Weber success, "Notoriety," which is being extensively booked in this territory. Burman is also in the market for other good product for this section.

Michiganders Book Films in Block

DETROIT—(Special) — Jess Fishman, Detroit manager for the Standard, reports that exhibitors galore are hooking the entire season's output of Al Lichtman Preferred Pictures. "At the beginning of the season we only sold one picture at a time, but we found that the exhibitors preferred to book more than one to be sure of getting more of them, so we altered our selling policy to suit the exhibitor and are now hooking the entire series," declared Mr. Fishman. "Next season we will probably release no less than 12 Lichtman productions, starting early in August."

Dave Mundstuk, proprietor of the Exclusive Film Co., is in receipt of the following letter from Walter D. Schafer, manager of the Fox-Washington Theatre, Detroit, which tells its own story:

"The gross receipts on your picture, 'Notoriety,' were very satisfactory for the week.

"In spite of the fact that it was played the week prior to Holy Week, and in opposition to a double feature bill at Detroit's largest moving picture theatre, the gross for the two opening days was close to $4,000, and from Monday on each day's gross increased."

Dave Mundstuk, proprietor of the Exclusive Film Co., has received paper and plates on Paul J. Rainey's "Hearts of the Jungle," three reels which he recently purchased. This picture is playing the current week at the Alhambra Theatre, Toledo, and the Loew State, Cleveland.

"Brass," the big Warner Bros. classic that is proving one of the biggest of the season's hits, opens at the Capitol Theatre, Detroit, week of April 15. Manager Carl Sonin is predicting that this picture will be the biggest box-office attraction of any of the Warner pictures so far released.

Jess Fishman, of the Standard, announces that "The Drug Traffic" has been booked to the Miles Theatre, Detroit, week of April 8. This picture tells an interesting story of dope and its menace. It is not a propaganda film, but is real entertainment with a great moral.

"Forbidden Trails" is the title of the fifth Jack Hoxie Western subject just released by the Favorite Film Company.

Belasco Approves "Diggers" Script

David Belasco, the theatrical producer, last week placed his approval upon the continuity of "The Gold Diggers," the first of a number of Belasco stage successes to be filmed by the Warner Brothers, according to an announcement by Harry M. Warner.

DANIEL CARSON GOODMAN *Presents*

His Greatest Photodramatic Accomplishment to Date

"'HAS the World Gone Mad' is decidedly a showman's picture that . . . will shatter many a box-office record," said Roger Ferri in his Moving Picture World review a few weeks ago. HE WAS RIGHT—the picture is doing exactly that for exhibitors all over the country. It's the talk of the Independent Trade.

Communicate immediately for territory, terms, etc., with

Equity Pictures Corporation

723 SEVENTH AVENUE, NEW YORK

'Temptation' Booking in Philly Proof of Change in Exhibitors

That another independent production has gone over the top is being proved by the calibre of bookings that franchise holders throughout the country report on "Temptation," the all-star C. B. C. Film Sales Corporation feature starring Bryant Washburn and Eva Novak. Most important of these is the fact that this feature is to have its world premiere the week coming at the Carlton Theatre in Philadelphia.

The fact that the opening will take place there is noteworthy as the houses controlled by the Stanley company are among the hardest in the country in which to get bookings and only pictures of pronounced first-run calibre are accepted by them. Their interest in "Temptation" was strong, due to advance exploitation, advance reports which franchise holders had brought, and the excellent cast in the picture. This interest was so strong, in fact, that the Philadelphia franchise holder of the C. B. C. Box Office Winners series—the De Luxe Film Company—this week telephoned to the New York offices of C. B. C. asking if it would be possible for a representative of C. B. C. to bring a print of "Temptation" right over for screening for the Stanley company, as the De Luxe prints had not yet arrived.

A C. B. C. representative left New York at once with a print of "Temptation," arriving in Philadelphia about the middle of the afternoon. All other showings for the Stanley Company were cancelled so that "Temptation" might be run at once—and the immediate result was the arrangement for the world premiere at the Carlton this week.

Big Premier Set for Warner's "Main Street"

"Main Street," the Warner Brothers seventh and last classic of the screen to be released this season, will be given its premiere presentation at Mack Sennett's Mission Theatre, Los Angeles, on April 25, according to Harry M. Warner.

Preceding the presentation at the Mission Theatre, Sam and Jack Warner, production managers of the Coast studios, have arranged with the Ambassador Hotel, Los Angeles, to hold a "Main Street" night at the Cocoanut Grove. To this affair will be invited the leading figures on the Coast, in addition to many prominent exhibitors. One of the novelties to be distributed will be miniature green painted lamp posts, 1,000 of which have been mailed to the Coast studios from the Eastern offices.

"Main Street" is an adaptation of Sinclair Lewis' novel of the same name. It was directed by Harry Beaumont, who, following the conclusion of the picture, was placed under a long term contract by the Warners. Julien Josephson is responsible for the picturization. Director Beaumont is at present hard at work editing the picture, with the assistance of Lewis Milestone.

What is described as a snowstorm de luxe, in the sense that it is a dazzling spectacle of a winter carnival, was filmed at the Warner studios. The entire set is said to have been covered with white sand, tons of fine salt, and a composition which made it glisten like the real thing. A huge ski slide was constructed and covered with ice, at the bottom of which was a large frozen pond. Three professional ski jumpers were engaged for this particular scene, and a number of professional skaters gave exhibitions of fancy skating.

Most prominent among the skaters were Hazel Dean, a butterfly and toe-dancer on ice; Mam'selle Jeanneatte, who has skated in the College Inn, Chicago, and the Biltmore, New York; Sandy Smith, who is known as the whirling dervish of icedom, has skated in every ice palace in the world. For this carnival fully 1,000 extras are reported to have been engaged, and that it took three nights to film the scenes which culminated in a blizzard.

An exact replica of Gopher Prairie, the Minnesota town around which the story is woven, was built at the Warner studios. Assistance in this reproduction was rendered by the Minnesota Chamber of Commerce. The story deals with the efforts of Carol Milford to bring life in Gopher Prairie to a plane more in keeping with her ideals. The reactions of this small town toward her attempted teachings; her married life with good-hearted, practical Will Kennicott, who could never understand her; her romance with a young man who apparently does understand her—these elements form but a part of what is declared to be an absorbing drama.

Fine Arts Studios to Spend $250,000

LOS ANGELES—(Special)—A wrecking crew is busy at the Fine Arts studios in Hollywood, Cal., tearing down the wooden buildings that have been standing on the "lot" since 1913 and which were constructed and used by D. W. Griffith during the filming of his "Intolerance," "The Clansman," "Hearts of the World" and others.

In place of the wooden structure the studio is to erect stucco buildings of the latest design and with every modern improvement. Twenty-seven new dressing rooms and fourteen executive offices have already been constructed as part of the studio's expansion plan.

Gene Sarazen, the golf champion, has completed the six one-reel pictures for Warner Brothers, at the Warner studios.

Le Stone is editing "Wandering Daughters" for Sam E. Rork, according to a statement made by the latter.

Clara Kimball Young will continue to star in pictures that will be made under the supervision of Harry Garson.

Walter McGrail, Claire Adams and Pat Hartigan appear in "The White Silence," which Chester M. Franklin is making for Warner Brothers, featuring Rintintin, the police dog.

The demand for screen stars was never as great as it is today. Every eastern train unloading here brings some famed player of the East who has heard the call.

B. P. Fineman, now in New York, has taken out a lease on the Principal studios where he will make a series of pictures this summer.

Evelyn Selbie has been signed by Ben Schulberg to play a Spanish role in "The Broken Wing," which Al Lichtman Corporation will release.

Elaine Hammerstein, who is making a picture here, has been placed under a two-year contract by the Edward Dillon Productions, Inc., whose picture will be released by Truart, of New York.

"Danger Ahead," the latest Dick Talmadge picture, produced by Phil Goldstone, has been signed.

"Desert Gold" is Jack Hoxie's latest Western picture. R. N. Bradbury is directing the picture which is expected to be ready within two weeks.

Bert Roach, who has been working with Neely Edwards, will be starred in a series of comedies to be made on the West Coast.

It is reported here that the scenarios for three of the Warner products for next season already have been completed.

Ann Luther, according to word received here by her friends, will be starred in a series of pictures to be made in this city. Who her producers are is not divulged, nor is any other information concerning her plans available.

Sheldon Lewis and Virginia Pearson are due in Los Angeles from New York late this week. They have no set plans, but should have no trouble in getting plenty of work.

Carmel Myers is being starred in P. S. Earle's independent production entitled "King Tut-Ankeh-Amen."

News Picked in Trade Circles by Our Own Hounds

Fritz Tidden, formerly of Moving Picture World's editorial staff, has succeeded Hal Reed, as exploitation and publicity manager of the Oppenheimer exchange interests in Los Angeles and San Francisco.

Nat Rothstein, publicity director of Film Booking Offices and Equity Pictures Corporation, sends a postal view of French Lick, Ind., to the editor of this department, warning film men to be on the lookout in future golfing matches in which the genial Nat will participate. Joe Schnitzer is with Nat.

William D. Shapiro, of Franklin Film Exchange, Boston; Harry Charnas of Standard-Al Lichtman Exchange of Cleveland; David Segal of Royal Pictures, Inc.; Tom Leonard of Pioneer Exchange of St. Louis and Ben Amsterdam of Masterpiece-Al Lichtman Exchange of Philadelphia were in New York this week.

Andrew J. Callaghan is making his headquarters at the New York offices of Arrow Film Corporation.

The H. Leiber Company of Indianapolis has purchased the Indiana rights to "Luck" and "The Last Hour," two C. C. Burr pictures.

The Mutual Welfare League of Sing Sing, N. Y., has given its approval of the latest C. C. Burr "Big Six" picture, "You Are Guilty."

Kenneth Webb has been engaged by Daniel Carson Goodman to direct his next picture on which production started Monday of this week in New York.

The following sales were reported this week on the Mayer & Quinn anti-dope picture, "The Greatest Menace": New England to Sam Moscow; Canada to Harry Kaufman; western Pennsylvania and West Virginia to Lande Film Company of Pittsburgh and Ohio and Kentucky to Quality Film Corporation of Cleveland.

C. C. Charles, who has been manager of the Bon Exchange in Albany, N. Y., has resigned.

Greater Features, Inc., of Seattle, Wash, has taken over the Northwestern distribution right to eight Dick Hatton western features. "The Blood Test" is the first release.

Sam Grand of the Federated Exchange of Boston, this week purchased the New England rights to the Edward Belasco production, "Her Accidental Husband." C. B. C. Film Sales Corporation completed the deal.

Jesse Weil, well known in the business, has been appointed general publicity manager of the Edward Small enterprises in New York and on the Coast.

Principal Pictures Corporation's latest production, "East Side, West Side," was shown to the trade press reviewers on Tuesday morning of this week.

Standard Film Service of Cleveland, Pittsburgh and Detroit this week signed over the series of 12 two-reel Joe Rok comedies. The comedies are now entirely sold in this country.

Thousand Houses Book "Brass"

More than 1,000 representative theatres throughout the country are reported as having booked the current Warner Brothers classic of the screen, "Brass," a Harry Rapf production directed by Sidney Franklin and adapted from the novel by Charles G. Norris, following its premiere presentation at the Strand Theatre, New York.

Of all the subjects which most vitally concern every man and woman today, and the whole fabric of modern civilization, is that of marriage. Upon this fundamental is based the screen version of the Norris novel, and its significance has caused scores of theatres to book the production.

Truart Plans Testify to Bigness of Independent Activity in 1923-24

Truart Pictures Corporation, of which M. H. Hoffman is general manager, is fast completing its production arrangements, so that it will take its place among the foremost of the industry's independent producer-distributors.

During his recent visit to Los Angeles Mr. Hoffman made final negotiations with Edward Dillon, producer-director for a series of four special productions to be completed during the forthcoming year. In order that added value may be given to this series from the exhibition point of view, beyond that offered by the fact that the pictures will be based only upon well known and successful novels and plays, Mr. Hoffman contracted for Elaine Hammerstein to star in the series. Miss Hammerstein undoubtedly brings to the independent market the biggest star name yet offered to independent buyers and franchise men. The first of these productions, directed by Edward Dillon and starring Miss Hammerstein, is "Broadway Gold," already practically completed.

As a second production, A. Carlos and Roland West are already at work on preparation for the filming of "The Unknown Purple," the tremendously successful stage success of two seasons in New York, written by Mr. West, who is also directing the motion picture. The management of the Carlos Productions will be under the supervision of Mr. A. Carlos, who for over sixteen years was associated with William Fox motion picture interests. "The Unknown Purple" is the first of a series of three or four productions by the Carlos-West unit to be made during the year for Tiffany-Truart distribution. All of them will be based on famous plays or novels.

Negotiations with at least three other units for a series of productions, including well known directors and stars of the biggest calibre, are being carried on—the announcement of which may be expected shortly. These when consummated will place Truart in a position second to none as to the quality of product it will offer on the independent market.

The distribution policy of Truart on the independent market will be the franchising of its yearly output through independent exchanges, and in some territories the franchising will be done directly with exhibitors. In this manner a nation-wide representation of Truart product will be assured with the completion of each picture, and the worth of the plays and well known novels, which will form the basis of its offerings, together with truly big stars that the independent market may now boast of, will insure the reception of Truart Pictures by first run exhibitors everywhere.

C. C. Burr Keeping Exchange Promise

Now that "You Are Guilty," the latest of the C. C. Burr Bix Six series of features, is about to be released, it is interesting to note how the producer has kept his promise of providing all-star casts, not in the sense of the overworked meaning of the term, but as a matter of cold fact.

Playing the prominent roles in "You Are Guilty" are James Kirkwood, Doris Kenyon, Robert Edeson, Edmund Breese, Mary Carr and little Russell Griffin. The first four named have been starring in stage productions during the past season, while Mary Carr has long been one of the most prominent stars of the screen, with Russell Griffin just coming into his own as one of the youngest and most versatile stars of the cinema.

James Kirkwood scored an overwhelming success in the leading role of Channing Pollock's wonderfully successful play, "The Fool," many critics crediting much of the success of the piece to his interpretation of the part of Gilchrist. Doris Kenyon was seen in "Up the Ladder," a William A. Brady production, which is now playing at the Princess Theatre in Chicago. Edmund Breese scored an unqualified hit in George M. Cohan's farce, "So This Is London," which still is enjoying a run on Broadway. Robert Edeson was the bright particular star of that most unusual play, "The World We Live In," a play that caused much discussion and particularly the role portrayed by Edeson.

Mary Carr will never be forgotten because of her work in "Over the Hill." In "You Are Guilty" she has another mother role of the same sort and plays it with keen understanding. Little Russell Griffin, C. C. Burr's five-year-old star, once again called forth the praise of the critics for his work in "You Are Guilty."

Bill Haggerty Is Scoring Big

PHILADELPHIA — (Special)— The organization of an anti-narcotic league in Pennsylvania is the latest exploitation of Bill Hagerty for De Luxe's dope picture, "The Greatest Menace." The idea of the organization of this league is to secure the co-operation of city officials and public-spirited citizens in every state, in which the picture plays. Letters will be sent to all ministers, club women, city officials and others who might be interested in the betterment of conditions in the various towns in which the picture will play. Their co-operation is to be asked and in this manner a word of mouth advertising campaign will be started which will be of untold benefit to the picture, when it is shown.

"Daughters of the Rich," Edgar Saltus' famous novel, now in its second week of production at the Schulberg Studios will be released by the Al Lichtman Corporation on April 22, as the eighth Preferred Picture on their program and will be available in this territory through Masterpiece. The feature which has been announced by B. P. Schulberg to be the most ambitious undertaking of his organization is being directed by Gasnier. Every effort is being made in "Daughters of the Rich" to surpass anything ever done before by this director in respect to lavish backgrounds and extravagant mounting.

The De Luxe special production of "Night Life in Hollywood," will be shown Wednesday, April 18, at the Ball Room of the Bellevue-Stratford under the auspices of the Women's Auxiliary of the National Stomach Hospital. Admission will be $5.00 per ticket. Special features, four motion picture stars and bathing beauties will be present.

Sigmund Lubin, pioneer motion picture producer of Philadelphia, and well known optician, is very ill at his home, 27 North Vassar Square, Ventnor. Mr. Lubin is suffering from a nervous breakdown.

Eastern Producers Are Up Against It

The wholesale invasion of the coast by stars who have been working regularly in Eastern studios because of the unusual demand on the part of western producers for talent of known quality has developed a serious problem for independent producers working in this section of the country. Several producers who had planned producing pictures in the East were this week forced to re-make their plans and lease studio space on the coast, for they were unable to get the people they wanted in New York.

Another disadvantage encountered by eastern producers now is the matter of coping with the big salaries being given stars by the westerners. Something like a dozen well-known players who have been working regularly in pictures made in eastern studios departed for the West this past week. Directors are at a loss to give reason for the sudden dearth of players on the Coast and admit their future plans insofar as New York and New Jersey studios are concerned have been considerably hampered as a consequence of this situation.

Dell Henderson, producer of the James Oliver Curwood pictures for Arrow release, is considering a series of stories which he will adapt to the screen for Pine Tree Pictures Corporation shortly. He will produce in Maine and in Fort Lee, N. J.

Raymond McKee and Marguerite Courtot, who were married last week in New York, received considerable newspaper publicity. It was one of the best and cleverest publicized picture weddings recorded in the metropolis.

Burton King is busy finally cutting and editing his latest picture, "Complications."

Johnny Hines left last week for the West Coast, where he will be starred in "Little Johnny Jones," which Warner Brothers will produce and distribute next season.

James C. Morton, formerly of the vaudeville team, Morton & Moore, is now writing "gags" for C. C. Burr's All-Star Comedies, which are being made at the Glendale, L. I., studio.

Sheldon Lewis and Virginia Pearson left on the Twentieth Century Tuesday from New York en route to the coast, where they expect to remain indefinitely.

Russell Griffen is now working with Paramount in "Lawful Larceny" at the Famous Players Long Island studio.

Jane Thomas is another well-known star of independent pictures who has been placed under contract by the Famous Players outfit for pictures made at their Long Island studios. Maurice Costello is another.

Owen Moore, now that his work in Bill Nigh's picture has been completed, is expected to settle on the coast, having received a number of big offers from coast producers.

The wholesale departure for the West of stars who regularly work in the East has developed a situation that is forcing prospective independent producers to go to the coast to make their pictures.

Immediately after completing his rounds of personal appearance engagements, John Lowell, star of "Lost In a Big City," will return to Gloverville, N. Y., where he will start on the third Blazed Trails production for Arrow release. Lowell appeared personally in Providence, R. I., this week.

Reed Howes, who plays a leading role in "The Broken Violin," and Dell Henderson, the director, together with Evangeline Russell, L. Case Russell and Baby Ivy Ward, went to Providence, R. I., to attend a movie ball there.

The following stars, well-known to independents, attended the annual dinner and ball of the Theatre Owners' Chamber of Commerce at Hotel Astor Thursday night, April 12: Lew Cody, Martha Mansfield, Dorothy MacKaill, Tom Moore, Ann Forrest, Edward Earle and Mary Carr. A good time was had by all.

Gallagher & Shean Independents

Gallagher and Shean will make a series of feature productions that will be distributed in the independent market. Arrangements for the first of the pictures are now being made. Bobby North and L. Lawrence Weber are reported to be interested in the production.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

MARY ASTOR
who will be featured in Paramount Pictures under a long term contract.

Harold Lloyd Liked in All Localities

Sectional divergence of popular taste in picture entertainment, Pathe reports, fails to apply in the case of Harold Lloyd's seven-reel comedy, "Safety Last." Whether the scene of the opening performance is the Strand Theatre, on Broadway, New York, or the Majestic Theatre, Tulsa, Oklahoma, or in any city between, the story is the same — attendance records smashed and audiences enthusiastic, it is stated.

During the entire week at the Strand no performance of the new Lloyd comedy thriller revealed a vacant seat, according to reports. Opening of "Safety Last" in other representative cities are reported in the following telegrams received by Pathe:

Pittsburgh — "Million - dollar Grand, seating 2,500, opened at 10 o'clock with 'Safety Last.' At 11:30, standing room only. Twelve, house was jammed. At 2:30 people were waiting in line, five abreast in lobby, which is over 100 feet long."

Portland, Ore.—"'Safety Last' opened to capacity business at Majestic Theatre Saturday. Sunday, notwithstanding heavy rain, broke house record, previously held by 'Dr. Jack.'"

Des Moines, Ia.—"'Safety Last' sensation here Sunday. Des Moines Theatre, Iowa's biggest, turned hundreds away at both afternoon and both night performances."

Tulsa, Okla.—"'Safety Last' opened at Majestic Theatre to 4,496 paid admissions. Played to capacity all day. Continuous line-up at box office from 1 p. m. until 10 o'clock, at which time they were forced to stop selling tickets."

Detroit (from Manager G. W. Trendle)—"Delighted to say Harold Lloyd's 'Safety Last' exceeded all house records on Sunday opening. As Adams Theatre has played almost every big film attraction, thought you would be glad to know this."

Indianapolis — "'Safety Last' opened Apollo Theatre Easter Sunday, 1:30, to wonderful business house. By 2 o'clock crowds locked out to street. This continued all day. All records broken."

BARBARA BEDFORD
utilizes an Eskimo snowblindness protector to combat the Kleig eye menace while working in Jesse D. Hampton's pictureization of Rex Beach's novel "The Spoilers" at the Goldwyn studios.

Lichtman Special Has Many First Runs

Already a long list of first runs have been arranged with Al Lichtman exchanges for "The Girl Who Came Back," the Preferred Picture to be released the latter part of April. Houses running the feature soon after the release date include the Lincoln, Troy, N. Y.; Parthenon, Hammond, Ind.; the Grand, Gary, Ind.; the Rex, Oshkosh, Wis.; the Schade, Sandusky, O.; the Columbia, Dayton, O.; Broadway Strand, Detroit, Mich.; the Ellaway, El Paso, Texas; the Temple, Union Hill, N. J.; the Strand, Bayonne, N. J.; the Grenada, San Francisco, Calif.; Hippodrome, Reading, Pa., and the Bijou, Atlantic City, N. J.

"Poor Men's Wives" for Opening Night

The Al Lichtman release, "Poor Men's Wives," was chosen as the feature with which the magnificent new Palace Theatre in San Antonio was opened. The Palace, which is now the largest house in that city, booked this recent Gasnier production for Preferred Pictures for the first week following the completion of the building. A special presentation was put on in addition to the thirty piece symphony orchestra which will be a permanent attraction at the Palace.

The San Antonio Express published a special section in its Sunday edition dealing with news about the theatre and "Poor Men's Wives."

"Robin Hood" Does Turnaway Business

The special first-run engagement of "Douglas Fairbanks in Robin Hood" in New Orleans indicates that apparently this United Artists' release can suffer no "flop." Opening at the Tulane Theatre at two shows a day and regular attraction prices on Sunday, March 25, it was forecast that this picture would have rough sledding in the following seven days, Holy Week. However, the picture opened Sunday night to turnaway business. Fully a thousand persons had to content themselves with buying seats for future performances.

Monday night showed a house practically at capacity. Tuesday came along with standing room only. Wednesday brought a very heavy matinee and a big night, although Wednesday nights at the Tulane normally are light. In addition to this there was a heavy advance sale for the remainder of the week, with Saturday already sold out. The intervening Thursday and good Friday showed a slight drop, but nothing like that predicted and expected.

An extra morning performance had to be arranged for to accommodate business. The engagement ended April 7 on account of a season of musical stock set for opening April 8. The New Orleans amusement world gasped to see "Douglas Fairbanks in Robin Hood" breaking all Holy Week records in the city.

Metro Has Screened J. W. Riley Poem

James Whitcomb Riley's famous poem, "An Old Sweetheart of Mine," has been converted into a photoplay by Harry Garson, with Elliott Dexter and Helen Jerome Eddy in the leading roles. It will be released by Metro. Joseph Wenght directed.

Return to Paramount

Two former Paramount stars return to the banner of that company in Charles Maigne's production of Maximilian Foster's story, "The Silent Partner," just started at the Lasky studio. They are Owen Moore and Robert Edeson, and they will be featured with Leatrice Joy, the cast also including Robert Schable, Forrest Robinson, Patterson Dial, William Calvert, Maude Wayne, Bess Flowers and Lura Anson.

Book "Poor Men's Wives"

The A. H. Blank Enterprises have booked the Lichtman picture, "Poor Men's Wives," for a number of the houses on their circuit in the Middle West, among which are the Princess, Sioux City, Iowa; the Rialto, Burlington, Iowa; the Grand, Dubuque, Iowa; and the Garden, Davenport, Iowa.

Other recent contracts for first runs on this Preferred Pictures are the Liberty, Kansas City, Mo.; the Leland, Albany, New York; the Jackson, York, Pa., and Shea's Hippodrome, Buffalo, New York.

Notable Cast Is in Metro-Mayer Film

A notable cast, it is said, is to appear in "The Law-Bringers," the forthcoming Metro-Louis B. Mayer offering. The book, by G. B. Lancaster, was adapted for filming by Monte M. Katterjohn.

The cast includes Renee Adoree, Earle Williams, Pat O'Malley, Barbara La Marr, Wallace Beery, Joseph Swickard, Pat Harmon and George Kuwa.

Shaw Will Direct Viola Dana

Viola Dana, in her new series of special Metro productions, will be directed by Harold Shaw.

"Rouged Lips," a story of the stage by Rita Weiman, has been selected as the first picture. Production will begin April 15.

"The Talisman" to Get New Title in Filming

"Richard, the Lion Hearted," is the title which has been chosen for the Associated Authors' screen version of "The Talisman," now in course of production at the Thomas H. Ince studios for release through Allied Producers and Distributors Corporation. The bluff and hearty monarch has won such tremendous popularity through Wallace Beery's portrayal of him in "Douglas Fairbanks in Robin Hood" that the Authors' trio have renamed their initial production for him.

In the Frank E. Woods production the thread of his story is picked up to fill the gap in "Douglas Fairbanks in Robin Hood" from the time he left England until his return. All the scenes of the new picture are laid in and around Jappa, Palestine, where his dramatic battles with the Saracen hordes were staged.

Wallace Beery, who played Richard in the Douglas Fairbanks production, is playing the same role in "Richard, the Lion Hearted." Chet Withey is directing.

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Florence Vidor Film Praised by Critics

The Associated Exhibitors' feature, Florence Vidor in "Conquering the Woman," has just finished a successful run in Ascher Bros.' big State-Lake Theatre, in Chicago. Big gatherings marked every showing and the reviewers of the local newspapers were enthusiastic in their praise. Thus Bob Reel, director of the motion picture section of the Chicago American, said: "'Conquering the Woman' is clever, clean and wholesome, the kind of thing that is bound to please a large majority of people—particularly the romance-hungry younger generation."

Virginia Dale wrote in the Chicago Journal: "This screen comedy sets one to chuckling right from the title, 'Conquering the Woman.'"

The opening of the run in Nixon & Nirdlinger's Belmont Theatre, Philadelphia, inspired this comment by the Philadelphia Inquirer: "It is romantic and well supplied with amusing situations. Florence Vidor and David Butler play the leading roles and do them full justice."

"The Sunshine Trail" Ready for Bookings

Prints of **"The Sunshine Trail,"** the latest comedy featuring Douglas MacLean, produced by Thomas H. Ince for First National distribution, have been shipped to all First National exchanges.

Reports show a consensus of opinion that it is one of the best comedies in which the young comedian has ever appeared. The story is praised for its wholesome humor and originality. That MacLean is steadily increasing in favor as a box office attraction is indicated by the big demand for early bookings of the picture, which is an April release.

Under the direction of James W. Horne there appears an extremely well-blanced cast, including Edith Roberts as the ingenue heroine, William Courtright, Josephine Sedgwick and Barney Furey.

In the character a Western rancher, MacLean adopts "spreading sunshine" as a part of his working philosophy. On his way East to visit his old home town of Paxley Center he assumes charge of a child in order to assist a woman whom he supposes to be its mother. The woman turns out to be the ringleader of a band of crooks, and, of course, the innocent youth becomes involved.

New Metro Film

Jackie Coogan's first picture under the auspices of Metro Pictures Corporation will be "Long Live the King," by Mary Roberts Rinehart, successful American novelist.

C. Gardner Sullivan is at work upon the screen adaptation, by arrangement with Joseph M. Schenck, who recently retained Mr. Sullivan to provide stories for the stars under his direction. Collaborating with him is Eve Unsell, loaned for the Coogan picture by B. P. Schulberg.

Prices Are Raised for "Modern Marriage"

For the engagement of Francis X. Bushman and Beverly Bayne at the E. F. Albee Victory Theatre, Providence, with their screen and personal appearance in "Modern Marriage," an unusual scale of prices was put into effect without diminution of patronage. Opening at thirty-five cents top, admission was raised on Wednesday to fifty cents and on Saturday further increased to seventy-five cents. The production is an American Releasing film.

Cosmopolitan Films Make Unique Record

For the first time in the annals of motion picture history, three productions created by the same film company were presented simultaneously on Broadway this week. The three films, all Cosmopolitan productions, are: "Enemies of Women," which entered the second capacity week of its indefinite run at the Central; "The Nth Commandment," at the Rivoli, and "The Go Getter" at the Rialto. Not only have all three films been greeted by capacity audiences, but they have been unanimously endorsed by the critics, it is stated.

After eulogizing its picturesqueness, Quinn Martin in The World said of "Enemies of Women": "With all Europe as a background, with the combination of a no-account Russian nobleman and a beautiful and equally care-free Lady Alicia, Monte Carlo, the war, Joseph Urban's imagination and beautiful girls all joining hands and doing more than they have any right to do, it is an eye-full."

The Telegram paid "Enemies of Women" this tribute: "It is without doubt one of the most lavish films ever placed before the public." The Globe said: "It is the last word in what is known in cinema circles as 'a box office attraction.'"

The Sun described it as "a brilliant screen production." The Times acclaims it as a picture "one cannot afford to miss," and The Telegraph describes the fencing bout in which Barrymore engages as "one of the most thrilling moments I have ever seen on either stage or screen."

Equally lavish in praise is the criticism of the other two Cosmopolitan pictures which are being shown simultaneously with the presentation of "Enemies of Women."

Cast Announced for Stahl Picture

Marie Prevost and Robert Ellis have been engaged by John M. Stahl for leading roles in his newest Louis B. Mayer production for First National release. Mr. Stahl has spent several months in the preparation of the story and continuity for this picture, which, it is expected, will create even more of a stir than did "The Dangerous Age."

In recent screen appearances Miss Prevost has revealed such marked talent in roles calling for emotional as well as comedy expression that Mr. Stahl chose her as the ideal interpreter of the leading female character. Her work has been highly praised by motion picture critics and her drawing power at the box office has been proven.

Hodkinson Canadian Film Liked

What is considered an indication of the intrinsic merit of the Hodkinson picture, "The Man from Glengarry," is a report which comes from Halifax, Canada, where the picture had its first showing before a Halifax audience. Mr. W. H. Dennis, general manager of the Evening Mail, states that it played to crowded houses during its entire run and received highest praise from the local critics.

Mr. Dennis further states: "The true-to-nature quality in this production appeals in a wonderful way. Halifax movie lovers will look forward with anticipation of pleasure to the showing of the next Canadian made pictures."

In view of the fact that this is an all Canadian made photoplay produced by the Ottawa Film Productions, Ltd., based on a story laid in the Canadian wilds, its reception is considered to be a real criterion of its merit.

Editors Liked Story

"A Front Page Story," Jess Robbins' comedy on newspaper life, with Edward Horton in the leading role, was shown to the State Convention of Newspaper Editors of Kansas at Topeka. The editors voted it to be the most realistic newspaper story ever screened, it is said.

In Leading Role

Lewis Stone has been engaged for one of the leading roles in "Scaramouche," Rex Ingram's newest production for Metro. Mr. Stone had prominent parts in two of Mr. Ingram's recent pictures, "Trifling Women" and "The Prisoner of Zenda."

Print of Baird Film Here

The first print of "The Destroying Angel," the second of the 1923 specials featuring Leah Baird, to reach the East arrived in New York a few days ago, and officials of Associated Exhibitors had a preview of the picture. This feature is perhaps the most ambitious Miss Baird has done, and, in the judgment of the Associated executives, is certain to enhance greatly the popularity of this player and prove a superior box office attraction.

Miss Baird herself adapted the picture from the well-known novel of Louis Joseph Vance. It is in six reels, which abound with romantic features, contain many thrilling situations and are said to present some remarkable scenic effects.

"Souls for Sale" Breaks World Record at Capitol Theatre

The world's record for one day's receipts for any motion picture theatre is now hanging on the doors of the Capitol Theatre, New York. "Souls for Sale" put it there.

The Sunday takings for this Goldwyn Rupert Hughes picture were $13,677.50. Edward J. Bowes, vice president of Goldwyn, went before a notary public and issued a sworn statement as to Sunday's receipts.

Previous big records for one day's receipts at the Capitol were held by "The Christian," "Mad Love," "Robin Hood" and "Passion," but they were all shattered by "Souls for Sale."

The seating capacity of the Capitol Theatre is 5,400 and six shows a day are given, making the day's seating capacity 32,400. The number of persons who saw "Souls for Sale" screened on Sunday was greatly in excess of the seating capacity; the standing room was all occupied at every showing. Thousands of persons who wished to obtain admission were not even able to get standing room.

Production of "Dulcy" to Be on Large Scale

"Dulcy," the new Constance Talmadge production being made by Joseph M. Schenck at the United Studios for First National release, is being filmed on an even larger scale than "East Is West," according to reports received.

Two gigantic stages at the United Studios have been given over to the sets for this picture, being directed by Sidney Franklin. The production calls for massive mountain cabins of the aristocratic New York families, lavish offices of the principals in the play, palatial homes, interior and exterior, and beautiful gowns. The location trips will take the large company supporting Miss Talmadge to Yosemite Valley, Big Bear Lake, San Francisco, San Diego and Barstow, calling for special trains and the transportation of much equipment.

Miss Talmadge should be at her best in this picture. The story is woven around the life of a beautiful daughter of a wealthy family, and is full of clean, sparkling humor and interesting action.

Jack Mulhall, who played the leading masculine role in "Within the Law" and who has been signed to a long contract by Mr. Schenck, is playing opposite Miss Talmadge. Claude Gillingwater, noted character actor, has an important role, and others of importance in the cast are Ann Wilson, Johnny Harron, Ann Cornwall, Andre de Beranger, Gilbert Douglas and Milla Davenport.

Final Editing Done on Hodkinson Special

Announcement is made by the W. W. Hodkinson Corporation to the effect that the finishing touches have been made in the final titling and editing of the spectacular Hodkinson production, "The Affairs of Lady Hamilton," to be released April 15. The photodrama after retitling will be eight reels in length. Special efforts, it is said, have been directed toward the editing of this production, and the results are said to be of such value as to do credit to any program. The titling has been carefully done by Randolph Bartlett.

"The Affairs of Lady Hamilton" is a Richard Oswald production, presented by the Sterling Pictures Corporation, and features Liane Haid, one of the most beautiful women in the world, in the role of Lady Hamilton. The story is based on Lord Nelson's last love and offers a heart-touching drama surrounding the life of a real historical character.

It is also stated that this production also offers many exciting scenes surrounding the famous historical Battle of Trafalgar and its interest is increased to a great extent by the authenticity of the details of war of Lord Nelson's time.

The story, according to those who have already seen the production, is one of unusual interest inasmuch as it is true and affords some exceptionally big dramatic moments as well as a well sustained interest throughout.

Charles Jones Film Scheduled by Fox

Fox Film Corporation has but one release—"Snowdrift"—starring Charles Jones on its release schedule for the week of April 15. The locale centers about the gold fields of the Yukon.

The feature was directed by Scott Dunlap from the story by James B. Hendryx.

Holubar With Metro

Allen Holubar, motion picture director, is to produce a series of four or more productions for distribution by Metro.

Co-operating With Book Publishers

A co-operative tie-up has been made by the W. W. Hodkinson Corporation with Grosset & Dunlap, publishers, as regards the Ernest Shipman production, "The Man From Glengarry," a Hodkinson feature from the novel of the same name by Ralph Connor. A special edition of the book will be gotten out by the publishers in which illustrations from the film story will be used. Also a special jacket in four colors will be printed and used on all of the books in this new edition.

Grosset & Dunlap have also arranged for the printing of a special window card which will be sent out to all book dealers and jobbers. The Hodkinson Corporation have instructed all representatives throughout the United States to co-operate with the publishers wherever possible.

"The Man From Glengarry" is a story of a lumberman's feud and has been staged upon the exact locations as called for in the book, namely, the Ottawa River in Canada. It is an Ernest Shipman production directed by Henry McRae and features Warner P. Richmond, Anders Randolph, Pauline Garon and Marion Swayne in the cast.

Fred Niblo to Make Metro Film

Fred Niblo is busy with preparations for filming "Captain Applejack," the stage success by Walter Hackett, which will be Mr. Niblo's second production for Louis B. Mayer presentation and Metro release.

Barker to Make "Trail of 98"

The rights to Robert W. Service's story, "The Trail of Ninety-eight," have been secured by Louis B. Mayer for production as a motion picture by Reginald Barker. It is to be released by Metro Pictures Corporation, following the completion of "The Law-Bringers," the present Barker production.

The photoplay whose background is the famous gold rush will be the most pretentious undertaking in the careers of both Reginald Barker and Louis B. Mayer. An entire company will make the trip to the Yukon Trail, and 2,000 extras will be employed to bring into being the army of thousands who braved the terrible dangers in their mad rush for the precious gold. It is the aim of the producers to portray accurately and vividly this great and colorful incident in American history. All the dramatic incidents of the expedition which took hundreds of lives will be enacted for the camera.

To Use Settings of Original Story

Moving in a cavalcade along the picturesque roads near Santa Cruze, the company for the George Melford Paramount production, "Salomy Jane," will take up location soon at Boulder Creek Canyon, Cal., with more than a hundred people, an ancient stage-coach and 75 horses in the train.

The Paramount location hunters found the most fitting place in California to be the very hills and forests which gave Bret Harte inspiration to pen the original story. An old mining village, with its primitive cabins, was discovered, and 500 logs were ordered to build additional houses and to restore some of the old buildings.

The saloon, the general store, the blacksmith's shop—all will be there. The road leading through the town will be tramped down with horses to give true realism to the scene.

Besides Jacqueline Logan, George Fawcett and Maurice Flynn, the featured players, seventy-five of the best rough-riders in Californit will ride the range in "Salomy Jane." The featured players are supported by a cast of well-known motion picture actors. They are William Davidson, Charles Ogle, William Quirk, G. Raymond Nye, Louise Dresser, James Neill, Tom Carrigan, Clarence Burton, Barbara Brower and Jack Padjan.

Semon Film Finished

Larry Semon has finished another comedy, "The Midnight Cabaret," and is busy producing another for Vitagraph. Kathlyn Meyers plays opposite the comedian in "The Midnight Cabaret."

New Vitagraph Film

The newest Jimmy Aubrey comedy is "The Detective." Hellen Kesler plays opposite Jimmy in this comedy.

To Film Stage Hit

In May or June, Fox will start production on the West Coast of "Six Cylinder Love," William Anthony McGuire's comedy sensation, which was one of last season's biggest New York hits and is now playing on the road.

Hodkinson's Film Breaks Records

According to reports the Hodkinson super-special "Down to the Sea in Ships" is shattering house records for attendance and receipts wherever it has been shown.

In the face of the stiffest competition such as "Safety Last," "The Third Alarm," "Driven" and "Gunpowder River," the Hodkinson whaling classic stood them up at the opening performance at the State Theatre, Pittsburgh, Pa., and broke the house records. This is considered exceptional in view of the fact that "The Third Alarm" and "Gunpowder River" were sponsored by the Fire Department and the American Legion respectively.

At the Palace Theatre, Lawrence, Mass., the previous house record held by "Manslaughter" was smashed at the opening performance and on the following days as well. In keeping with its record of achievement, "Down to the Sea in Ships" brought forth the standing room only sign at the Rialto Theatre, Washington, where it opened to 5,620 admissions on the first day. This was considered extraordinary business with a seating capacity of 1,700.

Fox's Theatre at Springfield, Mass., was also added to the list where the crowds were turned away.

Leah Baird Honored by Texas Governor

Leah Baird has been the guest of honor at a large number of social functions, many of them of an official nature, in Texas during the last two weeks. The round of entertainments began April 3, when the popular player, accompanied by her husband and producing manager, Arthur F. Beck, and a party of screen friends from Hollywood, arrived in Houston. She was received by Mayor Holcombe and a committee of leading citizens, escorted to William Politzer's Iris Theatre, and there, in an official ceremony, was presented with the keys of the city.

"Is Divorce a Failure?" the current Associated Exhibitors' release, which is the first of the Leah Baird 1923 Specials, had its first Texas showing in Houston, under the auspices of the Houston Woman's Club. According to information received at Associated's home offices in New York, the opening performance was attended by 8,500 persons, despite a driving all-day rain.

In Austin, the state capital, on Friday of last week, Governor Pat M. Neff gave a reception in the Executive Mansion for Miss Baird and the other Hollywood visitors, after which "Is Divorce a Failure?" opened its run in J. J. Hagman's Queen Theatre. This feature was the attraction at the opening of the million-dollar New Palace Theatre in San Antonio, Sunday evening, Miss Baird making a personal appearance and being enthusiastically received by a gathering that packed the house. On the next day she was the honor guest at receptions by local women's clubs and by the Mayor, and, as in Houston, received the keys of the city.

Two Fox Specials

"Gentle Julia," Booth Tarkington's popular novel, and "The Shadow of the East," by E. M. Hull, author of "The Sheik," will be William Fox specials, and will go into production within the next few months.

Green Back on Coast

Alfred E. Green, who recently completed "The Ne'er-Do-Well," starring Thomas Meighan, at the Paramount Long Island studio, has returned to the West Coast, where he will produce his next Paramount picture, the title of which has not yet been announced.

Smith Pleased With Vitagraph Film

Albert E. Smith, president of Vitagraph, who recently went to Hollywood to personally supervise the production of "The Man Next Door," by Emerson Hough, author of "The Covered Wagon," has seen the first takes of this new special and has expressed himself as immensely pleased with Director Victor Schertzinger's work.

Drawing New Class of Patrons

An interesting report has been made by Carl Stearns Clancy, producer of "The Headless Horseman" or "The Legend of Sleepy Hollow," distributed by the W. W. Hodkinson Corporation, proves that the picturization of this famous legend has been bringing into the theatres a new class of patrons. Many of these were never classed as motion picture enthusiasts before.

This is explained, according to Mr. Clancy, by the fact that millions of people, both old and young, know the story. It is a subject that has been taught in schools. In many instances exhibitors have held the production over for a longer time than called for by the original contract due to the unusual demand to see this production.

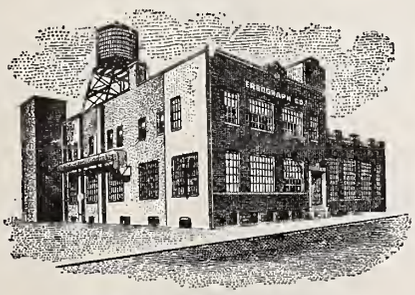
According to Mr. Clancy, "The Headless Horseman" is doing exceptional business all over the country and he has been in receipt of many commendatory letters from exhibitors. "The Headless Horseman" features the inimitable Will Rogers in the role of Ichabod Crane.

J. S. Blackton Lauds "Masters of Men"

Commodore J. Stuart Blackton, who recently resumed his office as vice-president of Vitagraph, sent David Smith a telegram congratulating him on his production, "Masters of Men."

"It is one of the finest sea pictures I have ever seen," the Commodore said.

LUDWIG G.B. ERB,
PRESIDENT



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Critics Agree "Safety Last" Is Acme of Screen Amusement

No disagreement, says Pathe, is noted between the New York newspaper reviews of "Safety Last" and the character of the reception given Harold Lloyd's seven-reel comedy thriller by the audiences which crowded the Strand Theatre at every performance all last week. So far as both critics and patrons are concerned, "Safety Last" is speeded on its way as the last film word to date in the realm of feature comedy.

The following appeared in the morning and evening issues on Monday and during the week. The Sun said in part: "'Safety Last,' which brings young Harold Lloyd and his faithful horn-rimmed specs to the Strand this week, is pretty nearly the most amusing movie ever made."

Daily News: "As we park at our typewriter, having just come from Harold Lloyd's latest picture and first seven-reel comedy, 'Safety Last,' we feel more like a press agent than a reviewer or critic. Our problem is to find the proper assortment of words that will make you attend the Strand without fail and get your share of the laughter that is being dispensed there."

The Journal: "'Safety Last,' Harold Lloyd's seven-reel comedy, is so good that it hurts."

Telegraph: "If laughter really makes people grow fat Mr. Plunkett will be compelled to widen the exits at the Strand Theatre, where Harold Lloyd is appearing this week in 'Safety Last.'"

Times: "Harold Lloyd's latest effort is filled with laughs and gasps. When people are not rocking in their seats at the Strand they will be holding on to the chair arms to keep them down."

Evening World: "Any way you take it, 'Safety Last' is a corking good film—one of the best this intrepid young screen cut-up has ever made, and well deserves a niche in Cinema Hall of Fame. Don't miss it! If you do you'll regret it all the rest of your life."

Evening Telegram: "At the Strand Theatre the hearty laughs that ring through that playhouse reveal unmistakably that Harold Lloyd has made another hit—and a bigger and better one—in his new film comedy, 'Safety Last.'"

New York American: "'Safety Last" will appeal to those who look for reasons for their laughter, as well as those who are satisfied with mere laughter on its own account. It is a most ingenious affair. The thing is cumulative. It begins funnily enough and ends in a veritable hurricane of mirth."

Goldwyn's "Souls for Sale" Draws Great Crowds to Capitol Theatre

Goldwyn's Rupert Hughes' picture, "Souls for Sale," came to New York Sunday last at the Capitol Theatre. The critics on the New York daily newspapers were just as enthusiastic as were the fans, thousands of whom were unable to obtain even standing room.

Quinn L. Martin said in the New York World: "A remarkable cinema. It will be one of the most successful pictures financially which have been made up to this time."

Rose Pelswick, The New York American: "A picture that will make countless fans all over the country rush to their favorite theatre where it is being shown."

Journal of Commerce: "It justified all the preliminary praise that had been lavished on it."

P. W. Gallico, Daily News: "A ten-ring movie circus—a great audience picture."

Helen Pollock in the Telegraph: "An unusually stimulating photoplay."

Don Allen in the Evening World: "In our estimation, the Goldwyn production of Rupert Hughes' latest and best screen effort is the best audience picture we ever saw."

Landon M. Robinson in the Globe: "Never fails to hold the interest; there is not a dull moment." Evening Telegram: "Here is a real story—a ten strike if ever there was one."

The Sun: "With those remarkable, frantic scenes of the burning circus giving it a tremendous pull, it should gross a pile of money."

"The Ragged Edge" a Goldwyn Picture

"The Ragged Edge," a romantic tale of China and an island in the South Seas, is the second of the Distinctive Pictures Corporation's productions to be distributed by Goldwyn. It has been adapted from the widely read novel by Harold MacGrath.

The release date for "The Ragged Edge" is May 14. It is the second of the twelve big productions which Distinctive Pictures will make within the year for distribution by Goldwyn. The first of the twelve is "Backbone," from Clarence Budington Kelland's novel, "Backbone," which will be released April 30.

Alfred Lunt, who makes his first screen appearance in a stellar role in "Backbone," is the leading member of the cast of "The Ragged Edge." Playing opposite him is Mimi Palmeri. "The Ragged Edge" was directed by Harmon Weight.

Misses Shaw, Arthur and Dwyer with Fox

In line with its recent announcements of policy and building expansion, the Fox Film Corporation announces this week the first signing of new players to be added to the group now working at the West Coast Studios.

Peggy Shaw, Jean Arthur and Ruth Dwyer, all prominently cast in many of the biggest productions of the past year, have been signed to Fox contracts as leading ladies in many of the specials planned for the future.

Miss Shaw is now at the Hollywood studio, making her initial picture on the Coast as leading lady for Dustin Farnum in his new feature, "The Grail."

Miss Dwyer was featured player in "The Stealers," former leading lady for Eugene O'Brien, and prominent in numerous specials. Jean Arthur, the third of this group, has been the subject of much favorable criticism for her dramatic work of the past few years and will play leads opposite the Fox stars.

Starts First Five Reeler

William Desmond, newly signed Universal feature star, already has started work on his first Universal five reeler, word comes from the coast. It is "McGuire of the Mounted," a spirited Northwest Mounted Police story written and scenarized by Raymond L. Schrock, scenario editor at Universal City, assisted by George Hively.

Calls Hughes Film a Great Epic

After seeing Rupert Hughes' latest Goldwyn picture, "Souls for Sale," run off at a special screening before its members, the Hollywood Chamber of Commerce sent the following telegram to Mr. Hughes:

"At last we have seen a picture into which is breathed the life and soul of Hollywood. It will go down in film history as the first great epic woven about the capital of film-land."

Vitagraph Receives New Duncan Film

William Duncan's new picture, "Playing It Wild," has been received at Vitagraph, Brooklyn. Those who have seen the first print say that it is the best picture Duncan has ever made. Edith Johnson is co-starred with Duncan. Duncan is starred in "Playing It Wild" with a cast which includes Francis Powers, Dick la Reno, Edmund Cobb, Frank Beal, Frank Weed, Robert E. Reis and Harry Todd.

"The Brass Bottle" for First National

The first scenes in "The Brass Bottle," a Maurice Tourneur picture of ancient Arabia and modern London, were taken recently at the United Studios, Los Angeles. The picture is an adaptation by Fred Myton of the novel of the same name, written by F Anstey, an English author. It will be released through First National.

Willat Completes Paramount Film

Irvin Willat has completed his latest Paramount picture, "Fog Bound," starring Dorothy Dalton, at the Paramount Long Island studio.

McGowan Completes "Deep Waters"

"Deep Waters," the first big picture to be produced by Continental Productions, Inc., has been completed by J. P. McGowan at Miami and will be distributed by American Releasing. Besides directing, Mr. McGowan plays one of the leading roles, the other featured member of the cast being Helen Holmes.

Joins American Releasing

Charles J. Giegerich, until recently with F. B. O., has joined American Releasing as special representative of Francis X. Bushman and Beverly Bayne on their tour of personal appearances in conjunction with the new picture, "Modern Marriage."

Exhibitors!
Send all the reports you can to Van on how the pictures go in your theatre.

Ovation Given to Universal Film by Philadelphia Public

One of the most elaborate picture premieres ever held in Philadelphia was accorded last Monday night to H. A. Snow's "Hunting Big Game in Africa, with Gun and Camera," the jungle picture which ran for eleven weeks at the Lyric Theatre, New York, at $1.65 top, and which is being distributed by Universal.

Opening at the Forrest Theatre, Philadelphia's big "legitimate" house, the big game picture, scaled at the same price it commanded on Broadway, started off with such a flare of popular succes and commendation that Philadelphia film men predict for it a Quaker City run which will equal if not eclipse its phenomenal run in New York.

Monday night's opening took its place as one of the social events of the Philadelphia season. So intense was the interest among Philadelphia photoplay fans that the Forrest Theatre opened with an advance sale that far outclassed anything ever attained by any picture in that city, Universal states. Unable to accommodate the crowds, the Forrest theatre management had to turn hundreds away. During the entire time the opening show was being screened there was a box office line buying and reserving tickets for subsequent days.

The Philadelphia showing absolutely convinced the officials and sales executives of the Universal Pictures Corporation that in "Hunting Big Game in Africa," Universal has the big box office bet of the season.

The Public Ledger of Philadelphia characterized the film as "remarkable," and "more exciting than fiction." The Philadelphia North American, reviewing the picture, started off by saying: "If anything more could possibly be crowded into 'Hunting Big Game in Africa,' the cinematographic record of a two years' expedition to this land which seems to be the only remaining evidence of prehistoric existence, one wonders just what it could possibly be."

The Philadelphia Inquirer was also enthusiastic. "Beyond doubt these are the most remarkable films which have ever been shown her," said its reviewer.

Dr. Clarence H. Woolston, of the East Baptist Church, Philadelphia, was one of those who sought out the manager of the theatre after the show to commend the picture.

Paramount Studios Hum with Activity

With thirteen companies at work, the production activity of Paramount at the West Coast and Eastern studios is now at the highest point in years. In California nine companies are either at work in the Lasky studio or on location, while in the East three companies are busy at the Long Island studio and one is in Florida.

Out at the Lasky studio James Cruze is shooting the final sequences for "Hollywood," in which a galaxy of stars is to appear. George Fitzmaurice is nearing the end of "The Cheat," with Pola Negri starred and Jack Holt featured.

Sam Wood has "Bluebeard's Eighth Wife" well along toward completion. William de Mille is finishing "Only 38" with Elliott Dexter, Lois Wilson, May McAvoy and George Fawcett featured.

Herbert Brenon is now in San Francisco getting prison scenes for "The Woman With Four Faces," featuring Betty Compson and Richard Dix. Jerome Storm has a good start on "Children of Jazz," with Theodore Kosloff, Ricardo Cortez, Eileen Percy and Robert Cain featured.

George Melford has just started "Salomy Jane." Jacqueline Logan, George Fawcett and Maurice Flynn are featured. Rob Wagner is doing "Fair Week." Walter Hiers is star. "The Silent Partner" was started April 2 with Leatrice Joy, Owen Moore and Robert Edeson featured.

At the studio in Long Island City Allan Dwan is nearing the end of "Lawful Larceny." Nita Naldi, Hope Hampton, Conrad Nagel and Lew Cody are the featured players. Interior scenes for "The Exciters" will soon be begun. Following the completion of "Fog Bound," Dorothy Dalton has started work under the direction of Ralph Ince in "Leah Kleschna."

Agnes Ayres and the company making "The Heart Raider" are still in Florida on location, but are expected back at the studio in a few days.

Irvin Willat is now busy with the cutting and assembling of "Fog Bound" and will start work in a week or two on a new production starring Thomas Meighan, who recently completed "The Ne'er-Do-Well."

Competing Producers Praise Paramount

Some of the finest tributes paid James Cruze's Paramount production, "The Covered Wagon," have come from stars, directors and writers associated with competing companies. The latest of these has been received by Jesse L. Lasky from Douglas Fairbanks, Mary Pickford, Charles Chaplin and Edward Knoblock, who recently saw the picture at a special showing in Hollywood. "Doug" penned the letter and his fellow artists affixed their signature.

To Tell the Truth About Hollywood

An unusual campaign to tell the world the truth about Hollywood is being conducted from the Goldwyn studios in Culver City, Cal., simultaneously with the release of "Souls for Sale," the story of movie life written and directed by Rupert Hughes.

The Truth-About-Hollywood campaign is in three general divisions as follows:

1. Special showings of the picture to Los Angeles and Hollywood civic organizations, with talks by members of the cast on their experiences and daily life in motion pictures.

2. Telegrams from the Los Angeles Chamber of Commerce to every important chamber of commerce in the United States informing them that a true picture of life in Hollywood and the motion picture community is contained in "Souls for Sale."

3. Telegrams from motion picture players and directors to their relatives and to newspapers in their home towns saying that they want their own people to know about the life they lead and that seeing "Souls for Sale" is equivalent to a trip to Hollywood.

The Los Angeles Chamber of Commerce entered wholeheartedly into the Truth-About-Hollywood campaign after "Souls for Sale" was previewed by the board of directors.

The telegram sent by the Los Angeles Chamber of Commerce to brother bodies throughout the country reads as follows:

"A true picture of life in Hollywood and its motion picture colony is given in Rupert Hughes' new photoplay, 'Souls for Sale,' previewed by Los Angeles Chamber of Commerce today. This film is not an attempt at propaganda, but a dramatic portrayal showing picture making in a big dignified way, faithfully depicting the dangers, hardships and stress which players undergo in their lifework of weaving romance for the world. "(Signed) Los Angeles Chember of Commerce."

Ince Begins Film

Ralph Ince has begun production of a new picture starring Dorothy Dalton at the Paramount Long Island studio. It is a French story adapted by J. Clarkson Miller from the play "Leah Kleschna," by C. M. S. McLellan.

'Under the Red Robe' Being Made

Spectacular feats of horsemanship are a feature of "Under the Red Robe," Cosmopolitan's picturization of Stanley Weyman's famous story of the same name which went into production last week under the direction of Alan Crosland, who directed "Enemies of Women."

For the riding scenes, more than one hundred cavalry horses will be used, a score of which will be "stunt" horses. The most thrilling of these riding scenes is said to be a realistic duel on horseback between Gil de Berault, impersonated by John Charles Thomas, the noted American singer, who is making his motion picture debut, and the Duke of Orleans, played by William H. Powell. Another thrill is furnished when Berault and his mount make a flying leap from a swinging drawbridge.

To assist Director Alan Crosland in the direction of these scenes, Captain Henry C. G. Mills, who won fame with the Dragoon Guards of Australia in the war, has been engaged. Captain Mills will act as riding master and instructor for the company and will also appear in a number of "Dare Devil Stunts."

"Under the Red Robe," in which Virginia Harned won fame on the speaking stage, will be picturized on a lavish scale. The cast features Robert Mantell, who plays Cardinal Richelieu; John Charles Thomas, as Gil de Berault, and Alma Rubens, who impersonates Rene. Bayard Veiller, celebrated playwright, author of "Within the Law" and "The Thirteenth Chair," and now writing for Cosmopolitan, adapted the story to the screen.

Fox Picture Shows Gold Rush Days

A story of the early days of the gold rushes to the Hudson Bay territory has been selected as the theme of "The Journey of Death," the latest William Fox production starring Tom Mix, which has just been completed at the West Coast Studios.

This picture was directed by John Ford from the story by Jules Furthman.

"Madness of Youth" Released April 8

One of the most interesting characters since "The Miracle Man" was introduced to screen fans, says Fox, is portrayed by John Gilbert in "The Madness of Youth," which was released April 8 by the Fox Film Corporation.

Both exhibitors and newspaper reviewers who have seen this production are unanimous in their praise, it is said.

Pola Negri in Cast

Pola Negri, among other noted actors, will appear in Paramount's big special production, "Hollywood," which James Cruze, producer of "The Covered Wagon," has been making for the past three months at the Lasky studio.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Educational Wins Suit Involving Title of Sherlock Holmes Series

Educational announces that the Appellate Division of the Supreme Court of New York, in a decision handed down a few days ago, affirmed the decision of Justice Francis Martin in the Supreme Court refusing a temporary injunction in the action brought by William Gillette, Charles Frohman, Inc., and Alcet Enterprises, Inc., against the Educational Film Exchanges, Inc., and the Stoll Film Company questioning the right of the defendants to use the name "Sherlock Holmes" or "The Adventures of Sherlock Holmes" in connection with advertising the two-reel motion pictures on The Adventures of Sherlock Holmes by Sir Arthur Conan Doyle.

Shortly after Educational began releasing "The Adventures of Sherlock Holmes" last spring, Nathan Burkan, representing Gillette, Charles Frohman, Inc., and Alcet Enterprises, filed a petition for a permanent injunction against Educational and the Stoll Company. It is stated, however, that the latter was never served with a summons. In August a motion was made for a temporary injunction, which was refused by Justice Martin after lengthy arguments.

It was claimed by the plaintiffs that they had the only right to the use of the name, Sherlock Holmes, through a contract made in 1897 between Conan Doyle and Charles Frohman, who died on the Lusitania in 1915.

A stage play was written by Gillette and produced in 1900 under the name "Sherlock Holmes." On the strength of this contract, which the plaintiffs claimed became the property of Charles Frohman, Inc., upon the death of Frohman, the motion picture rights were sold to Essanay in 1916 for five years. In 1921 these rights were bought for the Alcet Enterprises, and a feature motion picture was produced called "Sherlock Holmes," in which John Barrymore played the leading role.

Production work on the first series of "The Adventures of Sherlock Holmes" was carried on prior to this. Each of these pictures was based on one of the Conan Doyle stories, and distinctly bore its title. The contract between Frohman and Conan Doyle called for a single dramatic production. It was claimed by the defendants, therefore, that the use of "Sherlock Holmes" and "The Adventures of Sherlock Holmes" in advertising this series of Short Subjects in no way infringed on any rights which the plaintiffs may have had under the old contract. Fifteen two-reel pictures have been released in the series of "The Adventures of Sherlock Holmes."

Educational Film Exchanges, Inc., was represented by Herman Goldman, through Elkan Turk.

Excellent Cast

Pathe reports that many exhibitors who viewed the early episodes of "Haunted Valley" praised the especially strong cast supporting Ruth Roland. Jack Daugherty, a splendid horseman and athlete, has the leading male role, Larry Steers is cast as a millionaire villain with Eulalie Jensen as the "heavy woman," Francis Ford, well known to both serial and feature fans, has an important role.

First Gorham Follies

With gorgeous sets the Gorham Follies have started production on "The Folly Girl," which they are to make as a super Century Comedy.

The picture will be made along the lines of a stage production, and supporting Doris Eaton are twelve Gorham Follies girls who are known for their beauty. Two come from Chicago, two from Frisco, eight from New York and one from Des Moines.

Special Performance

Owing to the popularity of radio the Rialto Theatre, New York, put on a special show last week from 11 until 12 a. m. devoted exclusively to this subject. This performance included Bray's "The Mystery Box," released by the W. W. Hodkinson Corporation. A Bray cartoon comedy, "Colonel Heeza Liar's Treasure Island," and another reel on radio.

Spencer's First

"Gasoline Love," the first Century Comedy featuring Fred Spencer, has been completed. It was directed by Archie Mayo. Spencer is about to begin work on "Hay Hay."

Pathe List for April 22 Headed by a Kiser Single-Reel Artfilm

Of the nine releases making up Pathe's program for April 22, the chief attraction of novelty lies in the one-reel Kiser Artfilm, "Weeping Waters," in the Oregon Trail Series. The story of this beautiful scenic is based on an Indian legend of the Oregon country.

In "Plunder's" thirteenth episode Pearl White and her lover apparently are doomed to a horrifying fate in a South American jungle where they are overcome by poisonous fumes.

"Speed the Swede," the one-reel Hal Roach comedy release starring Paul Parrott, places the hero in Stockholm. When a pretty flapper gives him a paper in Swedish, "Keep away from me. I just escaped from a pest house," he becomes the center of a panic.

Henry Cat and Farmer Al Falfa throw dice while the whole universe seems to tumble about their ears in the Aesop's Film Fable, "The Gamblers."

In Pathe Review No. 16 the new Pathecolor series deals with "The First Americans" in New Mexico. There is also an attractive novelty, "Picture Scraps." How a Japanese woman has her hair "built" is also shown.

Screen Snapshots presents an interesting galaxy of screen stars.

Every Aspect of Human Life Is Shown in Short Subjects

By Miles Gibbon
Short Subject Sales Manager, Pathe Exchange, Inc.

The success of an exhibitor depends on his ability continuously to please a high percentage of the theatre-going population of his neighborhood. This means that his programs must always offer something which will be pleasing to each of the different groups.

It is not enough to offer a well known star in, say, a light society drama. This may please a portion of the audience, but leaves an unsatisfied feeling in the minds of those who prefer heavy drama. The addition of a two-reel Western, for example one of the Range Rider Series, probably would change an ordinary program into one with a "punch," and help to insure a regular attendance. Other programs may lean the other way and require the addition of a good two-reel comedy, one of the Our Gang, for instance. Satisfying one group of patrons only will not build up a sufficiently large steady patronage to to show profit on a theatre investment. This the secret of the success of the well arranged short subject program. With its variety of individual items, well chosen, it reflects in an entertaining way nearly every familiar aspect of human life. In this way every group will feel repaid for their attendance, and develop faith in the theatre management.

The average audience is not greatly concerned with the footage of a subject. Consequently a program of five or six items is bound to give greater satisfaction than one which contains only two or three. The great popularity of vaudeville today is unquestionably due to the fact that its bills are made up of many different acts, and some portion of the audience will find something pleasing in each. And it is the same with pictures.

Unusual Endorsement Given Many Educational Releases

Fifty-four Short Subjects released by Educational are listed in the catalog of Selected Pictures issued by the National Board of Review. Seven of these Short Subjects are classified as "especially well done."

Every Educational Pictures Special released during the period is given approval. These include "The Battle of Jutland," "The Enchanted City," "How to Grow Thin," "Man vs. Beast" and "Via Radio."

Seven Wilderness Tales by Robert C. Bruce are listed, as are eight of the "Adventures of Sherlock Holmes." Five Tony Sarg's Almanacs, eleven Christie Comedies, three Torchy Comedies, three Campbell Comedies, three Mermaid Comedies, two Hamilton Comedies, three Earl Hurd Comedies, two Toonerville Comedies, one Lyman H. Howe's Hodge-Podge and one Selig-Rork Photoplay.

"Uneasy Feet," the latest Hamilton Comedy, is classed as "a particularly good picture" in the monthly Photoplay Guide issued by the National Committee for Better Films.

Five other Educational Pictures included in the list are "Hot Water," "Tarpon Fishing," Lyman H. Howe's "Hodge-Podge, and three Bruce films, "From the Windows of My House," "The Gray Rider" and "Mixed Trails."

Century Schedule for May

Julius and Abe Stern announce the following Century Comedy releases for May: "Oh, Nursie," on May 2, featuring Jack Cooper as a nervy insurance agent. May 9, "Why Dogs Leave Home," starring Brownie as a dog philanthropist. May 16, "Ain't Love Awful," with Bobby Dunn, Ernie Adams, Frank Earl and Lillian Hackett; a comedy of a boarding house where no cooking is allowed in the rooms. May 23, "All Over Twist," the third of the Buddy Messenger series, with Buddy working in a bakery shop; and May 30, "The Kid Reporter," in which Baby Peggy becomes managing editor of a big daily. "Why Dogs Leave Home" and "The Kid Reporter" have been placed in the selected list by the National Board of Review.

Chosen by Museum

Pathe announces that two of the series of novel presentations of art subjects filmed in co-operation with the Metropolitan Museum of Art and shown in Pathe Review have been accepted by the museum for its film archives. These are "The Vanities of Men," dealing with the dandified periods when men wore frills and knee breeches and carried handsome snuff boxes, and "Milady's Treasures," dealing with the same period and picturing historical exhibits at the museum.

Finishes Editing Chaplin Film

Sydney Chaplin has concluded the editing and titling of "Caught in a Cabaret," the second of the Keystone Comedies to be released by Oscar Price and Harry Aitken. This picture, like "Dough and Dynamite," stars Charlie Chaplin. Playing in his support are Mabel Normand, Chester Conklin, Mack Swain and the famous Keystone comedians.

SUBJECTS REVIEWED IN THIS ISSUE

All Over Twist (Universal)
Barnyard, The (Vitagraph)
Cold Chills (Universal)
Easy Terms (Universal)
Fourflusher, The (Fox)
Gamblers, The (Pathe)
Pathe Review No. 16 (Pathe)
Schooldays in Japan (Fox)
Screen Snapshots (Pathe)
Speed the Swede (Pathe)
Weeping Waters (Pathe)
Wild Waters (Fox)

"Easy Terms"

(Universal—Comedy—One Reel)

Compared with the others in this series of single reel Universal comedies in which Neely Edwards and Bert Roach are the principal players, there is an average amount of humor. While several of the situations will cause merriment, some are rather farfetched, and the scene where the two comedians are about to die in the electric chair when pardoned by the governor will appear to some patrons to be too gruesome to be funny.—C. S. S.

"The Gamblers"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry has introduced his usual amount of humor and cleverness in this cartoon comedy distributed by Pathe. It starts off well with the cat tempting the other animals to shoot "craps" and will get several laughs. The moral, however, "Never Gamble in a Hen House," seems rather weak and pointless and comes as an anti-climax.—C. S. S.

"Screen Snapshots"

(Pathe—Magazine—One Reel)

In keeping with the policy upon which Screen Snapshots has built up a big patronage, this issue shows a number of prominent picture personages at home and in the studios; among them are Harold Lloyd, Ruth Roland, May McAvoy, Bebe Daniels, Mary Miles Minter, Francis X. Bushman, Beverly Bayne, Colleen Moore, Bull Montana, Dinky Dean, Chuck Reisner and Dorothy Phillips.—C. S. S.

Pathe Announces Stan Laurel's First

Stan Laurel has already completed three single reel comedies for Hal Roach, which will be distributed by Pathe. The first is "The Noon Whistle" which will be released soon to be followed either two or four weeks later by a travesty "Under Two Jags."

Baby Peggy Finishes Last Two-Reeler

Baby Peggy has completed "The Orphan," her last two reel Century Comedy. Her next picture will be a five-reeler to be directed by Elsie Jane Wilson (Mrs. Rupert Julian). "The Orphan" is Baby Peggy's fortieth two-reeler for Century.

Kinograms Claims Three News Beats

Kinograms, Educational's news reel, claims a beat in its April 7 issue on three subjects: The Oxford-Cambridge race, the christening of Princess Mary's son, and the winning of the Grand-National steeplechase in England by an American-owned horse.

Hal Roach Re-Engages Tom McNamara

Hal Roach has re-engaged Tom McNamara to alternate with Bob McGowan in directing the tremendously popular series of "Our Gang" two-reel comedies which are being distributed through Pathe Exchange, Inc.

Shows Autos Conquering Sahara

Pathe News 28 shows what are said to be exclusive pictures of the epoch-making trip of 2,000 miles across the Sahara Desert in which gasoline caterpillar autos were employed instead of camel power.

"Weeping Waters"

(Pathe—Scenic—Drama—One Reel)

An old Indian legend furnishes the basis for this number of the Kiser Artfilm series of single reel pictures distributed by Pathe. Basically a scenic, while there are several pretty shots, neither from a standpoint of beauty or photography is it particularly notable. The Indian legend which supplies the title seems lacking in force and does not add essentially to the appeal. As a whole, this reel does not measure up to the standard of the others of the series from a standpoint of audience interest.—C. S. S.

Pathe Review No. 16

(Pathe—Magazine—One Reel)

As usual, there are several items of interest in this Pathe Review. However, the selection of subjects does not arouse as great an amount of interest as some of the recent numbers. This issue contains a novelty that will mystify a number of spectators, consisting of the piecing together of irregular scraps so that they make complete motion pictures. Other sections show the homes of the early cliff dwellers in New Mexico and a section that will interest the women showing how a Japanese woman of high caste has her hair "built" so that it will last for a long time.—C. S. S.

"The Barnyard"

(Vitagraph—Comedy—Two Reels)

Larry Semon has invested his latest comedy with a full measure of slapstick but with a less degree of originality than usual. It is fast entertainment of the slambang variety. Plenty of whitewash and black paint and spectacular tumbling are there. But a great deal of the material recalls what has been often done before. Some of the best effects show a chick getting drunk, a pair of trick shoes that move all about the barn by themselves, and a lively automobile-aeroplane race at the close. The fact that there is an abundance of fast action should put it over. M. K.

"All Over Twist"

(Universal—Comedy—Two Reels)

Buddy Messinger is the star of this Century comedy distributed by Universal. Its greatest appeal will be to children. After the first few hundred feet, the action quickens to a rapid pace when Buddy is set to work in a kitchen and gets in trouble with the chef. There is considerable slapstick and many improbable but ludicrous situations which indicate considerable ingenuity and cleverness on the part of the director. —C. S. S.

"Speed the Swede"

(Pathe—Comedy—One Reel)

In this single reel Pathe Comedy, Paul Parrott is cast as an American in Sweden who gets into all sorts of trouble because he persists in trying to get everyone he sees to translate a message a girl has given him which says "Keep away from me, I just escaped from the pest house." A not altogether pleasant subject, however, several situations have been introduced which will bring laughs from the average Parrott fan.—C. S. S.

"Roving Thomas in Banff"

(Vitagraph—Scenic—One Reel)

Mountain scenery during the winter season is beautifully photographed here. Roving Thomas, the cartoon cat, takes a survey of the gala snow sports. Hiking parties, tobogganing and skating provide some exhilarating entertainment. M. K.

"Cold Chills"

(Educational—Comedy—Two Reels)

This offers hilarious entertainment. Louise Fazenda at her funniest and unusually effective slapstick make this a great laughing success. She plays a Swedish maid who gets into a house of many strange and exciting effects. Every bit of the picture is funny. The first part shows the girl on the steamer just before landing. Here a collapsible stairway causes no end of ludicrous accidents. Her acrobatic style of plunging in and out of scenes is screamingly funny. The titles are excellent. The comedy is a Mermaid, produced by Jack White. M. K.

"The Fourflusher"

(Fox Comedy—Two Reels)

Joe Roberts is the stalwart comedian in this Fox burlesque on fake royalty. He plays a penniless count traveling in society. There is much that furnishes good amusement as the comedy has been well directed. His attempts at proving he is a fine shot and later the cafe scenes will bring plenty of laughs. Most of it is rather robust comedy but there are subtle touches that are most effective. M. K.

'Schooldays in Japan'

Fox—Educational—One Half Reel)

Descriptive entertainment that should please anyone is packed into this short subject by Fox. The types are intelligent, the costumes picturesque and the material has been selected with a regard for what is universally interesting. M. K.

"Wild Waters"

(Fox—Educational—Half Reel)

This gives one an astonishing idea of the heighth and breadth of the Iguazu Falls in South America. The scenes have great beauty and power. For the benefit of those who like to know statistics, interesting measurements and comparisons are stated in the subtitles.—M. K.

PROJECTION

EDITED BY F. H. RICHARDSON

Up Against—What?

G. W. Ward, projectionist Columbia City Theatre, Columbia City, Indiana, very evidently is not enamored of the exchange "service" (???) he g?e?t?s?. He strings words together as follows:

What I have to say may not be of much interest to you, but at least will give you an idea as to what the projectionist of the better class theatre in towns from 3,000 to 4,000 are up against.

I have been a constant reader of the department, and of your articles in other sections of the World, for nearly ten years.

Both that and your handbooks, which every projectionist should have, have been of great help to me.

Started as operator in 1909, which was in the days of the store-room theatre, at least in the smaller towns. The "booth" was, as you know, a rude affair, equipped with one projector and usually one stereopticon, a rheostat or Compensarc, a rewinder and one poor print.

Since then time has worked great changes in projection equipment in the small towns, but there has been no change in the condition of the films we receive from some exchanges, which can compare with the change in equipment and in the projectionist himself.

How's This for Equipment?

I am projectionist of the Columbia Theatre, here in Columbia City, which is a town of 3,500. The theatre is owned by the Columbia City Theatre Company and represents an investment of about $55,000. It is modern throughout, seats 700, has Typhoon cooling system, rest room, toilets, is steam heated and has a pipe organ.

Projection room is 16 x 16 x 12 feet. In it are two Type S Simplex projectors, one General Electric 100-ampere generator and one 50-ampere Hertner Transverter for emergency use. We have Peerless arc controls. (Suppose some of you city exhibitors "once over" that line of equipment—in a town of 3,500!!!—Ed.) I use 6½ meniscus collector and an 8½ bi-convex converging lens. Carbons are ⅞ and ⅝ Columbia. Use 70 to 80 amperes at arc. Project a 16-foot picture at 122 feet on a Minusa Gold Fibre screen.

Believe we have as good a picture as can be shown by any theatre in this State where the conditions are similar. Would appreciate any advice you may offer for improvement of the equipment.

To prove my contention as to condition of prints (films) I have a record of everything I have run since January 1, 1921. I never show a picture to an audience until I have first inspected it, but who wants to do from one to five hours exchange inspector work without pay, especially when one knows the manager pays for films in good mechanical condition—condition to project?

Should you see fit to publish this you are at liberty to use my name, if you wish. Might add that the only way to overcome this condition is for theatre managers to refuse to take service (?) from exchanges which will not supply prints in good condition.

Mr. Ward's Record

Name of Exchange (These are all productions of five or more reels)	No. of Print	No. Stops	No. Splices Made	No. Mis-f'mes
Pathe	21	2	10	5
United Artists	1	—	—	—
Doll Van	2	—	47	1
Universal	24	1	42	1
Fox	29	2	76	17
Famous Players	57	10	107	22
Goldwyn	22	2	206	2
Metro	13	—	27	—
Vitagraph	6	—	—	—
Select	15	—	71	9
F. B. O.	11	1	9	5
Realart	15	—	10	—
Associated Producers	8	—	—	—
Progress & Unity	3	—	—	—
Pioneer	2	—	—	—
First National	10	1	79	6
Total	239	19	684	63

Ward Is Correct

Brother Ward is entirely correct and it is amazing to me that exhibitors will tamely submit to the imposition of paying for shows and merely receiving something which may possibly be made into a show by expending several hours labor in putting it into projectionable shape.

An examination of the table submitted will disclose a total of 63 mis-frames and 674 splices eliminated from 239 subjects which were presumed to be in first class shape for projection when received.

Film rental presumes the goods to be in good condition, or at least a condition so that an acceptable show may be put on the screen immediately upon receipt of the films.

Yet you will observe that after all the work this man put in inspecting and repairing, his show was stopped 19 times because of faults in the films themselves.

This is an outrage on the exhibitor and on his audience. It is selling something and not delivering the goods.

As to commenting on your equipment, in order to comment on your optical line-up it is necessary that I have three things, viz: AN IMPRESSION OF YOUR CRATER, THE SMALLEST FREE DIAMETER OF YOUR PROJECTION LENSES AND THE WORKING DISTANCE OF PROJECTION LENS.

In order to make an impression of your crater, select about three good carbon stubs—stubs with good, well defined craters, making certain that they be craters in which the core is perfect. Lay a sheet of soft, white paper on an ordinary blotter and press the crater on the paper with an oscillating move-

AS A SPECIAL CONCESSION WE WILL LET YOU HAVE THIS PRODUCTION THREE NIGHTS FOR A THOUSAND DOLLARS
ALLRIGHT, I'LL TAKE IT
PRESENTS
LOVES of a SHEIK
WITH TONY SPAGETTI
I NEED TWO EXTRA CARBONS AND A NEW INTERMITTENT SPROCKET. THE OLD SPROCKET IS IN BAD SHAPE
SAY, I JUST PAID A THOUSAND DOLLARS FOR A FILM. A NEW SPROCKET COSTS FOUR BUCKS. Y'MUST THINK I'M MADE OF MONEY— MAYBE I'LL GET YOU ONE NEXT CHRISTMAS
WALKER

HOW IT OFTEN APPEARS TO THE PROJECTIONIST

Cartoon by G. W Walker

ment, so as to get a clear, undisturbed impression of the edge, or rim of the crater. Make impressions of about three craters. All may be on the same sheet of paper, of course.

Given this and the smallest free diameter and working distance of your projection lens, I am in position to tell you exactly what you need, EXCEPT that if you have a high intensity arc, mention that fact, though the crater impression will disclose that fact pretty accurately. It is well to mention it, however.

Send me this data and I will get busy. At a guess I would say that you are all right if your projection lens diameter is pretty close to 2½ inches (rear combination) and your rotating shutter is at the aerial image and trimmed down properly. But that is merely a guess, mind you.

Clever Stunts

Julius Griem, an old department fan, Appleton, Wisconsin, describes stunts which I am sure will be of real value to many. He says:

Inclosed find six dollars, for which send me the Bluebook of Projection. KNOWING THE VALUE OF THE THREE PREVIOUS EDITIONS I WOULD NOT MISS THIS THE NEW ONE EVEN THOUGH THE PRICE WERE FIFTEEN DOLLARS.

Well, friend Richardson, I have been a reader of the department ever since the days of the old pink covered Moving Picture World. Have received much benefit and guess it is about time I was giving something in return.

Fade-in Splices

Here is a thing I have found to be very practical for locating the frame line when making splices in fade-in or fade-outs:

Take an upper or lower sprocket—an old one will do—and a piece of film in which the frame lines (lines between pictures) show plainly. Place the film on the sprocket and you will find the frame line to come between two of its teeth. With a file or sharp-pointed instrument make a straight line across the end of the sprocket.

Without disturbing the film, turn the sprocket until the next dividing line appears. Make another line across the end of sprocket.

You will now find you have the end of the sprocket marked as per drawing. When you have a splice to make in a fade-in or fade-out, place the marked sprocket on the film back where the frame lines are visible and run it along to the break, and where a sprocket line falls there the dividing line will be.

To facilitate this operation, get a rod of iron, as near the size of the hole in the sprocket as you can. Attach it to the wall so it will stick out over and between the two reels on the rewinder. You now have but to place your broken film on the sprocket, thus conveniently located, and pull it (the film) along until the desired point is reached.

To Find Mis-Frames, Etc.

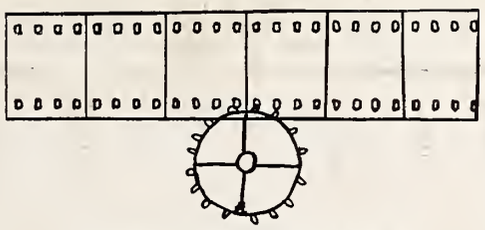
A most excellent way to locate mis-frames or other faults which are found when projecting is to cut a lot of papers about 1½ by ½ inches. Punch a small hole in one end and hang them on a conveniently located nail on the wall, close to the projector. When a fault you will wish to located when rewinding comes along, grab a paper, moisten (not wet) it with the tongue and let it wind into the film roll of lower reel, the end sticking out, of course. When rewinding the fault will be found about four or five feet beyond the paper, if you have worked fast in putting the paper in.

A Scraper

Those using Simplex projectors who have an old trap shoe may make an excellent film scraper by grinding one end down like a chisel. The other side may be used as a straight edge when scraping splices.

Set an old plan convex condenser in your rewind table, with a 15-watt lamp under it, and you will have a mighty fine patching light—far better than a plain glass, or at least I think so.

This is good. Brother Griem supplies what is analogous to "shop kinks," and



FRAME LOCATING DEVICE

Submitted by Julius Griem, Appleton, Wis.

darned good ones, too, if you ask me. The telling of these little things has cost him nothing but a small effort. It has injured him just exactly not at all; it will help many.

If more of you got rid of the idea that you gain anything by hugging to your selfish breast some little stunt you have learned, on the theory that you are very wonderful because you know something nobody else knows, things would be much better for you and for every one else.

In the name of us all, I thank Brother Griem for the things he has described—especially the fade-in splice stunt, which I recommend projectionists to install over their rewinder, pronto. You won't use it often, but when you do need it you need it BAD.

From Norway

Eivind Jorgensen, Eugene P. Roken, Norway, ordered a Bluebook of Projection—Fourth Edition of Handbook. I was surprised, recently, to receive a very well bound book of magnificent views of Norway, followed shortly by a letter which reads as follows:

Having finished a work the artist always feels anxious to learn the reviews and comments concerning his creation. I can imagine that you are in a similar state of mind with regard to your new work, the "Bluebook of Projection." I believe every one of those who have benefited by your works should send you some sign of appreciation, hence these lines to tell you my opinion of the Bluebook; also the book of views on my country, which I mean as a special greeting to you from one of your most grateful readers.

The Bluebook

As to the Bluebook, a distinct feature is the endeavor you have made to make things plain. Technical terms are given a clear and understandable explanation or definition, so that they are readily assimilated by the reader.

It is also obvious that you try to inspire the projectionist with a love for this work—to do it right and realize his importance in the successful presentation of the picture to the audience, consequently their duty to not injure or destroy the work of directors and actors who have endeavored to put their best in the films.

I venture the assertion that if every theatre manager would co-operate according to your advice it would very soon be a joy to visit the picture theatre. There would be no more rainy, oily, dim or shaky pictures, or silly stunts due to wrong projection speed.

The Bluebook deserves to have a widespread circulation, and to have its contents applied universally.

Personally I compare your book with a friendly experienced teacher whom I may consult whenever I like, who will always give a plain answer to any question I may care to ask. There is neither need to be or excuse for being ignorant on projection matters with Richardson's Bluebook at hand.

In closing let me express to you my sincere congratulations and my best wishes.

I Thank You

As a general proposition I do not accept presents, but there could not possibly be any reason for the gift, other than that expressed in this case, so I have the book home and thank you cordially for it. The views are splendid. How I wish I might see that ruggedly magnificent scenery.

I thank you also for your kindly spoken words of appreciation of the book I worked so hard for three long years to make as valuable as possible. It is not perfect. Nothing human ever is, I think, but the Bluebook is nevertheless a work of which I feel a bit proud, and it is more pleasant than you can know to receive letters such as yours.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

To Shirley

P. A. Wills, projectionist, Park Theatre, Champaign, Illinois, offers the following suggestions with regard to E. K. Shirley's (Homer, La.) trouble, March 10 issue. Brother Wills says:

With regard to E. K. Shirley's troube with out-of-focus effect, the following may help. He says his projection lens is not loose, either in whole or in part, but perhaps the projector mechanism itself has jarred loose.

Insufficient tension on one side of aperture will also cause such a trouble, and with the Simplex the proper tension is not always in effect unless the film trap gate is pulled back tight. It is also possible his whole projector might be loose on the floor.

Those are, however, mere suggestions of possible causes. The most probable seat of his difficulyt is that friend Shirley has recently cleaned his projection lens elements, inside surfaces and all, and that while they looked perfectly clean when reassembled, there was a thin, invisible coating of dirt or oil.

Clean Lenses Again

Clean the lenses again, using some combination of alcohol, such as one-third ammonia. This will cut the oil from the lens.

The reason for the effect named is that changes in temperature, when coating is present, will cause a fogging of the lens.

This may sound foolish, but, all the same, I had exactly that same trouble and stopped it by cleaning the lenses with an alcohol-ammonia solution.

Frankly, I am skeptical, but one never can tell. If there be a coating of oil, no matter how thin, the definition of the lens would be injured ALL the time.

Moisture might and would do it, but moisture would, or should, soon be expelled. Well, anyhow, we thank Brother Wills for his suggestions; also perhaps he is right. No harm trying what he suggests, anyhow.

By the way, what Wills presumably means is the ordinary household ammonia. Why the ammonia, however? Alcohol cuts grease. I think half alcohol (wood or denatured) and half water is just as good.

Long Distance Invite

From Local Union 162, Motion Picture Projectionists I. A. T. S. E. & M. P. M. O., came an invitation to be present at their Nineteenth Anniversary, March 27, Movies Hall, in the City of the Golden Gate

B. M. Knobloch, F. M. Billingsley and George Johnson were the Committee in Charge.

Would have enjoyed being there and wiggling the hand of old friends, or friends of the old days, such as "Pop" Woods, Dolliver, Walter Preddy and others, but three thousand miles is too far to walk and if I rode Nancy Hanks I might need runners on her before we arrived. As for the railways—why one has to buy one every time one travels, and they're expensive.

Many thanks for the invitation, though. Hope you hadda real good time.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get? Theres	Max Linder	Sept. 9		3,800
Garrison's Finish	Jack Pickford	Jan. 27		8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3		8,000
The Shriek of Araby	Sennett Prod.-Turpin			
Breaking Home Ties	Manheimer Prod.	Dec. 2	Mar. 3	5,622
Conquering the Woman	Florence Vidor	Dec. 30		5,867
A Bill of Divorcement	Constance Binney	Jan. 20	Mar. 24	5,819
Head Hunters of the South Seas	Martin Johnson	Jan. 27		
The Tents of Allah	Mary Alden, Monte Blue	Apr. 7		7,864

AMERICAN RELEASING

The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30	Dec. 30	5,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,300
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Timothy's Quest	S. Olcott Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
The Sign of the Rose	George Beban	Aug. 5	Aug. 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli		Apr. 14	5,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25	Mar. 10	6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9	Mar. 3	5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9	Mar. 31	6,087
As a Man Lives	Featured Cast	Dec. 23		6,000
That Woman	Catherine Calvert	Dec. 23		6,000
Voice of the Land	Biblical-series	Dec. 23		
Solomon in Society	Strauss Prod.	Jan. 6		6,000
Milady	Featured Cast	Feb. 3	Apr. 7	7,622
One Million in Jewels	Helen Holmes	Feb. 10	Mar. 24	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	Mar. 24	6,462
The Grub Stake	Nell Shipman	Mar. 17	Apr. 14	8,061
Son of the Desert	W. Merrill McCormick	Mar. 24		4,144
Quicksands	Chadwick-Dix	Apr. 7		6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14		6,331

ARROW

Impulse	Neva Gerber	Oct 21		4,505
One-Eighth Apache	Roy Stewart	Feb. 24		5,634
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4,564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20		8,000
Jacqueline	Star cast	Mar. 31		6,000

ASSOCIATED EXHIBITORS

Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822

EDUCATIONAL FILMS CORP.

In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip	Sherlock Holmes	Dec. 16		2,000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout	Mermaid Comedy			2,000
Via Radio	Special-scientific	Dec. 23		1,000
The Educator	Lloyd Hamilton	Dec. 23		2,000
Hazel From Hollywood	Christie Comedy	Jan. 6		2,000
The Terrible Tree	Tony Sarg	Jan. 6		1,000
Ouch!	Cameo Comedy	Jan. 6		1,000
No Luck	Lloyd Hamilton	Jan. 13		2,000
The Prickly Conscience	Bruce-Scenic	Jan. 13		1,000
Tea N Tea	Jimmy Adams	Jan. 13		1,000
Be Yourself	Neal Burns	Jan. 20		2,000
Hot Shots	Howe Hodge-Podge	Jan. 20		1,000
Casey Jones, Jr.	Mermaid Comedy			2,000
Second Childhood	Christie	Jan. 27		2,000
Bumps	Cameo	Jan. 27		1,000
Casey Jones, Jr.	Mermaid Comedy	Feb. 3		2,000
Wilderness Tales	Bruce Series	Feb. 3		1,000
Dog Sense	Cameo Comedy	Feb. 10		1,000
Pest of Storm Country	Louise Fazenda	Feb. 10		2,000
Extra! Extra!	Lloyd Hamilton	Feb. 10		2,000
Broke	Jimmy Adams	Feb. 24		1,000
Chicken Dressing	Hurd Cartoon	Feb. 24		1,000
Hold Tight	Lige Conley	Feb. 24		2,000
A Hula Honeymoon	Christie comedy	Feb. 24		2,000
Message of Emile Coue	Special	Mar. 3		
Babies Welcome	Dorothy Devore	Mar. 10		2,000
Oh, Sister!	Jimmie Adams	Mar. 10		1,000
Fishing for Tarpon	Howe "Hodge-Podge"	Mar. 10		1,000
A Jungle Romeo	"Snooky"	Mar. 10		2,000
Hot Water	Neal Burns	Mar. 17		2,000
Uneasy Feet	Lloyd Hamilton	Mar. 24		2,000
Kick Out	Lige Conley	Mar. 31		2,000
Family Troubles	Eddie Barry	Mar. 31		1,000
Green as Grass	Jimmie Adams	Apr. 7		2,000
Movie Daredevil	Cartoon	Apr. 7		1,000
The Dude	Jimmie Adams	Apr. 14		1,000
Take Your Choice	Bobby Vernon	Apr. 14		2,000

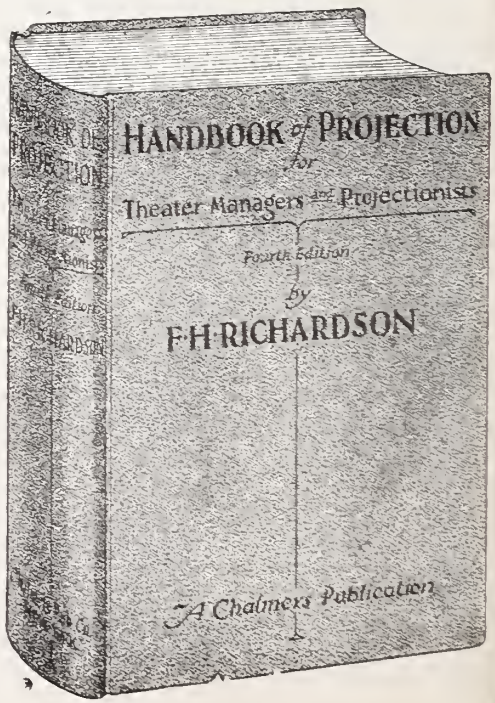
FAMOUS PLAYERS-LASKY

The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095

PRICE $6.00

CHALMERS PUB. COMPANY

516 FIFTH AVE., N. Y.



(Continued from preceding page)

The Cowboy and the Lady	Mary M. Minter	Nov. 11	Jan. 6		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9		7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16		11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18		5,050
Clarence	Wallace Reid	Oct. 28	Nov. 25		6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9		7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2		6,993
The Young Rajah	Rodolph Valentino	Nov. 18	Mar. 10		7,705
Anna Ascends	Alice Brady	Nov. 25	Mar. 3		5,959
Ebb Tide	Melford Prod.	Dec. 2	Jan. 6		7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2	Mar. 10		7,494
Singed Wings	Daniels-Nagel	Dec. 9	Mar. 3		7,788
Outcast	Elsie Ferguson	Dec. 16			7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16			4,538
Back Home and Broke	Thomas Meighan	Jan 6	Apr. 14		
Thirty Days	Wallace Reid	Dec. 23			7,788
Kick In	Fitzmaurice Prod.	Dec. 30			7.074
Making a Man	Jack Holt	Dec. 30	Apr. 7		6,000
My American Wife	Gloria Swanson	Jan. 13			6.061
Drums of Fate	Mary Miles Minter	Jan. 27			5,000
The World's Applause	Wm. DeMille Prod.	Feb. 3	Mar. 17		6,326
Dark Secrets	Dorothy Dalton	Feb. 3	Mar. 17		4,337
Nohody's Money	Jack Holt	Feb. 10	Mar. 10		5,584
Java Head	George Melford Prod.	Feb. 17	Mar. 31		7,865
The Covered Wagon	James Cruze Prod.	Mar. 31			10,000
Bella Donna	Pola Negri	Mar. 31			7,905
Adam and Eva	Marion Davies	Feb. 24	Mar. 24		7,153
Racing Hearts	Agnes Ayres	Feb. 24	Apr. 7		5,600
The White Flower	Betty ompson	Mar. 10	Apr. 7		5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7		9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17			5,585
The Tiger's Claw	Jack Holt	Mar. 31			5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31			5,695
The Nnth Commandment	Cosmopolitan				
The Glimpses of the Moon	Dwan-Daniel	Apr. 7			6,562
The Leopardess	Alice Brady	Apr. 7			5,621
Grumpy	Theo. Roherts	Apr. 7			5,621
Enemies of Women	Lionel Barrymore	Apr. 14			

FILM BOOKING OFFICE OF AMERICA

Thelma	Jane Novak	Dec. 2	Apr. 14		6,000
When Love Comes	Helen Jerome Eddy	Dec. 16			4,800
Ben-Her	Novelty	Dec. 16			1,000
Pop Tuttle's Grass Widow	Dan Mason	Dec. 23			2,000
Captain Fly-hy-Night	Johnny Walker	Dec. 30	Mar. 3		4,940
The Third Alarm	Ralph Lewis	Jan. 20	Mar. 24		6,700
Keep 'Em Home	The De Havens	Jan. 20			2,000
Fighting Blood (Series)	George O'Hara	Jan. 27			2,000
Canyon of the Fools	Harry Carey	Feb. 3			5,180
Pop Tuttle, Detekative	"Tuttle" Series	Feb. 3			2,000
The Long Shot	Dan Mason	Feb. 10			2,000
A Waggin' Tale	Carter DeHaven	Feb. 24			2,000
Stormswept	Noah & Wallace Beery	Mar. 3			5,000
Can a Woman Love Twice?	Ethel Clayton	Mar. 10	Apr. 7		6,100
The Bishop of Ozark	Milford W. Howard.	Mar. 10			4.852
The Fourth Musketeer	Johnnie Walker	Mar. 31			5,000
Crashing Thru	Harry Carey	Apr. 7			6,000
Pop Tuttle's Lost Control.	Dan Mason	Apr. 7			2,000

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2			6,131
Lorna Doone	Maurice Tourneur	Oct. 21	Dec. 9		6,083
East Is West	Constance Talmadge	Sept. 9	Nov. 18		6,500
The Bond Boy	Richard Barthelmess.	Oct. 21	Nov. 18		6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21		7,453
Oliver Twist	Jackie Coogan	Nov. 11			7,600
Day Dreams	Buster Keaton				2,000
White Shonlders	Katherine MacDonald	Nov. 25	Mar. 10		5,966
Brawn of the North	"Strongheart"	Nov. 25	Jan. 6		7,050
The Dangerous Age	Stahl Prod.	Dec. 2	Mar. 24		7,204
Minnie	Marshall Neilan Prod.	Dec. 9	Mar. 10		6.690
Omar, The Tent Maker	Guy Bates Post	Dec. 9	Apr. 7		8,090
Bow-Wow	Sennett Comedy	Dec. 9			1,856
The Blacksmith	Buster Keaton	Dec. 16			2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23			5,935
The Woman Conquers	Kath. MacDonald	Jan. 13	Apr. 7		5,102
The Pilgrim	Charles Chaplin	Jan. 27	Mar. 31		4,000
Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3			8,000
Fnry	Richard Barthelmess.	Feb. 3	Mar. 24		8,700
Money, Money, Money	Katherine MacDonald.	Feb. 10	Mar. 10		5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17		6,228
Voice From the Minaret	N. Talmadge-O'Brien.	Feb. 17	Mar. 31		6,685
Bell Boy 13	Douglas MacLean	Feb. 17	Mar. 24		4,940
The Balloonatic	Buster Keaton	Feb. 17			2,152
Day Dreams	Buster Keaton	Feb. 24			
Scars of Jealousy	Thos. Ince Prod.	Mar. 17	Apr. 7		6.246
Daddy	Jackie Coogan	Mar. 17			5,738
The Love Nest	Buster Keaton	Mar. 17			2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24			7,425
Refuge	Katherine MacDonald	Apr. 14			6.000

FOX FILM CORP.

Without Compromise	William Farnum	Nov. 4	Dec. 9		5,173
Bells of San Jnan	Charles Jones	Nov. 4	Nov. 25		4,587
Arahia	Tom Mix	Nov. 11	Dec. 9		4,418
The Love Gambler	John Gilbert	Nov. 18	Dec. 16		4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30		4,603
Ranch Romeos	Comedy	Nov. 25			2,000
Boss of Camp Four	Chas. Jones	Dec. 2	Apr. 14		4,235
Old Spain	Educational	Dec. 2			830
Pekin Ducks	Educational	Dec. 2			500
Out of Place	Al. St. John	Dec. 2			2,000
While Justice Waits	Dustin Farnum	Dec. 9	Mar. 3		4,762
The Great Night	William Russell	Dec. 16			4,346
A California Romance	John Gilbert	Dec. 23	Mar. 3		3,892
My Hero	Lupino Lane	Dec. 23			2,000
Town Terrors	Lee Kids	Dec. 23			2,000
Man's Size	William Russell	Dec. 30			4,316
Catch My Smoke	Tom Mix	Jan. 6	Apr. 14		4,070
Three Who Paid	Dustin Farnnm	Jan. 6	Mar. 31		4,850
The Runaway Dog	Dogs Acting	Jan. 6			1,000
Watch Your Wife	Paul Parrott	Jan. 6			1,000
Face on Barroom Floor	H. B. Walthall	Jan. 13	Mar. 17		5,787
The Fresh Heir	Chester Conklin	Jan. 13			2,000
The Alarm	Al St. John	Jan. 13			2,000
A Friendly Husband	Lupino Lane Feature.	Jan. 20			4,527
Pawn Ticket 210	Shirley Mason	Jan. 20	Mar. 10		4,871
Bits of Europe	Educational	Jan. 20			1,000

		Review	Concensus	Footage
The Custard Cup	Mary Carr	Jan. 27	Mar. 24	6,166
The Foothight Ranger	Chas. "Buck" Jones.	Feb. 3	Mar. 17	4,729
Brass Commandments	Wm. Farnum-Hawley.	Feh. 10		4,829
Young and Dumh	Al St. John	Feb. 10		2,000
Nearing the End	Cartoon	Feb. 10		1,000
Truxton King	John Gilbert	Feb. 17	Mar. 31	5,613
The Five-Fifteen	Sunshine Comedy	Feb. 17		2,000
Romance Land	Tom Mix	Feh. 24	Mar. 31	3.975
Does It Pay?	Hope Hampton			
The Net	J. G. Edwards Prod.			
The Wise Cracker	Comedy	Feh. 24		2,000
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3	10,461
The Buster	Dustin Farnum	Mar. 3		4,587
The Artist	Clyde Cook	Mar. 3		2,000
Good-by Girls	William Russell	Mar. 24		4,746
Hello, Partner	Sunshine Comedy	Mar. 24		2,000
Three Jumps Ahead	Tom Mix	Apr. 14		4,854
The Salesman	Al St. John	Apr. 14		2,000

GOLDWYN

The Sin Flood	Lloyd, director	Jan. 21	Oct. 22		6,500
Brothers Under the Skin	Featured Cast	Nov. 25	Mar. 17		4,983
Hungry Hearts	Bryant Washburn	Dec. 9			6,540
Broken Chains	Featured Cast	Dec. 23			6,190
The Blind Bargain	Lon Chaney	Dec. 16	Mar. 3		4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13	Mar. 31		8,531
Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24		5,769
The Christian	Tourneur Prod.		Mar. 17		8,000
Mad Love	Pola Negri	Mar. 10			5,518
Lost and Found	House Peters	Mar. 31	Apr. 14		
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14		5,644
Sherlock Holmes	John Barrymore	May 20	June 3		8,233
Look Your Best	Rupert Hughes prod.		Apr. 14		5,314
Vanity Fair	Mahel Ballin				7,668
Souls for Sale	Rupert Hughes Prod.	Apr. 7			
Backbone	Edward Sloman Prod.	Apr. 7			6.541

HODKINSON

Bulldog Drummond	Carlisle Blackwell	Nov. 25	Mar. 3		5,000
Fun from the Press	Issued Weekly				1,000
The Kingdom Within	Shertzinger Prod.	Jan. 6	Mar. 31		6,036
While Paris Sleeps	Tourneur Prod.	Jan. 27	Mar. 17		4,850
Dollar Devils	Cullen Landis	Feb. 3	Mar. 31		5,000
Colonel Heeza Liar	Cartoon Series	Feb. 10			1,000
The Fatal Photo	All-Star Comedy	Feb. 10			2,000
The Nuisance	All-Star Comedy	Feb. 10			2,000
Gambling With Gulf Stream.	Instructive	Feb. 10			1,000
Down to the Sea in Ships	Elmer Clifton Prod.	Mar. 3			8,600
Days Afield With Rod & Gun	Outdoor series	Nov. 25			1,000
The Four Orphans	All-star comedy	Mar. 10			2,000
Col. Heeza Liar, Detective	Bray comedy	Mar. 10			1,000
The Man From Glengarry	Ernest Shipman prod.	Mar. 31			5,800
The Good for Nothin'					
The Rapids					
Just Like a Woman	Marg'ite DeLaMotte.	Mar. 17			4,900
Winner Take All	Ernest Shipman prod.				6,000
The Rapids	Ernest Shipman prod.				6,000
Movie Chats	Kineto—one a week				1,000
The Lion's Mouse	Wyndham Standing		Apr. 7		5,600
Col. Heez Lliar & Burglar	Cartoon comedy	Apr. 14			1,000

METRO

Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25		9,000
Enter Madam	Clara K. Young	Nov. 11	Dec. 2		6,500
Love in the Dark	Viola Dana	Nov. 26	Apr. 7		6,000
Quincy Adams Sawyer	Star Cast	Dec. 9	Mar. 3		7,500
Toll of the Sea	Anna May Wong	Dec. 9			4,600
Peg o' My Heart	Laurette Taylor	Dec. 23			7,900
The Pest	Stan Laurel	Dec. 23			2,000
Hearts Aflame	Reginald Barker Prod.	Dec. 30	Apr. 7		8,110
The Forgotten Law	Milton Sills	Dec. 30	Mar. 3		
All the Brothers Were Valiant	Chaney—Billie Dove.	Jan. 27	Mar. 17		6,265
Crinoline and Romance	Viola Dana	Feb. 3	Mar. 24		6,000
Jazzmania	Mae Murray	Feb. 24	Apr. 7		8,000
When Knights Were Cold	Stan Laurel	Feb. 24			2,000
Success	Murray Garsson Prod.	Mar. 3			7,000
Rob 'Em Good	Bull Montana	Mar. 24			3.000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17	Apr. 14		7,000
Pop Tuttle's Polecat Plot	Dan Mason	Mar. 17			2,000
Where the Pavement Ends.	Rex Ingram Prod.	Mar. 24			7,706
Your Friend and Mine	Enid Bennett	Mar. 24			5,750
The Handy Man	Stan Laurel	Mar. 24			2.000
Woman of Bronze	C. K. Young	Apr. 14			5,643
A Noise in Newboro	Viola Dana	Apr. 14			5,200

PATHE

The Ropin' Fool	Will Rogers	Oct. 28			1,000
Saturday Morning	"Our Gang" Comedy.	Dec. 2			2,000
Dr. Jack	Harold Lloyd	Dec. 9	Mar. 24		4,700
Plunder	Pearl White Serial	Dec. 16			
Fruits of Faith	Will Rogers	Dec. 23			3,000
Paste and Paper	Paul Parrott	Jan. 13			1,000
Mr. Hyppo	Paul Parrott	Jan. 20			2,000
Border Law	Leo Maloney	Jan. 20			1,000
Cheating the Cheaters	Cartoon	Jan. 20			1,000
A Fisherman's Jinx	Cartoon	Jan. 27			1,000
The Champeen	"Our Gang" Comedy.	Jan. 27			2,000
Smoked Out	Leo Maloney	Feb. 3			2,000
Don't Say Die	Paul Parrott	Feb. 3			1,000
A Rough Winter	Snub Pollard	Feb. 3			2,000
Raisin Cake and Yeast	Cartoon Comedy	Feb. 3			1,000
The Gliders	Cartoon	Feb. 10			1,000
Once Over	Panl Parrott	Feb. 10			1,000
Jailed and Bailed	Paul Parrott	Feb. 17			1,000
Lost, Strayed or Stolen	Western	Feb. 17			2,000
A Loose Tight-Wad	Paul Parrott	Feh. 17			1,000
The Cobbler	"Our Gang"	Feh. 17			2,000
Trouhle On the Ark	Terry cartoon	Feh. 24			900
The Mysterious Hat	Terry cartoon	Feh. 24			1,000
Tight Shoes	Paul Parrott	Feh. 24			1,000
Double Cinched	Leo Maloney	Mar. 3			2,000
The Big Show	"Our Gang" comedy.	Mar. 3			2,000
Shoot Straight	Paul Parrott	Mar. 10			1,000
The Traveling Salesman	Terry cartoon	Mar. 10			750
Do Your Stuff	Paul Parrott	Mar. 10			1,000
Spider and the Fly	Terry cartoon	Mar. 10			1,000
The Sheik	Aesop Fable	Mar. 17			1,000
For Safe Keeping	Paul Parrott	Mar. 17			1,000

(Continued from preceding page)

Partners Three	Leo Maloney	Mar. 17		2,000
A Pleasant Journey	"Our Gang" Comedy	Mar. 17		2,000
The Alley Cat	Cartoon	Mar. 24		1,000
Bowled Over	Paul Parrott	Mar. 24		1,000
Safety Last	Harold Lloyd	Mar. 31		6,400
Where Am I?	Snub Pollard	Mar. 31		2,000
The Extra Seven	Leo Maloney	Mar. 31		2,000
Get Your Man	Comedy	Mar. 31		1,000
Farmer Alfalfa's Bride	Cartoon	Mar. 31		750
Haunted Valley	Roland-Serial	Apr. 7		15-2 r
Day by Day in Every Way	Cartoon	Apr. 7		750
The Smile Wins	Paul Parrott	Apr. 7		1,000
Boys to Board	"Our Gang" comedy	Apr. 7		2,000
When Fighting's Necessary	Leo Maloney	Apr. 14		2,000
Good Riddance	Paul Parrott	Apr. 14		1,000
One Hard Pull	Terry Cartoon	Apr. 14		1,000

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470
The Inner Man	Wyndham Standing	Dec. 30		4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14	4,885

PREFERRED PICTURES

Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25	Mar. 10	6,971
The Hero	Gasnier Prod.	Jan. 13		6,800
Are You a Failure?	Madge Bellamy	Mar. 17		5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10	Mar. 31	
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,963

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

Little Lord Fauntleroy	Mary Packford	Oct. 1	Oct. 8	9,984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28		10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649
One Exciting Night	D. W. Griffith Prod.	Oct. 21		11,000
The Girl I Loved	Charles Ray	Mar. 31		7,100

UNIVERSAL

The Radio King	Serial	Sept. 30		Serial
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
The Kentucky Derby	Jewel	Oct. 28		5,398
Broad Daylight	Lois Wilson	Nov. 11	Dec. 16	4,691
"New Leather Pushers"	Every Two Weeks			2,000
A Dangerous Game	Gladys Walton	Dec. 30		5,000
The Flirt	Jewel Prod.	Dec. 30		8,000
The Flaming Hour	Frank Mayo	Dec. 30	Apr. 14	4,568
The Power of a Lie	Mabel Julienne Scott	Jan. 6		4,910
Around the World in 18 Days	Serial	Jan. 6		
Sting 'Em Sweet	Brownie-Century	Jan. 20		2,000
Social Buccaneer	Mullhall, Serial	Jan. 13	10 2-reel chapters	
The Flame of Life	Priscilla Dean	Jan. 20	Mar. 17	5,780
Scarlet Car	Herbert Rawlinson	Jan. 20	Mar. 10	4,417
Doomed Sentinels	Roy Stewart	Jan. 20		2,000
The Ghost Patrol	Ralph Graves-Bessie Love	Jan. 27	Mar. 17	4,228
Hair Trigger Burke	Harry Carey	Jan. 27		2,000
The First Degree	Frank Mayo	Feb. 3		4,385
Hoboes De Luxe	Neely Edwards	Feb. 3		1,000
Yellow Handkerchief	Jack Mulhall	Feb. 3		2,000
Farm Follies	Comedy	Feb. 3		2,000
The Love Letter	Gladys Walton	Feb. 10	Mar. 31	4,426
Kindled Courage	Hoot Gibson	Feb. 10		4,418
The Oregon Trail	Art Acord	Feb. 10		Serial
Hearts of Oak	Roy Stewart	Feb. 10		2,000
Peg of the Movies	Baby Peggy	Feb. 10		2,000
Boyhood Days	Buddy Messinger	Feb. 10		2,000
Gentleman From America	Hoot Gibson	Feb. 17		4,058
Six Shooter Justice	Harry Carey	Feb. 17		2,000
Driven	C. J. Brabin Prod.	Dec. 9	Mar. 10	5,400
The Merry-Go-Round	Super-Jewel			
Phantom Fortune	Wm. Desmond			
The Prisoner	Herbert Rawlinson	Feb. 24	Apr. 14	4,795
Spuds	Lewis Sargent	Feb. 24		1,000
Pleasure Before Business	Comedy	Feb. 24		2,000
Out of Order	Neely Edwards	Feb. 24		1,000
Sweetie	Baby Peggy	Feb. 24		2,000
Hunchback of Notre Dame	Lon Chaney			
The Bolted Door	Frank Mayo	Mar. 3	Apr. 7	4,426
A Spooky Romance	Century Comedy	Mar. 3		2,000
The Phantom Fortune	Wm. Desmond serial	Mar. 3		
The Best Man	Lewis Sargent	Mar. 3		
Gossip	Gladys Walton	Mar. 10	Apr. 7	4,488
A Howling Success	"Brownie"	Mar. 10		2,000
Sweet and Pretty	"Brownie"	Mar. 10		2,000
Wolves of the Waterfront	Jack Mulhall	Mar. 10		2,000
The Abysmal Brute	Reginald Denny			
The Midnight Guest	Graxe D'Armond	Mar. 17		4,795
Whiskers	Lewis Sargent	Mar. 17		1,000
One of Three	Roy Stewart	Mar. 17		2,000
Single Handed	Hoot Gibson	Mar. 24		4,255
The Night Riders	Harry Carey	Mar. 24		2,000
Smarty	Buddy Messinger	Mar. 24		2,000
Nobody's Bride	Herbert Rawlinson	Mar. 31		4,861
God's Law	Roy Stewart	Mar. 31		2,000
Maid to Order	Lewis Sargent	Mar. 31		1,000
Vamped	Jimmie Adams	Mar. 31		2,000
Trimmed in Scarlet	Kathlyn Williams	Apr. 7		4,765
Sunny Gym	"Brownie"	Apr. 7		2,000
Under Secret Orders	Roy Stewart	Apr. 7		2,000
The Town Scandal	Gladys Walton	Apr. 14		4,704
Peanuts	Lewis Sargent	Apr. 14		1,000
Outlaw and the Lady	Harry Carey	Apr. 14		2,000
Hunting Big Game in Africa.				

		Review	Consensus	Footage

VITAGRAPH

Fortune's Mask	Earle Williams	Oct. 14		4,975
You Never Know	Earle Williams	Dec. 2		4,807
The Counter Jumper	Larry Semon	Dec. 9		2,000
Urban Popular Classics	Educational	Dec. 9		1,000
The Ninety and Nine	Featured Cast	Dec. 23		6,800
A Front Page Story	Star Cast	Dec. 23		6,000
One Stolen Night	Alice Calhoun	Feb. 10		4,900
No Wedding Bells	Larry Semon	Feb. 10		1,000
Hiawath's Hunting Ground	Scenic	Feb. 10		2,000
Dwellers of the Deep	Instructive	Feb. 10		1,000
Masters of Men	Earle Williams			

WARNER BROTHERS

Brass	Charles Norris	Mar. 17		8,000
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
The Beautiful and Damned	Marie Prevost	Dec. 23		7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000
Little Church Around the Corner	Featured cast	Feb. 24		6,000

MISCELLANEOUS

ASSOCIATED PHOTOPLAYS

Why Women Re-marry	Milton Sills			

AYWON FILM CORP.

Crow's Nest	Jack Hoxie	Nov. 25		4,500
Dawn of Revenge	Richard C. Travers	Dec. 2		4,800
The Drug Monster				

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20		5,000
Queen of Sin	Lucy Doraine	Apr. 7		8,000

BRAY PRODUCTIONS, INC.

Unblazed Trails	Scenic	Dec. 23		1,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13		6,000
Luck	Johnny Hines	Mar. 31		6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31		5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Temptation	Featured cast			
High Flyers	Hall Room Boys	Mar. 10		2,000
The Passionate Friends				
Her Accidental Husband	Forrest Stanley	Mar. 24		5,800

EQUITY PICTURES

What's Wrong With the Women?	Goodman Prod.	Aug. 12		6,000
Has the World Gone Mad?	Goodman Prod.	Mar. 17		6,047

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3		6,200

PHIL GOLDSTONE

Deserted at the Altar	Special	Jan. 6		
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Sby	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5,000

JOE ROCK PRODUCTIONS

The Pill	Joe Rock	Feb. 24		2,000
Little Red Robin Hood	Joe Rock	Feb. 24		2,000

LEE-BRADFORD

Squirrel Comedies				2,000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4,611
Is Money Everything?	Miriam Cooper	Apr. 7		5,800

PREMIER PICTURES

Einstein Theory of Relativity	Scientific	Mar. 24		4,000

PRINCIPAL PICTURES CORP.

Environment	Alice Lake	Dec. 23		6,000
The World's a Stage	Dorothy Phillips	Dec. 2	Apr. 14	6,000
The Spired and the Rose	Alice Lake	Mar. 24		
Mind Over Motor	Trixie Friganza	Mar. 24		5,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

TRUART FILM CORP.

The Empty Cradle	Alden-Morey			6,600
Women Men Marry	E. K. Lincoln		Apr. 14	5,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	5,600

TRI-STONE FILM CORP.

Dough and Dynamite	Charlie Chaplin	Apr. 7		2,000

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Albany, Troy, Schenectady, Butte, Seattle, Add to Rest Room Record

WE surely started something when we began publishing illustrations and descriptions of the manner in which picture theatre rest rooms are made attractive. Caught five in this week's haul but, unfortunately, only two of 'em came across with ocular demonstrations of just how good they were.

It looks to us as if there should be some business for an energetic photographer of interiors before we get through the list.

While there are but three motion picture theatres in the so-called Capital District of New York State, comprising the cities of Albany, Schenectady and Troy, which have rest rooms in the fullest sense of the word, the owners and managers of other houses are free to admit that rest rooms today play an important part in theatre construction, and no doubt, play a part also toward attracting and retaining patronage.

Many owners and managers were equally free in admitting that were they to construct a theatre today, that rest rooms would command fully as much attention as other features of the house. In the Capital District, there are but few houses which have been constructed within the last two or three years, but the more modern ones, such as the Mark Strand, in Albany, the State in Schenectady, and the Troy, in Troy, all owned and operated by the Strand circuit, are equipped with rest rooms which offer the last word in comfort and convenience.

In Albany's Mark Strand

At the Mark Strand in Albany, a house which probably represents an investment of $400,000, and which ranks foremost among the theatres of the city, the dominant tone in the rest room for women is of gray. The room is located off the mezzanine floor and is perhaps twenty-five feet square.

Not only is the rug in gray effect, but the walls are covered with a contrasting gray, presenting a restful effect, and at the same time one that is in accordance with the general program of comfort. The room is equipped with two or three paintings, with a long pier glass, with lights at either side, a dressing table, three or four chairs also in gray, while a floor lamp in one corner of the room gives an added touch to the homelike appearance.

A matron is in charge. She occupies a small room leading from the rest room proper.

The men's rest room occupies a section also leading off from the mezzanine floor, the dimensions are twenty by twenty feet, the paneled side walls being of imitation mahogany. The floor is of tile and the room is furnished with a divan and lounging chairs.

What Director Hill Says

"I believe that the rest room is today of utmost importance to the motion picture theatre, playing as it does daily, to thousands upon thousands of persons," said Uly S. Hill, managing director of the Mark Strand Theatre in Albany, as well as the Troy, in Troy. "Our rest rooms offer both comfort and convenience to our patrons, and I give them my personal attention every day.

"I think that the time is coming when every motion picture theatre, small or large, in this country, will give more than ordinary attention to providing rest rooms, rather than some of the present dingy holes in the wall, which to my mind coincide with the motion picture as it was presented ten years ago.

"Our theatres must keep pace with the splendid advance which is being made today in the pictures which are offered to our patrons. You can not expect a company to present a picture involving months of effort and thought, and an expense running often to a million or more, and then find that it is being shown in a house which is far behind the times as the pictures themselves were eight or nine years ago, when compared to present day productions."

At the Troy

At the Troy Theatre, the ladies' rest room is one of the most handsome rooms in the entire theatre, being in a delft blue, the sidewalls being in a handsome figured tapestry. The rug is in the same color scheme. The sidelights are in a clouded effect, the fixtures of silver forming a most pleasing contrast to the blue. The room is equipped with mirrors, dressing tables and chairs, with a matron in charge. The Troy represents an investment of about $400,000.

At Schenectady's State

At the State, in Schenectady, which was opened only last December, and which is by far the largest and most elaborate of the group, and which cost probably close to $600,000, particular attention has been paid to the rest rooms, with the result that they are in strict accordance with the elaborate features which characterize the house throughout.

The women's rest room in its gray tones, and its furniture, presents a pleasing appearance to the eye, and at the same time carries with it all that is required in not only convenience to the patrons, but also in the way of luxury itself. As at the Troy and Mark Strand, the manager of the State, Edwin O. Weinberg, was free in admitting that the rest rooms have played a prominent part in attracting and retaining the patronage which the house enjoys.

But do not become imbued with the idea that the big Eastern houses have any monopoly on the attractive rest room. Out in Butte, Montana, and Seattle, Washington, is a mighty good pair to draw to when filling one's hand.

Butte Rialto a Model House

The Rialto of Butte is under the management of W. J. Sullivan, and is one of the chain theatres belonging to Jensen and Von Herberg, who have theatres in Portland, Seattle, Tacoma, Yakima, Bremerton, Great Falls and Wenatchee. Undoubtedly this theatre is one of the model theatres in the State and at the present time the management is contemplating refurnishing the loges, rest rooms and waiting rooms.

The first floor has the advantage of being free of steps, being practically on a level with the street and the entrance is only

WOMEN'S MAIN WAITING ROOM

Rialto Theatre, Butte, Montana. From this room, the rest room, lounge and writing rooms are accessible.

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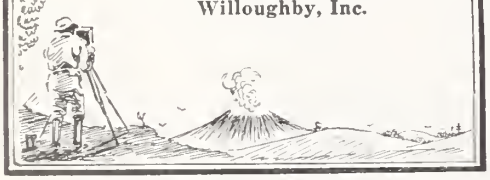

THE CINEMA

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WOMEN'S REST ROOM

of Strand Theatre, Seattle, Washington, showing the dressing tables, wicker furniture and bird cages.

a slight incline. This incline continues to the several arches leading to the various aisles of the big auditorium, which has a seating capacity of 1,400.

The reception halls are beautifully carpeted with a heavy moquette in the French gray with a thread of black and the heavy velour portieres are of the same shade; these with the hangings are lined with a soft old rose.

Gorgeous paintings and framed tapestries adorn the walls. Some of these are portraits and others portray some of nature's scenic wonderlands. All are framed in the dull gold.

Along the inclined hallway, between the first floor and the balcony are the women's and men's waiting rooms and rest rooms. These open directly from the hallway by open arches, slightly railed, and at intervals there are newel posts crowned with shaded electric lights. The rooms are arranged en suite with the solid wall partition between the suites.

The Women's Suite

The women's suite consists of a general waiting room, winged by two other rooms, namely a writing room and a lounge that opens directly into the tiled and marble panneled rest room of which there are four booths with walls of Alaska marble and swinging shutter doors of oak.

At the end of the elongated tiled room is the lavatory. A large window together with the air shafts provide good ventilation. The porcelain bowls, sanitary stands or drinking fountains and plumbing are of the best and kept in a perfectly sanitary condition at all times. The tiled floor is of the hit or miss pattern in the gray and black.

A colored maid, in a black frock with dainty white apron, white cuffs and a white lace bordered cap is the attendant, who keeps the entire suites absolutely immaculate.

The floor covering in the suites is the heavy moquette in the French gray with a conventional design of black. The touch of black is highly artistic. The general sitting room is furnished with several wicker arm chairs, two settees, two wicker library tables and several ottomans.

One wall has a French bevelled mirror its full width with a height approximately of six feet. Over this mirror hangs a large portrait painting of Norma Talmadge. From the centre of the ceiling are suspended four clustered lights dropped from bronze chains, the lights being dimmed by the semi-transparent globes. One floor lamp, with a large old rose silk shade stands at the end of the room.

Well Equipped Waiting Room

The tables are covered with brightly figured cretonnes and protected with the heavy plate glass. The chairs are cushioned in old blue velour.

The writing room is equipped with six wicker desks, chairs to match and a few small stools. Each desk is covered with the gay cretonne and again with the plate glass.

Small crystal electric table lamps adorn each desk and each has a shade of old rose with fringe of iridescent beads.

There is a desk telephone for the use of the patrons. Across the length of the room is a wall mirror. Besides the desk lamps there are the side wall candelabra of bronze with small old rose shades.

The lounge, situated between the rest room proper and the general waiting room, is furnished with wicker sofa, six easy wicker chairs, two triple mirrored dressing tables and one round table, and a pedestal drinking fountain.

Suitable waste paper baskets are in all of the rooms. The dressing tables have table lamps and lighting fixtures similar to the other rooms. The chairs throughout are cushioned with cretonne or velour.

Upholstered in Cretonne

The couch pad and the pillows are of cretonne to blend with the covers of all the tables and the chairs. The drapes and portieres are of heavy blue gray velour. Pictures are features of the suites. They are large and all are framed in the old dull gold finish. The subjects are as follows: An Auburn Beauty by Louis Rodman; Daughter of Italy by Galenza; Capri by F. Catana; Lake Como by F. Catana and a portrait of Norma Talmadge.

Dimensions of the rooms are as follows: Waiting room, 14x14; lounge, 14x14 writing

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room, 12x12;, with the rest room approximately 10x18.

The men's waiting room is furnished with ten wicker loge chairs and a table. It is well lighted by bronze wall candelabra and also has the same center lighting fixtures that the other suites have.

The rest room is quite similar. The approximate cost of furnishings as above given is $1,200. The carpeting in all the rooms of the suites is in the gray moquette and the walls of the rough finish are decorated in French gray.

At Seattle's Strand

The ladies' rest room of the Strand Theatre, Seattle, is in keeping with the rest of the house, rather more formal than intimate, and developed in contrasts that provide a harmony of their own.

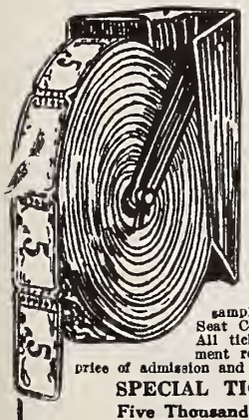
The floor is covered with a black velvet carpet. Walls of a two tone green and brown give a bronzed effect.

A moulding of gold and violet sets this off from a pale green ceiling. Columns support the doorway arches at either side leading down steps to a main promenade and lounge. The tops of these columns are elaborated with gold and violet, and wall candelabra in pairs, are violet tinted with silken shades in gold and violet effect.

Curtains and over drapes are of a handsome tapestry effect, with valances of black velvet with conventional fruit designs and gold borders over the window arches. Night curtains of a formal design are raised to an effective height to reveal ornate stained glass windows.

The furniture is in the main ivory, with novelty crude color trimming, with a suite of novelty wicker furniture in bright color effects. A floor lamp, handsome screen, and a profusion of growing plants and a fernery soften the crudeness of the color effects, giving on the whole a pleasing atmosphere.

The room is large with several long mirrors. Canary birds in handsome wicker cages add to the attractiveness.



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The Week's Record of Albany Incorporations

Albany, April 7.—Showing an aggregate capitalization of $536,500, eight companies incorporated to enter the motion picture business in New York State during the week ending April 7.

These companies, capitalization and directors, were as follows: 161st Street Amusement Corporation, $500, L. I. Fink, M. L. Elkin, Etta London, New York; Simmonds Pictures Corporation, $500, Joseph Simmonds, Rebecca Simmonds, Rose Rosenberg, New York; Edgar MacGregor, Inc., $25,000, E. J. and O. W. MacGregor, S. R. Golding, New York; Universal Electric Stage Lighting Co., Inc., $400,000, A. T. Kliegl, J. H. and Leopoldine Kliegl, New York; Hildor Amusement Corporation, Mt. Vernon, $50,000, Maxwell L. Crames, Seth V. Elting, Aaron Appel, New York; Median Photo-Plays, Inc., $50,000, Nan Sacks, A. L. Griffith, Joseph Schottland, New York; Selznick Distributing Corporation, $500, William A. Sands, Myron Selznick, Hyman Winik, New York City; Bim's Realty Corporation, $10,000, Anna Davidson, Edna Bayard, L. Lawrence Green, New York City.

Portland to Have Three New Houses

Robert McKinnell is building a Paramount Theatre at Twenty-sixth and Proctor streets, Tacoma. It will be a suburban house and will open about May 15, seating 512.

McKinnell also owns the Rose Theatre. Contracts for two Powers 6-B projectors, a screen, chairs, stereopticon and stage setting have been let to the Theatre Equipment Co.

Robert Morton for Hamrick

Within a block of the new Paramount, John Hamrick, who owns a chain of Blue Mouse theatres, has let contracts for a Blue Mouse Junior, his first suburban house.

The "youngster" will be a replica of the Seattle Blue Mouse on a smaller scale, and will seat 500. It is scheduled to open about June first.

A Robert Morton organ will be part of the equipment. Two type S Simplexes, Transverter, screen, lighting effects, drapes, chairs and decorations will be handled by B. F. Shearer, Inc.

John Washtoc of Portland will build a new house on the site of his old theatre. It will be called the Victoria, will seat 650. B. F. Shearer has contracts for equipment.

New Portland House to Open

Bob White's new house in the Foster Road District of Portland, Oregon, will be ready about July first. He is naming it the Bob White. B. F. Shearer, Inc., has contracts for opera chairs, carpets, etc.

Columbia City House Will Open April 20

J. J. McIntyre will open his new house in Columbia City, Oregon, April 20. It will be called the Columbian as a result of a contest for a name.

Power's for Hyder

J. K. Green of Hyder, Alaska, on a recent visit to Seattle, purchased a Power's 6-B with incandescent equipment from the Theatre Equipment Co.

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Theatres Projected

BIRMINGHAM, ALA.—Open-air theatre will be erected, with seating capacity of 4,500. Address W. L. Harrison, Commissioner of Public Utilities.

CONWAY, ARK.—Moll Building will be converted into an up-to-date moving picture theatre.

McGEHEE, ARK.—George Land has contract to erect brick and concrete theatre, with seating capacity of 650, on First street, for T. A. Shea, proprietor Palace Theatre, to cost $25,000.

*PINE BLUFF, ARK.—Saenger Amusement Enterprises will erect New Saenger Theatre at Second and Pine streets.

PINE BLUFF, ARK.—Simons Estate will erect theatre, 67 by 148 feet, to cost $100,000. Lessee, Saenger Theatre Company, of New Orleans.

WALNUT RIDGE, ARK.—Swan Theatre Company has been organized to erect new theatre.

SAWTELLE, CALIF.—August J. Flynn and Robert M. Armour have acquired site for erection of moving picture theatre, with seating capacity of 900.

BLUFF CITY, KAN.—Up-to-date moving picture theatre will be opened in Clift Building.

BOSTON, MASS.—H. Kenneth Franzheim, 127 North Dearborn street, Chicago, is preparing plans for theatre and hotel building,

to cost $5,000,000. Theatre will have seating capacity of 4,200.

KANSAS CITY, MO.—Pratt-Thompson Construction Company has contract to erect six-story fireproof hotel and suburban theatre at northeast corner 40th and Main streets, to cost about $700,000. Theatre will be known as the Rockhill, having seating capacity of over 1,500 and leased for twenty years to the Kemp-Way Company. Understood house will be operated with first-run policy.

KANSAS CITY, MO.—H. A. Richardson will erect moving picture theatre at Mill Creek Parkway and Archibald street.

ST. LOUIS, MO.—William Goldman, 6343 Waterman avenue, will erect Goldman's St. Louis Theatre at Grand Boulevard and Morgan street, 146 by 148 feet, with seating capacity of 2,600, to cost $325,000.

SECAUCUS, N. J.—Daniel O'Connell Sons Company, Holyoke, Mass., have contract to erect brick moving picture theatre on Paterson Plank Road for Port Development Realty Company, 1247 Paterson Plank Road.

NEW YORK, N. Y.—Cosmopolitan Productions, 126th street and Second avenue, contemplates rebuilding fire damaged moving picture theatre at Second avenue and East River. Address Chester Beecroft.

NILES, O.—New Butler Theatre, with seating capacity of 1,145, has opened under management of A. Coder.

ROCKY RIVER, O.—Four Ways Improvement Company has plans by J. H. MacDowell, 510 Bulkley Building, Cleveland, for moving picture theatre to be erected on Detroit Road.

TORONTO, O.—George Manos has plans by John Q. Adams, Southern Hotel, Columbus, for theatre, store and office building, to cost $75,000. Theatre will have seating capacity of 1,000.

ENID, OKLA.—New theatre will be erected, to cost $80,000. Address L. Weil & Son.

CENTRAL POINT, ORE.—Old opera house building will be converted into an up-to-date moving picture theatre.

OIL CITY, PA.—Liberty Theatre Corporation has plans by J. P. Brenot for new theatre, with seating capacity of 950, to cost $200,000.

WILKES-BARRE, PA.— Mallow Hotel Company plans to erect theatre and hotel building, to cost about $1,000,000.

MULLINS, S. C.—New People's Theatre, a moving picture theatre, with seating capacity of 500, will open soon. It will be operated by Nathan Carliner.

LONE OAK, TEXAS.—New moving picture house has been opened by Edward D. Holbrook.

CHARLESTON, W. VA.—Kanawha Investment Company will erect office and commercial building, to include moving picture theatre. Structure will cost $450,000.

WEBSTER SPRINGS, W. VA.—J. W. Baldwin will convert store building into moving picture theatre.

SHOREWOOD, WIS.—Kel-Naw Amusement Company has plans by Baches & Pfaller, 216 West Water street, Milwaukee, for three-story brick moving picture theatre, store and apartment building, 105 by 120 feet, to be erected at Farwell & Atwater streets, to cost $200,000.

Management Changes

SAN PEDRO, CALIF.—J. D. Harthorn has purchased interest of Frank Walker in California Theatre.

BRIDGEPORT, CONN.—Fred Merkel has been named new manager of Palace Theatre.

ATLANTA, GA.—A. R. McRae is new manager of Masonic Theatre.

TERRE HAUTE, IND.—Fred Le Comte succeeds Herbert Brentilinger as manager of Liberty Theatre.

DES MOINES, IA.—Des Moines Theatre Company has purchased Alhambra Theatre.

ELK CITY, KAN.—Local interests have taken over Strand Theatre. House has reopened under management of J. B. Slocum.

SPRINGFIELD, MASS.—Fred Merkel has resigned as manager of Capitol Theatre.

CHARLOTTE, MICH.—C. H. Barnes has been appointed manager of Rialto Theatre.

LEWISTOWN, MONT.—B. A. Stover is new manager of Judith Theatre.

GENEVA, N. Y.—Ontario Theatres Company has taken over the Smith, Regent and Temple theatres.

MECHANICSVILLE, N. Y.—G. L. Hawk succeeds J. E. Fitzgerald as manager of Strand Theatre.

HOMER, NEB.—Russ Owens has sold Rialto Theatre to Fred R. Baker and William Aulerich.

STROMSBURG, NEB.—Mr. Adams, of Ainsworth, has purchased Rialto Theatre.

LAKE PRESTON, S. D.—Jack Nodine has taken over Princess Theatre, a moving picture house.

BEAUMONT, TEX.—Southern Enterprises has leased Tivoli and Liberty theatres, two moving picture houses, to Jefferson Amusement Company. Thomas Clemmons will have supervision of both houses.

BARRE, VT.—Bijou Theatre has been sold by New England Theatres, Inc., to Margaret McKenna.

NEWPORT NEWS, VA.—T. A. Lacey has purchased interest of John Warburton in Palace Theatre.

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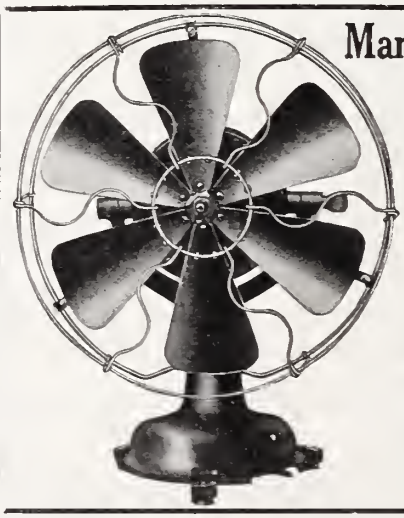

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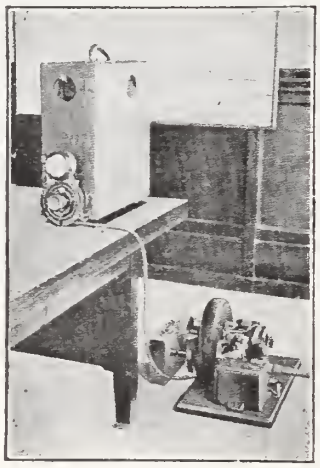

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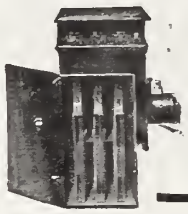

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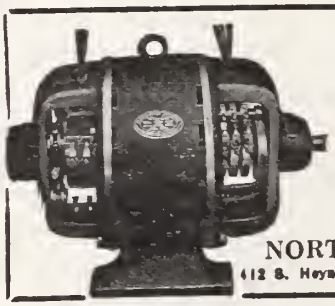

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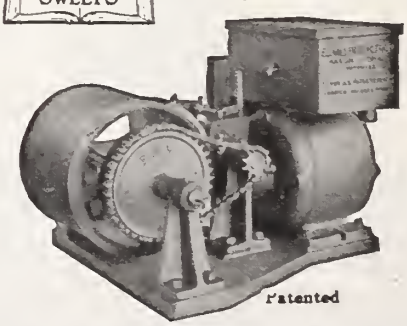

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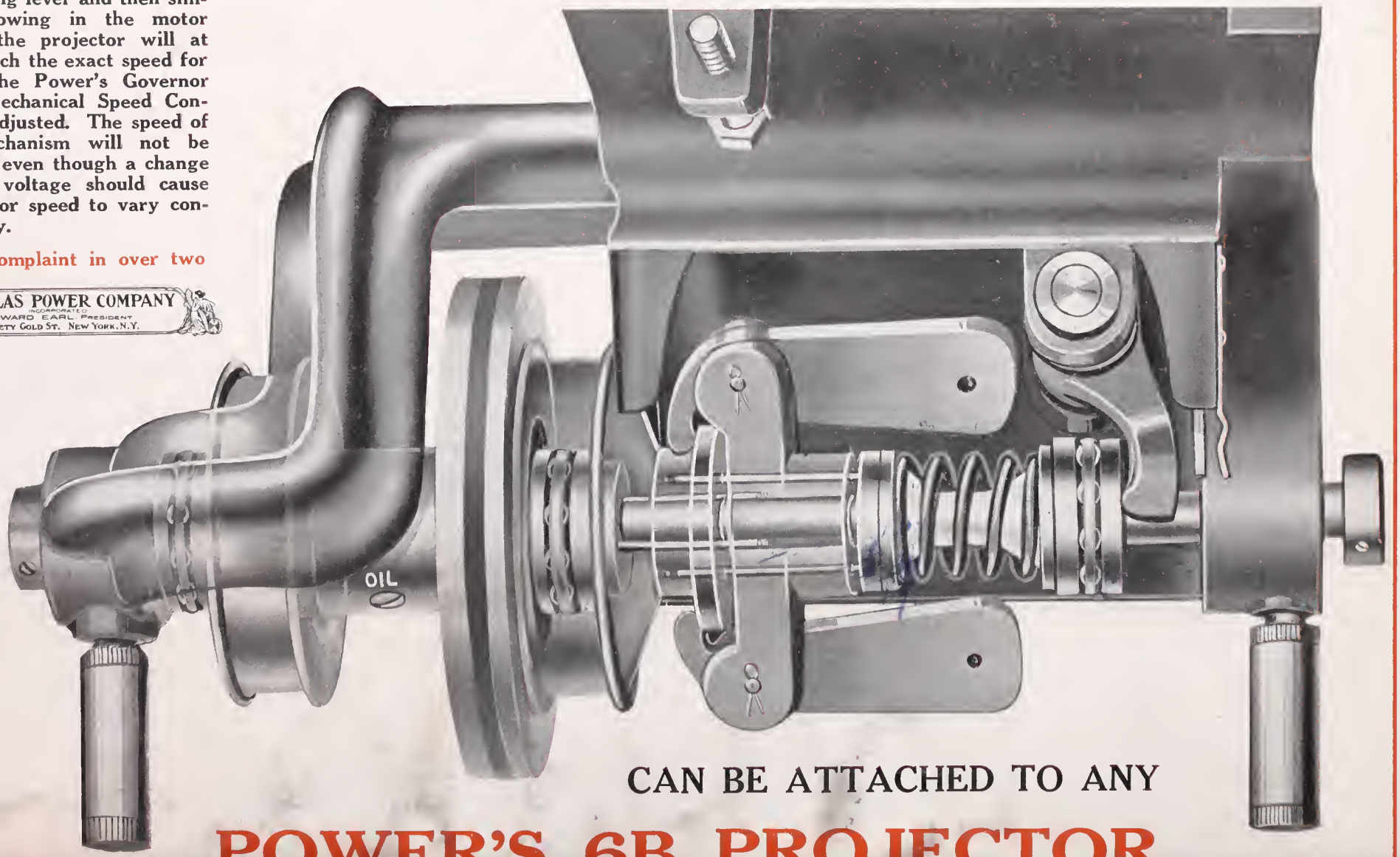

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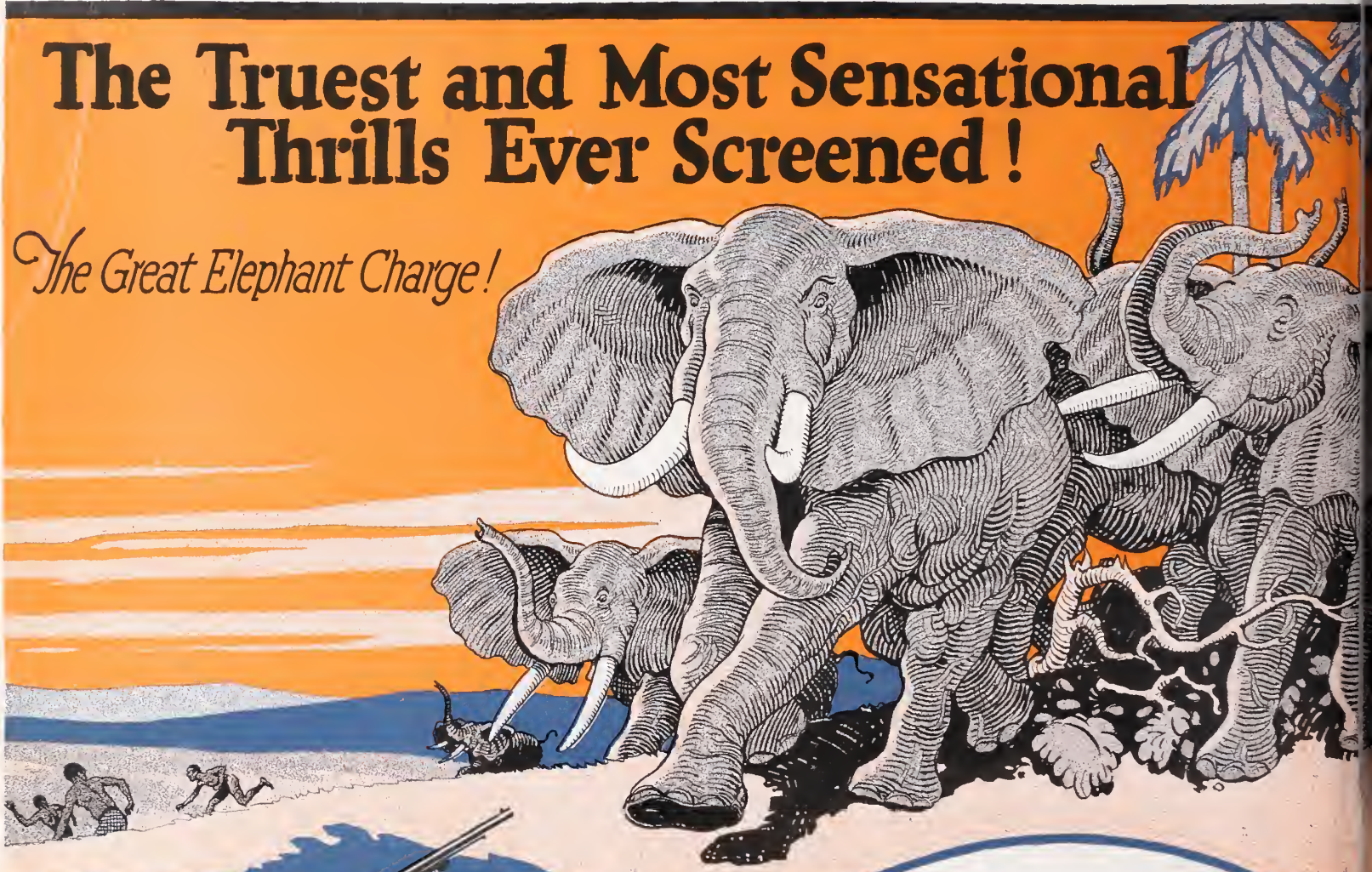

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WITH GUN and CAMERA

This is the picture that ran for three months at the Lyric Theatre, N. Y. C.

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A ARTHUR SAWYER & HERBERT LUBIN SPECIAL PRODUCTION

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A Metro Screen Classic

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As a screen production this most noteworthy of WILLARD MACK'S *plays is dwarfing even the box-office records of the stage presentation*

A tremendously gripping photo-drama of two trusts betrayed.

It depicts the indulgence of a lonely and devoted wife in the sham solace of the bizarre life of Greenwich Village.

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ARTHUR SAWYER HERBERT LUBIN—
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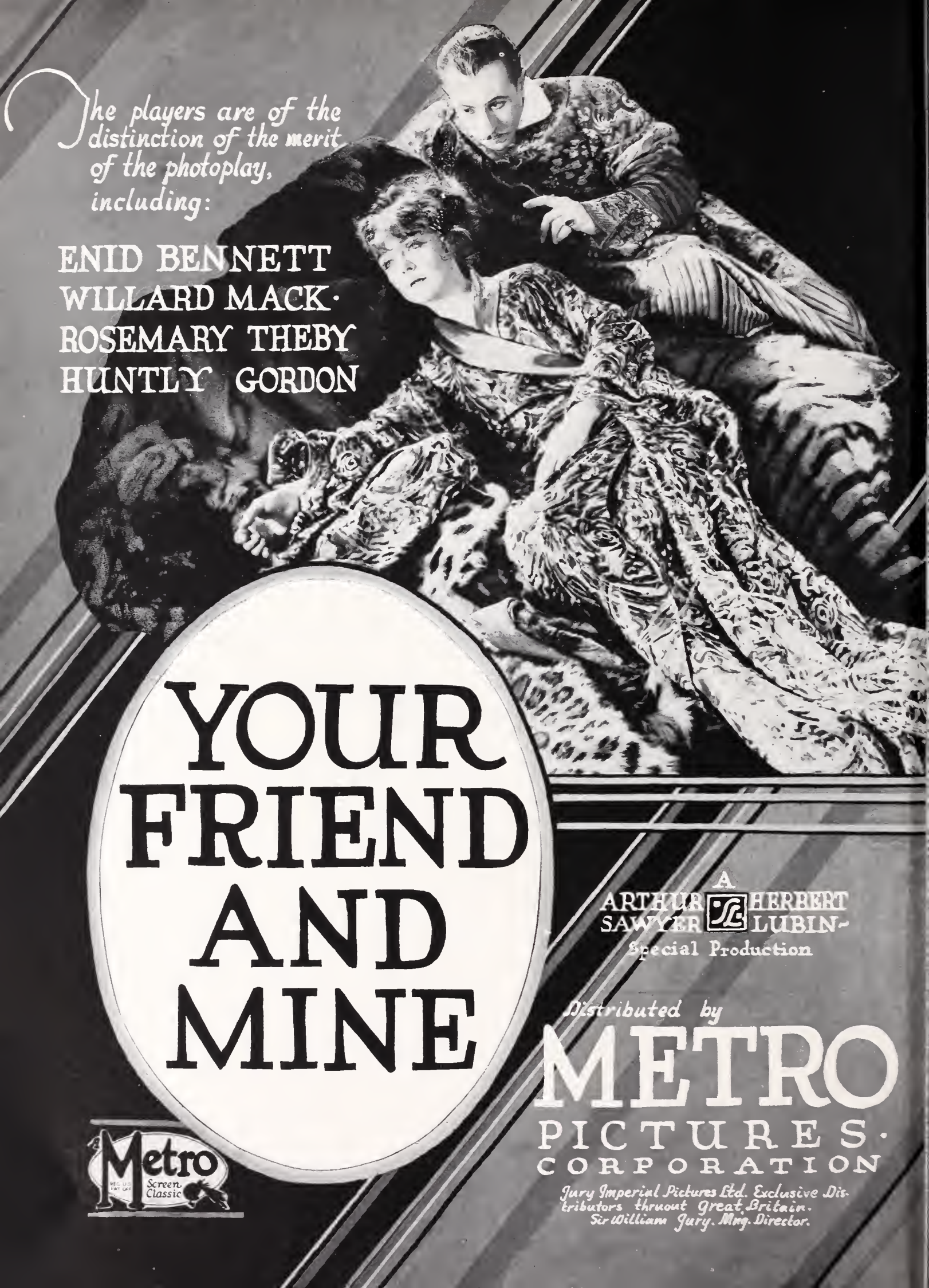
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THE SATURDAY EVENING POST April 28, 1923

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"You can't fool your wife"

A GEORGE MELFORD Production with

Leatrice Joy ~ Nita Naldi

Lewis Stone & Pauline Garon

By Waldemar Young Story Suggested by Hector Turnbull

You can't fool your wife!
—but you'll have a great time watching it tried!
—with Leatrice Joy as the wife
—Nita Naldi as the vamp
—and Lewis Stone as the husband who discovers that a woman can know things without knowing how she knows but she knows just the same!

Those who have not tried to fool their wives will be just as fascinated by this plot as those who have tried and failed: while all the ladies in the case will take a delight in watching the lesson go home.

With the whole cast composed of popular favorites, and a luxurious direction by the man who made "The Sheik," Paramount once more rings the bell of success long and loud.

See this fine Paramount special at your own theater. Ask when!

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If it's a Paramount Picture it's the best show in town

It's a Paramount Picture

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The Picture Everyone

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What the Exhibitor Says:

"Large attendance warranted extension of Charles Ray's 'The Girl I Loved' for another week's run."—Gifts Theatre, Cincinnati, Ohio.

"Good business all week without extra exploitation."—Allen Theatre, Cleveland, Ohio.

" 'The Girl I Loved' is one of Charles Ray's good ones and our audiences liked it. Business good."—Middle West Exhibitor in M. P. News.

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Direction by Joseph De Grasse

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"THE DUDE"

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"Mr. Hurd is doing excellent work with these little comedies."— *New York Times*

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"Vivid and vital and rich in its patriotic glow is 'Masters of Men,' which is sponsored by Vitagraph—a picture which this company may well feel proud of since it carries all the qualities which mark success. In the first place it is an adaptation of a vigorous story by Morgan Robertson and features a character study of a young American who found romance and adventure in his search for his soul. In fact the picture presents a double romance, plenty of conflict, a climax which moves with effective dramatic force.

"It contains all the essentials which provide good screen material.

"The picture carries a punch, dramatic flavor, romantic interest, atmosphere and fine acting.

"It is a box-office bet, realistic and sure-fire in its appeal."

MASTERS OF MEN

(From Harrison's Reports)

If the word "knock-out" had not, on account of constant use, lost its power of expression, it could be used to denote the exact quality of "Masters of Men"; but such word will not do the picture justice now. Besides being interesting, appealing and thrilling, it is also refreshing, because different. It is a story of the sea, and surpasses any picture of this kind that has ever been produced.

"MASTERS OF MEN"

From Moving Picture World

"For vivid action and primitive appeal it would be hard to improve on 'MASTERS OF MEN.' Vitagraph has, in this, an irresistible attraction."

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ALBERT E. SMITH PRESIDENT

Soon – IF WINTER COMES

The most striking characterization since "The Miracle Man"
William Fox presents
JOHN GILBERT
As the Man of Mystery in—
The MADNESS of YOUTH
Brilliantly Supported by a Cast of Notable Players
FOX
INDEPENDENCE & STRENGTH
Story by GEORGE F. WORTS
Scenario by JOSEPH FRANKLIN POLAND
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FOX FILM CORPORATION

Soon—IF WINTER COMES

FOR YOU MY BOY

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PHILADELPHIA Regent Theatre	*"The Hero" Did Splendid Business*
MILWAUKEE Merrill Theatre	*"The Hero"—Business Excellent*
DALLAS Queens Theatre	*"The Hero"—Business Better than for Many Weeks*
LOS ANGELES Miller's Theatre	*"The Hero" in the Second Week and will Hold Over Another Week*

Produced by
PREFERRED PICTURES-Inc.
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*REPORTS FROM
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Here's a real gold mine for showmen if ever there was one! A picture that played THREE WEEKS on Broadway—at the Rialto and Rivoli! A picture BIGGER than anything you've been offered in months and months. A picture that packs a come-back kick that will get your theatre just as much word-of-mouth advertising as caused Dr. Reisenfeld to satisfy a patron-demand by booking it in two different Broadway theatres.

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"Romance and Mystery"—

This is an entertaining feature, combining romance and mystery. The plot is well developed, moves swiftly and holds interest throughout, with a cast of capable players doing excellent work in the various roles. It should prove good entertainment. — *Exhibitors Herald.*

"A CLOUDED NAME"

with

Norma Shearer

Yvonne Logan and Gladden James

A Logan Production

Directed by
Austin O. Huhn

From a story by
Tom Bret

"Unusual Story Twist"—

The story discusses the proposition; Is a woman loved for beauty of body or beauty of soul? It then goes on to prove that the latter is true. There is some fine camera work, a goodly quota of thrills and an unusual twist to the plot at the end.—*Motion Picture News*

"THE SUPREME PASSION"

with

Florence Dixon and Robert Adams

Suggested by
TOM MOORE'S
"Believe me, if all those endearing young charms."

Written by
Robert McLoughlin
and
Charles T. Dazey

"Action and Thrills"—

"THE MAN WHO WAITED"

with

Frank Braidwood and Inez Mac Donald

and an exceptional cast

Story and Direction
by
Edward I. Luddy

In physical thrills, good exterior shots of mountain ranges and swift action, there is enough merit to classify this picture as a good Western. — *Motion Picture News.*

It offers thrills, scrapping episodes, gunplay and horsemanship feats. The action is lively at all times. — *Exhibitors Trade Review.*

"Out of the Ordinary"—

"A PAUPER MILLIONAIRE"

From the story by Austin Fryer

It is different and deviated from the beaten path in more ways than one. It has been directed with a masterful hand, and the sets are beautiful and accurate. All in all, it is one of the best pictures we have seen in some time.—*Morning Telegraph.*

NAKED TRUTH DINNER

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APRIL 28, 1923
7 o'CLOCK SHARP

Harry Reichenbach
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Care National
Photographers
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A First National Picture

Joseph M. Schenck presents

NORMA TALMADGE

in

"WITHIN THE LAW"

A role unique and distinctive — her first opportunity to portray the fire, passion and revenge of a woman scorned and persecuted.

Personally directed by Frank Lloyd

Never Has She Been More Superb Than in This Great American Drama

Branded as a criminal.

NORMA TALMADGE, in her new series of greater pictures, has had a wide variety of stories varying in character, time and country. In "Smilin' Through" her art brought happy tears; in "The Eternal Flame" she sounded the depths of a woman's heart; in "The Voice from the Minaret" she searched the soul of a wife whose heart rejected the bonds imposed by a wedding ring.

In her newest production she gives to the screen a de luxe interpretation of a great American play, a role of fire and passion, of revenge and love. Never has she been more superb.

Through the directorial genius of Frank Lloyd, who has directed all but one of Miss Talmadge's new series, the finish and artistry of the production has been made of the finest. Mr. Lloyd's keen understanding of character, his knowledge of dramatic force, together with Miss Talmadge's great art of interpreting the human heart, has made this what we consider one of First National's biggest productions, both in artistry and from the standpoint of the box-office.

Presented by Joseph M. Schenck; Adapted by Frances Marion from the stage play by Bayard Veiller; Photography by Antonio Gaudio and Norbert Brodin; Stills photographed by Shirley Vance Martin.

A First National Picture

"You will pay for every day I spend in jail."

Innocent, they threw her into a cell.

"Go! Go! It's the police!"

"Tell me you didn't kill him."

"I've got your police record."

"Don't do it. They'll frame you."

FIRST NATIONAL PICTURES

NORMA TALMADGE

in

"WITHIN THE LAW"

Says the wise old owl—

Who-o-o-o-o-o knows what becomes of my "Wandering Daughters"

Beautiful, young, innocent, a wealthy society girl disappeared a few years ago. No trace has been found of her to this day, though the police of the world searched for her. A nation rang with the news. That was because of her social position. Yet every day scores of girls are reported missing to the police. What becomes of them?

A picture with the problem of the hour

"WANDERING DAUGHTERS"

a James Young Production

Presented by SAM E. RORK; adapted from the story by Dana Burnet; directed by James Young

A First National Picture

FIRST NATIONAL PICTURES

Cleaned Up in Chicago!

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YEARSLEY

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ISLE OF LOST SHIPS OPENED CHICAGO THEATRE YESTERDAY STOP BUSINESS VERY BIG AND PICTURE ENTHUSIASTICALLY PRAISED BY AUDIENCES AND CRITICS STOP BELIEVE THIS PICTURE WILL PROVE GREAT ATTRACTION BECAUSE SUBJECT IS DIFFERENT AND HAS ALL THE ELEMENTS OF SUCCESS

BALABAN AND KATZ

235PM

FIRST NATIONAL PICTURES

You Too Can Clean Up If You Tell Your Patrons About the Year's Biggest Novelty!

M. C. Levee's presentation of a

Maurice Tourneur Production

"The ISLE of LOST SHIPS"

By CRITTENDEN MARRIOTT; Personally directed by Maurice Tourneur; Art Director, Milton Monasco; Asst. Director, Scott R. Beal; Cameraman, Arthur L. Todd; Continuity, Charles Maigne; Editing, Frank Lawrence.

A First National Picture

"A Big Punch!"

Here's what the Newspaper Reviewers say of it

WELL WORTH WHILE

"A picture worth while with novelty of theme. There's a big punch when a bursting dam floods a valley."

—Cincinnati Times-Star.

YOU'LL LIKE IT

"You are going to like this one—it is so human. John Bowers has done one of the biggest pieces of dramatic interpretation of his career. Marguerite De La Motte lends unusual appeal to her role. Milton Sills is excellent. The climax is a thriller."

—Omaha World-Herald.

AN EYE-OPENER

"Filled with dramatic moments, with clever comedy relief. The climax is an eye-opener. A modern drama of western America in which Marguerite De La Motte, Milton Sills and John Bowers do splendid work."

—Omaha Bee.

PLENTY OF THRILLS

"An interesting story with plenty of thrills, including a cattle stampede, a fall from dizzy heights, the spectacular breaking of a great dam and the struggle for life of two men caught in the raging water. Enacted with finished skill."

—Denver Times.

FULL OF ZEST

"A tempestuous production, dealing with a popular theme. Very interesting. The story is well put together and enacted by a most capable cast. A very realistic and well achieved breaking of a dam adds zest."

—Rocky Mountain News.

Thos. H. Ince presents

"What a Wife Learned"

Written by Bradley King

Directed by John Griffith Wray Under the personal supervision of Thomas H. Ince

Distributed by Associated First National Pictures, Inc.

The Great American Heart Drama!

"I'll play you the game," she said, "for his life and mine. Straight poker—two out of three show-down."

Ramerrez, the wounded bandit, the man she loved, lay at her feet.

Rance, the gambling sheriff, who loved her, was waiting to turn him over to a posse.

"I hate you, but I'll marry you if I lose," said the girl. "Are you game?"

"You and the cards have got into my blood," he laughed. "I'll take you up."

The game was on. One winning hand for the girl of the golden west.

Another deal. The sheriff won.

"Even, now—we're even. It's the next hand that tells," said Rance.

"Cut," interjected the girl.

Each sat tense, silent, inscrutable.

The sheriff picked up his hand and laughed. "I had a feelin' I'd win," he said, and threw down—three kings.

Dumb, pale as death, she reached slowly for her cards. With a catch of her breath she threw them on the table face up, and saw—

A situation that will stir the blood of every man and woman who lives.

Edwin Carewe's Stupendous Production of David Belasco's Masterpiece

A First National Picture

FIRST NATIONAL PICTURES

"The GIRL of the GOLDEN WEST"

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

CANDIDATES are appearing for the honor and glory of leading the Motion Picture Theatre Owners of America, and with the candidates are coming the usual cross fire statements.

The annual song—played as the convention date approaches—goes something like this:

"You said it." "I didn't." "You did." "You're a liar." "You're another."

And those to whose interest a weakened exhibitor organization is desirable chuckle with glee.

Moving Picture World has a confession to make. Possibly an apology.

Our columns are open to the statements of any candidate or his friends regarding his own qualifications, our space is clear for the discussion of the exhibitor problems that will come up in Chicago—

But we have placed the soft pedal on the recriminations, the charges and the counter charges.

If that be a fault—we confess it.

THE newspaper code places under the heading of "News" anything that "makes interesting reading." Possibly it is our place to abandon judgment and discretion when it comes to serving the news.

The pot calling the kettle black, or good men impugning each other's motives, may constitute interesting reading.

But it is our conviction that a trade paper must take a broader view of the interests of its readers, and be aware of the point at which the best interests of a field are endangered by "interesting reading."

And it is our further conviction that most of our readers feel an approaching nausea as they survey columns of slurs and billingsgate that can only hamper constructive intelligent organization and hearten those who prefer a disintegrated theatre owners' body.

Politics we must have. Politics is human nature.

But trade politics can be lively, interesting, snappy—and still constructive.

CHARLES LEE HYDE, of the Grand Theatre, Pierre, So. Dakota, comes to bat with an interesting experiment that might also be of value to exhibitors in many other communities.

Mr. Hyde has rented his theatre for the Sundays of the year to the First Congregational Church of that town. The church presents selected moving pictures from ordinary distributing channels.

From the minister's point of view the experiment is a success. In Mr. Hyde's words: "It is the most interesting and best attended church service in town. It has a real religious atmosphere and is drawing an attendance over seven hundred every Sunday night in a town of three thousand, with several other churches in opposition."

This after a six month trial.

THEATRE men will be more interested in the results of the experiment from the exhibitor's point of view. And here many a small town man can read between the lines into his own situation.

Mr. Hyde declares:

"I feel it is a real step forward. People get interested in pictures who have never seen them before. They get the impression that the best lessons and thoughts are expressed in our daily run of pictures.

"The church uses many second run pictures that I have previously shown.

"It gives the people of the town the feeling that my theatre is their theatre. I give up the profits of my Sunday business but more than make expenses and have the satisfaction of seeing my house crowded every Sunday together with the feeling that I am helping along something that is really doing the community a lot of good.

"I believe that this get-together plan is much better than having a feeling of antagonism between the Sunday theatre and the best people of a community. Even the churches of the town that do not take part in this service feel more friendly to me than they did when I ran a paid show on Sunday night."

ROBERT E. WELSH.

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Costume Play a Success If Drama Is Real, Says Schenck

THE day is not far off, according to Joseph M. Schenck, whose pictures are distributed through First National, when the bigger feature will enjoy much the same privileges as the legitimate stage show—an indefinite run for as long a period as it is able to draw. This will be true, believes Mr. Schenck, not only in a few instances, but in every large city, with every production which is worthy of longer runs. The producer decried the fact that short runs only are accorded the picture which could easily draw for a much longer period.

Mr. Schenck is in New York en route to the convention of Associated First National which will be held next week in Atlantic City. Following this he will return to the Coast to supervise the production of "Ashes of Vengeance," starring Norma Talmadge under the direction of Frank Lloyd, concerning which he holds forth the prophecy that it will be the biggest picture in his entire career as a producer.

In discussing the type of picture which proves most popular, Mr. Schenck belittled the idea of "cycles of picture." "First and foremost," he stated, "the public wants entertainment—regardless of the type of the story, or the period in which it is laid. 'Ashes of Vengeance' is a costume play—a tale of France in the sixteenth century, but I selected it not because it was a costume story, but rather because the drama is so poignant. For economic reasons a producer should not attempt a period picture unless he is assured of the possibilities for drama and romance.

"The reason costume pictures were unsuccessful at one time was because they were poorly made, with mediocre stories and uninspired directors and casts. With a hundred per cent cast, story and director, the costume picture has infinitely more possibilities for colorful adventure and romance than a story laid in the present day."

"Ashes of Vengeance," Mr. Schenck announced, will be a super-special. In the spectacular ballroom scenes which were filmed this week six hundred extras, dressed in the colorful uniforms and costumes of the period, will appear. The big street scene, which will show the massacre of St. Bartholomew's eve was scheduled for filming the later part of this week.

Supporting Miss Talmadge in the stellar role will be seen Conway Tearle, who perfected himself in the art of swordsmanship before the first scene could be shot; Josephine Crowell, who will enact the role of Catherine de Medici; Betty Francisco, Claire McDowell, Courtney Foote, James Colley, Andre de Berenger, Boyd Irwin, Winter Hall, William Clifford, Murdock McQuarrie, Hector V. Sarno, Earl Schenck, Lucy Beaumont.

In commenting upon the star system, Mr. Schenck believes that while it is possible for a producer to lessen a star's popularity by mediocre directors, inferior casts and poorly chosen stories, it is equally as impossible for him to create a star. "This is the public's job," stated the producer, "and they do it very thoroughly. Once they have enthroned their favorites, then it is possible for the producer to co-operate. So long as the producer is willing to make big and fine pictures with this selected few, these stars will remain."

Organization Launched

Directors Expect It to Have Far-reaching Influence

The Motion Picture Chamber of Commerce of America (Non-Theatrical) was formally launched on Monday evening, April 9, at the club rooms, 55 West 44th Street, when a dinner-conference adopted a constitution proposed by a committee of five, consisting of William R. Kelley, Arthur James, Edward P. Earl, George Zehrung and F. S. Wythe.

Sidney Morse, director of the bureau of social and educational service of the Masonic Grand Lodge, presided, and defined the new organization as "an organization of all non-theatrical interests in the motion picture industry, whether producers, distributors, or users of non-theatrical films, and whether for educational, scientific, industrial, commercial, or entertainment purposes; also makers of projectors, films or accessories."

One of the first tasks of the newly organized Chamber will be to institute a nation-wide campaign for the repeal of restrictive and burdensome legislation, such as that which the Steingut bill aims to eliminate in New York.

The Chamber will also consider plans for improved methods of distribution through some form of co-operative effort.

Forty-five organizations took part in the organization meeting.

Vignola Due Soon

Robert G. Vignola will arrive in New York from his five months' world tour on April 27, according to cable advices received from him this week by Arthur M. Brilant, his personal representative. Until his apartment is set in order he will make his temporary home at the New York Athletic Club of which he is a prominent and active member.

Vote on Daylight Saving Is Barred in Baltimore

A BOMBSHELL exploded in the camp of the moving picture exhibitors of Baltimore, Md., and others opposed to daylight saving, on Monday evening, April 16, when it was announced that according to a ruling handed down by Assistant Attorney General Lindsay C. Spencer the daylight saving ordinance could not be placed on the ballot for people to vote on at the coming election on May 8.

The whole point upon which the decision rests is that according to the constitution of the State of Maryland all legislation for Baltimore city must be produced by the city council and the council cannot "pass the buck" to the people or give them a chance to vote on a measure such as this, unless: First, there is a petition requesting it be voted upon signed by 10,000 people; or, second, unless the legislature authorizes a vote to be taken upon it by a special act.

As the ballots will go to the printer on April 25, it leaves very little time for the forces desiring the matter to go before the people to act.

One can readily understand now why those in favor of the measure have been so delinquent in starting their campaign to urge people to vote for the measure.

While they may not have known that the question would be raised, they have kept particularly quiet and the forces opposed to the measure have been waging a decided warfare with their meetings in the moving picture theatres throughout the city.

Every facility for testing the ruling before the date on which the ballots will go to the printer will be given those who desire to do so, it has been announced from the Attorney General's office.

Frank W. Lawson, secretary of the Association Opposed to Daylight Saving, which the moving picture men and others are backing, said: "The announcement that the Attorney General's office had ruled that the daylight saving referendum could not appear on the ballot was a great disappointment to us.

"I am confident that the proposed ordinance would have been defeated at the polls by an overwhelming majority and it seems decidedly unfair to rob the people of the opportunity to voice their decision through the ballot. But if the move means a fight against it in the City Council we are prepared to make the same hard fight there."

Tribute for Ray

Charles Ray recently received a high tribute when twenty-four judges of the Federal and California Superior courts assembled at his studios and gave him an engrossed testimonial. In this they thanked him for the invariably high character of his photoplays, and especially his selection of "The Courtship of Myles Standish" for his next picture.

Specials of Several Companies Are Doing a Record Business

By ROGER FERRI

WITH the advent of the spring and summer off-season for legitimate attractions, owners of theatres in New York, Philadelphia, Chicago, Boston and other large cities are offering the tenancy of those houses to producers of special productions. It is certain that virtually all of the big 1923-24 super specials will be given premiere showings on Broadway during the next six months. The Shuberts have set almost prohibitive rentals on their Broadway houses, but have come down on their original figures.

Fox Film Corporation, as in past seasons, will introduce most of its big pictures of next year at Broadway and Chicago Loop theatres. There are several deals pending now, involving the Lyric and Forty-fourth Street theatres in New York. The Cosmopolitan (Hearst) interests will use the Cosmopolitan (formerly the Park in Columbus Circle) and the Central, a Shubert house, for their premieres. It is believed that "Little Old New York," Marion Davies' next special, will officially open the Cosmopolitan Theatre, on which Hearst is said to have already spent $200,000 putting it into shape for picture presentations. Victor Herbert and an orchestra of 75 will be featured. "Enemies of Women" is good for two more months at the Central Theatre, where last week at $1.50 top prices it grossed $13,000, the largest figure that house has ever attained, bettering the opening week's receipts by some $300. At this rate "Enemies of Women" should gross $120,000 on a ten-week run, which is certain.

That theatregoers throughout the country are patronizing specials priced at $1 and better was brought to light by figures handed down by showmen during the past week.

Hodkinson's Elmer Clifton special, "Down to the Sea in Ships," is holding up phenomenally as a box office attraction throughout the country. When this picture was first released it was booked exclusively into legit theatres by its producers. It opened in New Bedford, where it was made, and then hit Fall River, Mass., from there going to Providence, R. I., where it grossed about $26,000 in three weeks at the Shubert-Majestic, now the Emery-Majestic. From there it moved to the Tremont in Boston, where it hit $13,000 for about three consecutive weeks. At the Cameo Theatre in New York it is this week in its tenth week. Last week it clipped the $7,800 mark, with indications on Tuesday afternoon that it would equal that figure this week. In ten weeks "Down to the Sea in Ships," at 55 and 75 cent prices at the Cameo, a 539-seat house, will have grossed about $68,000.

The monetary success of this production which is being circused by Hodkinson, under the guidance of expert showmen, is as great as its New York showing. In fact, both Boston and Providence have booked back the special. It is in its third and last week at the State Theatre in Pittsburgh. Last week at Reade's Hippodrome in Cleveland the special dug deep into four figures and proved one of the best money-makers that town has had in many a moon.

But the prize of them all is none other than Paramount's "The Covered Wagon," which is good for a full season's run at the Criterion in New York. This picture will make history, if the comment heard after each show and the box office takings are any criterion. The demand for tickets by the ticket agencies for this picture alone are big enough to guarantee a six months' run of that picture at the Broadway house at a huge profit. Every ticket agency along Broadway and uptown is handling tickets for "The Covered Wagon." The McBride and Tyson agencies are bidding persistently for increased blocks of tickets, but the management is wisely plugging its box office trade, although tickets at the box office are sold ten weeks in advance.

This situation has brought a wholesale call at the agencies. The Tyson and McBride offices are selling at a fifty cents premium, but the others are charging a premium of $1 to $3 per ticket—and getting it. The capacity of the Criterion is very small, it being but 608. At $1 matinees and $1.50 evening prices, "The Covered Wagon" has consistently done $10,800, with indications that this figure will hold up indefinitely.

No picture that has ever played Broadway had such a call for tickets as "The Covered Wagon" is experiencing. Reservations are coming in from out of town. The box office takings average about 6,000 weekly, with the rest coming in via the ticket agencies. Arrangements are now being made by Paramount to stage the picture in other sections. Chicago is the next spot, with Boston, Philadelphia, Cleveland, San Francisco and other larger cities set. In Washington at the Rialto this picture did $14,000 on the week.

Goldwyn's "Souls for Sale" bids fair to be one of the sensations of the spring-summer season. Rupert Hughes wrote the story and a bevy of something like 35 stars appear in the cast. "Souls for Sale" seems to have got the booking jump on a series of pictures that are scheduled for early distribution, dwelling on the lives of movie stars or movie-struck fans, with Hollywood furnishing the locale. Paramount has a production, "Hollywood," coming out with a similar theme. As was the case with "Mad Love," Goldwyn is straining every effort to beat Paramount to big time booking, their local salesmen doubling their efforts to get immediate bookings. Thus far the picture has been getting top money, doing the house record gross at the Capitol Theatre last week and being held over this week. Clever exploitation, together with the story, stars' presence and popularity of the author, are doing much to pull the customers into the houses on this bet.

Another gold mine being booked at precious box office figures is "Hunting Wild Animals With Gun and Camera," the Snow picture Universal recently took over for distribution. The first week Universal had this picture the exhibitor demand for dates was so great that Universal had to quadruple its order for immediate prints. Wise showmen are booking this special at production prices and having no trouble getting them. Up in Boston this picture is setting all sorts of new records at the Park Theatre.

"Bella Donna," Pola Negri's first American-made feature for Paramount, is another seemingly good and consistent money-maker. It got off to a flying start in New York this week, where it was highly praised by the critics, and should do between $16,000 and $18,000 on the week. In Boston last week "Bella Donna" at the State, in the Back Bay section, grossed about $16,500, which was about three or four hundred dollars more than that house did the previous week on "Glimpses of the Moon," starring Bebe Daniels, and another Paramount picture.

At the Century, Baltimore, managed by Tom Soriero, "Bella Donna" last week almost touched the $16,000 mark. This is remarkable business for this 3,800-seat house, which charges 75 cents top. At Loew's Columbia in Washington the Pola Negri vehicle landed about $14,400 last week, with the engagement at the Strand in Providence, R. I., three hundred dollars less. In fact, this is the first single feature the Strand has booked in three years. Two-reel comedy and Starlight Revue were used on the bill. The house has a capacity of about 2,200 seats and charges 55 cents top at night.

The Goldwyn Pola Negri feature, "Mad Love," also is holding up strong. This vehicle is being used by exhibitors as opposition to the Paramount picture. To offset this opposition the Paramount publicity forces are billing the Pola Negri picture from three to six weeks in advance of the local play dates and stressing on the fact that "Bella Donna" is the foreign star's "first American-made feature," a gag that is evidently scoring effectively. "Mad Love," however, is getting good grosses. At the Modern and Beacon in Boston last week it hit $6,500, which is all those houses can do.

Jackie Coogan's latest First National picture, "Daddy," is generally conceded to be that star's best bet, for it is setting no few marks. It got off to a flying start at the Strand in New York this week, grossing about $14,200 on Sunday and Monday. Metro's "Where the Pavement Ends," with Ramon Navarro and Alice Terry, is another well advertised picture that is living up to expectations and attracting profitable crowds. "Driven" (Universal), "The Christian" (Goldwyn), "The Famous Mrs. Fair" (Metro), "Hearts Aflame" (Metro), "Jazzmania" (Metro), "Robin Hood" (United Artists) and "Safety Last" (Pathe) are also in the big money class of the month. "Safety Last" is proving to be Harold Lloyd's best money bet.

Hope Hampton Goes West

To Play in "The Gold Diggers" for Warner Brothers

When Hope Hampton leaves for California within a few days to play the featured role in Warner Brothers' "The Gold Diggers," it will mark her third big picture this year.

Her first, "Does It Pay?" will be released as a special by Fox. "Lawful Larceny," now being produced at Famous Players' Long Island Studio, is also a special, featuring in addition to Miss Hampton, Nita Naldi, Conrad Nagel and Lew Cody.

The three productions offer exceptionally varied opportunities to the star. Both in sympathetic and unsympathetic parts she will have a chance to show her acting ability, and the many who have followed her career are offering congratulations on her particularly ambitious achievements this year. It is expected that these pictures will all be released at approximately the same time.

"More of an Encyclopedia than a—

"It is more of an encyclopedia than a handbook on motion picture projection," writes Edward Earl, President of Nicholas Power Co., about the new fourth edition.

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By

F. H. Richardson

It is a 974 page book. It has 375 illustrations. It gives full instructions on care and operation of Power, Simplex, Proctor, Motiograph and Baird projectors. It contains a full account of Mazda lamp projection. It describes the G. E. Sunlight and Simplex high intensity arc lamps. It tells all about motion picture electricity. It treats fully on generators, insulation, grounds, lenses, light action, mercury arc rectifiers, motor generators, picture distortion, practical projection optics, the projection room, the screen, speed indicators, transformers, etc. It asks and answers 842 appropriate questions. It has a complete, fast working index. It is up-to-date and authentic. It is written by an author who knows what he's writing about, who writes in plain understandable English, and who is **the only projection author who has already written and completely sold out three large previous editions of a book on projection.**

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CHALMERS PUBLISHING COMPANY

516 Fifth Avenue **New York City**

Richardson, on Trip, Gathers Interesting News of Theatres

By F. H. RICHARDSON
Projection Editor, Moving Picture World

HAVING some business in Chicago, I concluded to murder several birds with one toss of the brick, and stopped in Rochester and Cleveland to once-over various things, meet old friends, and swap trade gossip.

I landed in Rochester in the exact geographical center of a blizzard. I went up to the Bausch & Lomb plant, had a long chat with those good old scouts, Dr. Herman Kellner and Sales Manager I. L. Nixon, on a subject of which you will have news very shortly. The Bausch & Lomb Company is doing some mighty valuable work in its experimental laboratories; also, I venture the assertion that it will soon spring something on us that will be of very large benefit to projection, hence, indirectly to the industry as a whole. I will, however, tell you all about it when the time comes.

The afternoon found me at the Eastman offices, shaking hands with George Blair, than whom, I can honestly say, there is no better liked man in all the motion picture industry. And, mind you, that's no mere bunch of idle words, either. While there by invitation of George Eastman, extended some time ago, I called on him in his truly beautiful offices on the sixteenth floor of the Eastman office building. A pleasant half hour was spent discussing various matters concerning projection and matters allied thereto. It was my first meeting with the Kodak Wizard, whom I found, like all really big men, to be a man with whom one may discuss matters freely, with a feeling that due consideration will be given all matters placed before him; also that argument would not necessarily be a waste of words because one's views and opinions happen to differ with the views and opinions of Mr. Eastman.

The evening was given over to L. M. Tounsend, chief projectionist of the Eastman Theatre. We visited the theatre, where I met and had an enjoyable chat with the manager, William Fait. I found Townsend to have changed the Eastman projection room lighting for the better since my last visit, though it is still in need of further improvement. The front wall is too light in color and the image of the high intensity arc is projected to the wall right beside the observation port—very bad practice, if you ask me. The image should be on the floor, the ceiling or higher up on the wall. Besides, the port is distinctly bad.

Chief Projectionist Townsend impresses me, everything considered, as the right man in the right place. He is sincere, energetic and willing to learn, though he is almost entirely lacking in the matter of a projectionist library. I think, for instance, that not a man in the Eastman Theatre owns a handbook, and if there are any other books, or anything else bearing on projection, in or about the projection room or theatre, they were not visible. This is a condition the Eastman projection room force certainly has no reason to be proud of.

Oh, yes, I nearly forgot, Mr. Eastman told me they had perfected a new method of lighting orchestra music, which will entirely eliminate all glare. This, as I understand it, will be ready for actual use very soon.

Cleveland

At Cleveland, Old Granpa Boreas was very much on the job. I stopped off there for four things, viz.: to visit my old friend Howard Codding, his squaw and papoose; to call on Friend Egeler at Nela Park, John Hertner of the Hertner Electric Company, and at the National Carbon Works. The first three I did all right, but was too late to make the National Saturday afternoon. Howard Codding is an old and tried friend. He is one of the men who have been longest engaged in shooting pictures at screens in Cleveland. He is all wool and thirty-six full inches wide. The only thing I have against Codding is this: He has built a radio set with which he has (so he says) "got" about everything on earth. He is now trying to "get" the various planets. It is in his dining room. While I partook of the Codding hospitality, he "got" various cities, which was all right, only just as I had a fork well loaded on its way to the usual place forks are presumed to unload, Codding "got" Kansas City. Some gink out in that "City by the Kaw" was singing "My County 'Tis of—awk, awk—sweet land of—awk—zip—zip, of thee I—zip—zip—awk." Well, of course, I had to get up, so the forkful was unduly delayed. When the "song" (?) was finished I sat down and had just grabbed the fork when Codding "got" some good pastor in Pittsburgh just as he said, "Let us pray," so, of course, the provender had to awit again. Outside of that, Brother Codding is all right and I enjoyed my visit with him and his immensely.

At the plant of the Hertner Electric Company I found John Hertner on the job, and a whole flock of Transverters in course of construction. I regord Hertner as among the very best electricians in this or any other country. We had a pleasant visit and talked over various matters. Hertner says business is improving.

Some manufacturers have complained of encountering trouble making collections for apparatus sold to theatres. I asked Hertner as to his experience in this matter. His reply was to the effect that the Hertner Company had experienced little, if any, difficulty with collections, because it had only given credit where the evidence was that credit was deserved—a policy which I hold to represent sound business sense.

Some manufacturers, in the effort to get business—get it anyhow, trusting to fortune for results—give credit indiscriminately, without any sort of adequate investigation. Then when they reap what they have sowed, they condemn all exhibitors for the sins of a minority with whom they had no business dealing at all.

Out at Nela Park I found C. E. Egeler hard at work, as usual. Had lunch with Egeler and R. E. Farnham. We discussed many matters of interest, and I trust of mutual benefit.

The Nela Park folks (General Electric National Lamp Works) are constantly experimenting to improve Mazda projection lamps. The main effort is directed toward increase of light without decrease in efficiency. I am glad to be able to say that encouraging progress is being made.

Just now the new Bausch & Lomb lens seems to be the big Mazda event. Photometric tests show that it increases the screen illumination by a full fifty per cent.

I was unable to get to the National Carbon Works, it being Saturday and a short business day. Sorry, for I'd have liked to see "Bill" Kunzman and the rest of the National bunch. Well, better luck next time!

Meanwhile, there is work needed in connection with carbon cores, which have the distinctly bad habit of showing entirely too many faults. This slap is not directed at the National any more than at other carbon manufacturers. They all do it, and an imperfect core can and does raise (censored) with results in screen illumination in several different ways. We want and need a carbon core which not only is always present at roll call, but which will stay present during the entire battle, and will burn even with the surrounding carbon all the time. A large order, yes, but it CAN be filled, and it is up to you carbon makers to deliver the goods.

I am told that the National Company engineers are experimenting with a D. C. carbon, designed to do for D. C. the same thing Special White Flame carbons did for A. C. I don't know how far the laboratories have progressed in their experiments, but do know that I suggested to them the need for this fully five years ago.

(To be continued next week)

Drawn by John Le Roy Johnson.

THE A. M. P. A.'S NAKED TRUTH BOARD OF STRATEGY IN ACTION

T. O. C. C. Holds First Meeting Under Leadership of O'Reilly

THE first meeting under the regime of its new officers who were installed last week was held by the Theatre Owners' Chamber of Commerce in the South Gardens of the Hotel Astor, Tuesday afternoon.

One of the outstanding events of the meeting was the talk made by William Brandt in which he recommended that all exhibitors get behind a movement to alleviate the hardships imposed on exhibitors by the law which forbids unaccompanied children entering moving picture houses.

Mr. Brandt called attention to the fact that under existing conditions unwarranted hardships are imposed upon exhibitors, who, Mr. Brandt said, are arrested, arraigned with the lowest type of criminals and fined for infractions of the law when it is often the case that the exhibitor is entirely ignorant of the law's being broken. "Not only are we fined and imprisoned," Mr. Brandt said, "but it is often the case that our licenses are revoked and thousands of dollars of investments are thus utterly destroyed."

Charles O'Reilly, newly elected president of the body, heartily endorsed Mr. Brandt's suggestion and also urged that exhibitors settle down to amicable relations with each other. He said that it is one of the great faults of all exhibitor organizations that internal disputes cause ill feeling and disruption of the organizations' policies.

Fred Wilson stated that the chief need of the organization was to have a building of its own—a home where the members could rally for the adjustment of its affairs and which each member could consider as a fort for the safeguarding of the industry's welfare. Mr. O'Reilly agreed that that was a large need of the organization and stated that he thought he could say with authority that by next year such plans will have been consummated.

A luncheon for the members and for the trade press was served, after which the members heard the reading of the minutes of the last meeting and also recent communications, one of which, from a large producing company, spoke of the difficulties it sometimes encounters with moving picture houses and cited one instance in which it said a film of a comedy had been kept by an exhibitor for six months, while the producers were searching everywhere for it.

Loew to Dispose of Canadian Holdings; to Expand in the East

THAT Marcus Loew will in the course of the next six months dispose of all his theatre interests in Canada was established into a fact through statements that emanated from his New York office. Mr. Loew already has sold his interests in Montreal theatres.

Instead, Mr. Loew next season is expected to concentrate every effort in broadening his interests in theatre holdings in New England. At present Mr. Loew owns only the Olympia and State Theatres in Boston, while his vaudeville offices furnish vaudeville bookings for houses in Providence, Fall River, Boston, Springfield and several other cities.

Late this month Mr. Loew is expected to start a drive for more picture theatres in New England. It is a well known fact in show circles that Mr. Loew's money-making houses have been located in New York City and adjacent territory. Recently he relinguished his holdings in the Coast houses that he took over several years ago from Ackerman & Harris, which firm is now again operating those theatres.

Cobb Addresses Club

In an address before the men's club of a church in his home city of Watertown, N. Y., George H. Cobb, chairman of the New York State Motion Picture Commission, last week declared that censors do not operate to curb and that the Motion Picture Commission aims solely to regulate. Mr. Cobb declared that his Commission acts in a capacity similar to that of a judge in court and instead of seeking to restrict motion picture writers, it attempts to determine whether or not a photoplay is presented according to the requirements of the New York State law.

W. D. McGuire of Review Board Dead

W. D. McGUIRE, JR., executive secretary of the National Board of Review of Motion Pictures, died Tuesday night, April 17, at Derby, Conn., from illness following an operation for appendicitis. Mr. McGuire, who was a resident of Scarsdale, N. Y., had been connected with the National Board since its organization in 1909 as a committee of the People's Institute, first as review secretary, later succeeding John Collier as executive secretary.

In this capacity Mr. McGuire devoted himself to the affairs of the Board, in which he had taken a leading part up to its present development. He was also vice-chairman of the National Committee for Better Films, affiliated with the National Board. A graduate of Williams College and of the New York School of Philanthropy (New York School of Social Work), he was widely known among social service agencies as well as among executives of the film industry. A wife, Alice Ayre McGuire, two children and a brother, Fred B. McGuire, of Derby, survive.

Back from Exchange Tour

Hodkinson Division Sales Head Reports Business Good

H. H. Hurn, central division sales manager for the W. W. Hodkinson Corporation, returned from a flying trip to exchanges in the Central West and left last week for Chicago in the interests of the Elmer Clifton special, "Down to the Sea in Ships."

During Mr. Hurn's trip through the central division territory he visited the exchanges in Detroit, Omaha, Cleveland, Cincinnati, Chicago and Minneapolis, and got in touch with leading motion picture exhibitors for the purpose of acquiring first hand information relative to the growing value of Hodkinson product as well as facts concerning business conditions in general.

According to a general summing up of these personal conversations, Mr. Hurn states that in his opinion business has greatly improved throughout the Middle West.

Devotes Space to Shipman

Picture Producer Given Lengthy Story in Ford's Paper

Henry Ford's publication, "The Dearborn Independent," has opened its columns, for the first time, to the growth of the moving picture industry in Canada, and, in so doing, has given unusual prominence to the activities of Ernest Shipman in the Dominion.

In an article entitled "Canada's Attempt at Movie Independence," appearing in the issue of March 31, the publication recounts in detail the motives that actuated Shipman to launch his organizations in Canada, and the success that has thus far crowned his efforts.

"The Nationalistic revival provided the opportunity," reads the article in part, "but it remained for some individual to take advantage of it and organize those who were willing to provide the financial backing for the production of Canadian pictures. This man appeared in the person of Ernest Shipman."

Services for Rothermel

Many Friends of Motion Picture Man Unite in Honoring His Memory

Memorial services for the late Royale Valray Rothermel, organizer and former president of the Filmcraft Association and prominently identified with the motion picture field from its inception, who died last February at the family's western home in Tucson, Ariz., were held Thursday evening at St. Stephen's Episcopal Church in Sixty-ninth street, New York City, the Rev. Nathan Seagle, rector, officiating. The church was filled with friends, including the fraternity brethren of the deceased from Pi Kappa Alpha Chapter of Alpha-Upsilon of New York University, who attended in a body. A fine musical program was rendered by Miss Beatty, soprano, and William Russell McAdam, baritone, with Miss Usher at the organ.

Mr. Rothermel, who during the past year made his home in Greenwich Village, was an influential and rising figure in the motion picture world when he gave up his brilliant prospects to fight in the Great War. At Brest his health became impaired and he steadily declined until the end came at Tucson.

Besides organizing and heading the Filmcraft Association, he was an author and traveler of note, visiting the Cocos Islands and publishing his experiences in various magazines. He conducted his own film studio at Dongan Hills, Staten Island, and his business and artistic abilities would no doubt have won him a top place in his chosen profession had not an untimely death claimed him at the early age of 29.

First National and Sam Goldwyn Make Important Arrangement

AFTER months of rumor, no end of guesses and no little anticipation, First National has closed a contract with Samuel Goldwyn for a series of George Fitzmaurice productions and for the motion picture version of "Potash and Perlmutter."

This important announcement means that First National has obtained the much looked for product of this prominent producer and equally prominent director, whose output will be included in next season's program of First National.

The production of "Potash and Perlmutter," one of the strongest attractions that the stage has ever known, will be the first release under the new agreement.

The negotiations which terminated in the signing of a contract have been under way for many weeks, during which Mr. Goldwyn was given every opportunity to study First National's distribution system.

During the past year Mr. Goldwyn has been laying plans for active participation in the motion picture business on a scale that will surpass even his earlier activities, it is reported.

It is announced that Mr. Fitzmaurice's initial production will be one of Hall Caine's most popular stories, exteriors for which will be made in the vicinity of Rome, Italy. Barbara La Marr, Montague Love and other prominent actors, engaged for an all-star cast, will be sent over-seas to make exteriors for this picture, planned as a super-special.

SAMUEL GOLDWYN

Ouida Bergere, who has written the continuities for practically all of Mr. Fitzmaurice's productions will prepare the script for the Hall Caine story and for those to follow.

"Potash and Perlmutter" will be directed by Clarence Badger, recognized as one of the ablest directors in the profession. Barney Barnard and Alexander Carr have been engaged for the characters they created on the stage. Vera Gordon will also be featured.

Coincident with the distribution of the film, 700 newspapers throughout the English speaking countries will carry topical articles by Montague Glass introducing "Potash and Perlmutter." Also Mr. Goldwyn's serial story, "Behind the Scenes," now running in The Pictorial Review will appear in approximately 1,300 daily newspapers syndicated by the United Press.

With all this publicity to prepare the way, it is figured that "Potash and Perlmutter" will be one of the greatest box office sensations that the screen has ever known, First National says.

In speaking of the contract just closed, Richard Rowland, general manager of Associated First National, said: "We are highly gratified at obtaining the Samuel Goldwyn-George Fitzmaurice productions in which we have every confidence. It would be difficult to find a better producer-director combination than Mr. Goldwyn and Mr. Fitzmaurice."

Film Interests Alert to Block Laws Harmful to the Industry

WITH two weeks to run, there are several bills of interest to the motion picture industry in the New York State Legislature. A bill introduced some time ago by Senator Meyer Levey, proposing to amend the lien law relative to liens on motion picture films, was reported out of committee last week and is slated for final passage in the Senate.

This bill provides that persons and corporations operating motion picture laboratories, shall have a lien on the positive and negative prints in their possession, including the distribution and exhibition rights thereon, and shall retain such film until full payment has been made by the owners. The bill further provides that no lien granted shall be waived or impaired by the taking of any note due for work performed.

There has been absolutely no change during the last week in connection with the censorship proposition as it exists at Albany. The bill calling for the repeal of the statute is still in committee in the Assembly, and apparently there is to be no effort toward reporting it out. Little or nothing on censorship is being heard around the State Capitol. It is generally admitted that the present law will exist for at least another year.

Some talk is heard to the effect that leaders of both political parties are rather favorably inclined toward the Miller bill as a means of bringing additional revenue to the coffers of New York State. While the bill will probably never become a law, those watching motion picture legislation pricked up their ears the past week and are on the lookout that the bill does not slip through. This bill would exact a 6 per cent tax on the gross receipts of motion picture theatres in this State, as well as all other forms of amusement.

May Finance Producers

As a means of offsetting the high bids submitted by the syndicate bookers, the A. B. C., made up of independently owned theatres in the metropolitan district, this week made advances to finance a number of independent producers next season. The plan is not entirely new and, in many ways, similar to the one outlined to the national exhibitors at their convention in Washington, D. C., last spring. The financing proposition, however, is not looked upon with favor by the entire organization. About five members of the organized independent exhibitors are interested in the project.

Independents May Meet

Independent producers and distributors may hold a convention of their own in Chicago May 19-26, the period selected by the M. P. T. O. A. for their annual convention this year. There is a strong feeling in the independent market that now is the time to bring about an effective organization of independents. A committee to arrange the meetings will be named next week at a luncheon to be held in Hotel Astor where those in charge of the convention movement will hold bi-weekly meetings.

Le Roy to Open Soon

PAWTUCKET, R. I.—(Special—The Le Roy Theatre, admittedly the most beautiful picture theatre in the world for its size (1,800 seats), will be opened officially on April 30, with Goldwyn's "Souls for Sale" the principal attraction. The theatre is owned by the Emery interests of Providence. The official opening will be an auspicious affair. Adolph Zukor, Marcus Loew, James Grainger and many other film magnates will attend the opening. Nils Granland will bring a galaxy of stars to the opening, which will be followed with a banquet at which the Governor of Rhode Island, the local Mayor and City Council will participate.

They Get the World ALONE

"The World" is good enough for us.
KENNETH RICHARDSON,
Star Theatre,
Seneca, S. C.

I have always found the "World" just a little better than all the rest.
O. V. DREW,
Acme Theatre,
Vinal Haven, Maine.

They Get the World ALONE

"World" covers the exhibitors' field.
W. DROLLINGER,
Park Theatre,
So. Jacksonville, Fla.

Take no other paper, and it's sure fine.
W. C. DAVIS
Paramount Theatre,
Josephine, Texas.

Goldwyn to Distribute Fifteen Cosmopolitan Films Next Season

FIFTEEN pictures produced by Cosmopolitan Productions will be distributed for next season in conjunction with the Goldwyn Distributing Corporation. This release list follows the merger for distribution recently consummated by William Randolph Hearst and F. J. Godsol.

"Enemies of Women," now enjoying a successful run at the Central Theatre, and Marion Davies in "Little Old New York" will be the first two releases. The list of productions follow:

"Enemies of Women," by Vicente Blasco Ibanez, with Lionel Barrymore and Alma Rubens. Directed by Alan Crosland. Scenario by John Lynch. Settings by Joseph Urban.

Marion Davies in "Little Old New York," by Rida Johnson Young. Directed by Sidney Olcott. Scenario by Luther Reed. Settings by Joseph Urban.

"The Daughter of Mother McGinn," by Boyle, with Colleen Moore, Forrest Stanley, Margaret Seddon and George Cooper. Directed by Frances Marion and George Hill. Scenario by Frances Marion.

"Unseeing Eyes," by Arthur Stringer, with Lionel Barrymore and Seena Owen. Directed by E. H. Griffith. Scenario by Bayard Veiller.

"Under the Red Robe," by Stanley Weyman, with Robert B. Mantell, John Charles Thomas and Alma Rubens. Directed by Alan Crosland. Scenario by Bayard Veiller. Settings by Joseph Urban.

Marion Davies in "Yolanda," by Charles Major. Scenario by Luther Reed. Settings by Joseph Urban.

"The Flaming Forest," by James Oliver Curwood.

"Alias the Lone Wolf," by Louis Joseph Vance, with Bert Lytell.

"The Temptress," by Vicente Blasco Ibanez.

"The Country Beyond," by James Oliver Curwood.

"Vendetta," by Marie Corelli.

"A Gentleman of France," by Stanley Weyman, with Bert Lytell.

Marion Davies in "Alice of Old Vincennes," by Maurice Thompson.

"The Helmet of Navarre," by Bertha Runkle, with Bert Lytell.

"The Garden of Peril," by Cynthia Stockley.

Many Films Coming to Market All About Movies, Themselves

PICTURES based on stories involving movie-struck girls and lads, with Hollywood furnishing the locale, are virtually deluging the market. With Goldwyn's Rupert Hughes story, "Souls for Sale," already virtually mopping up and getting the jump on the others, at least six other pictures based on similar yarns are about to make their appearance.

The much advertised and awaited Paramount special, "Hollywood," which is said to be one of the big pictures of the year, introducing a bevy of thirty-four true headliners, is expected to make its debut within a week or two. The independent market already has two Hollywood pictures. C. B. C. Film Sales Corporation next week will release "Mary of the Movies," which was completed last week. Arrow Film Corporation is doubling its efforts advertising "Night Life in Hollywood" as a result of the current demand for this type of production with "names."

The Goldwyn and Paramount organizations never before have been involved in the determined drive now holding their attention. Goldwyn's "Souls for Sale" last week grossed more than $57,000 at the New York Capitol and is being held over. The battle this week moved to New England, where "Souls for Sale" will be released generally next week. This will give the Goldwyn picture at least a two-week jump on the Paramount feature and exhibitors in that territory are being requested to keep dates on "Souls for Sale" "quiet and announce the engagement of the picture as late as possible without hampering whatever exploitation might have been planned."

The same method was utilized by salesmen in various territories on the booking of "Mad Love," with Pola Negri, considered Goldwyn opposition to Pola Negri's Paramount special, "Bella Donna."

First National Convention Opens in Atlantic City

WITH First National Franchise holders, members of the Executive Committee, heads of departments and several foreign representatives in attendance, a spirit of extreme optimism marked the opening of the First National convention at the Ritz Carlton in Atlantic City, Tuesday afternoon.

Great enthusiasm greeted the addresses delivered on Wednesday by Joseph M. Schenck, who came East especially to attend the convention and A. H. Giannini, the Italian banker. All of the film men were on hand to hear these two speakers who pointed the way to further advancement in the production and marketing of motion pictures.

The convention will remain in session until Saturday of this week.

Those in attendance are Robert Lieber, president; Harry O. Schwalbe, chairman; Richard A. Rowland, general manager; E. B. Johnson, foreign department; Sam Spring, legal department; C. S. Pinkerton, financial comptroller; Samuel Katz, executive committee; A. H. Blank, of the executive committee; and Moe Mark of the executive committee; W. P. Dewees, Jacob Fabian, Nathan Gordon, E. M. Asher, Tom Boland, J. B. Clark, Harry Crandall; R. D. Craver, Frank Ferrandini, Moe Finkelstein, Robert Fleer, Mike Gore, John H. Kunsky; Earl Hammons, Sol Lesser, Frey Levy, John McGuirk; E. Mandelbaum, Harry Nolan and I. H. Rubin.

Convention at Pittsburgh

Western Pennsylvania Theatre Owners Elect Officers

Jerome Casper was re-elected president of the Motion Picture Theatre Owners of Western Pennsylvania at the third annual convention of that body held at the General Forbes Hotel, Pittsburgh, April, 16, 17 and 18.

Other officers re-elected for the coming year are John Newman, vice-president; Hyman Goldberg, treasurer; Fred Herrington, secretary.

Among others present and who spoke were Sydney S. Cohen, president of M. P. T. O. A.; M. J. O'Toole, of Scranton, chairman of Public Service Commission of M. P. T. O. A.; Charles J. Pettijohn, representing Will H. Hays; R. F. Woodhall, president of New Jersey Theatre Owners; Sam Bullock, of Cleveland, and Henry W. Gauding, who was chairman of the convention.

John Alderdice and Harry Davis succeeded M. Rosenbloom and W. J. Bittner on the board of managers.

Want Films in Schools

Producers and Educators Formulate Plans for that Purpose

Recognizing that instructional pictures in schools will be helpful to the entire moving picture industry, a movement has been started by producers to make the showing of such films part of the schools' daily routine.

With this end in view a meeting was recently held at the headquarters of the Motion Picture Producers and Distributors of America, Inc., at which a number of educators were present. At this meeting a group of producers donated $5,000 for the making of a picture for school use. It was argued that not only would the school pictures be of educational value, but that they would have another purpose inasmuch as they would accustom the children to looking at pictures and instill in them a desire to see those of an entertaining nature after school hours.

The producing companies represented at the meeting were Goldwyn, Fox, Metro, Vitagraph, Universal, Famous Players, First National, Griffith, Educational and Bray Productions. The educators were Dr. Charles H. Judd of the University of Chicago, Leonard Ayres of Cleveland, Elizabeth Breckenridge of Louisville, Elizabeth Hall of Minneapolis, and L. C. Kalback, representing the Federal Commissioner of Education.

To Entertain Exhibitors

Preparations are being made for the entertainment of about 25 exhibitors, members of the Virginia Motion Picture Exhibitors League, who will come to Washington for an annual convention next week. The Washington Film Board of Trade has appointed a committee consisting of Messrs. Galanty, Fuller, Sherwood and Price to make plans for entertaining the distributors. It is probable that there will be a dinner on the final day of the convention at one of the local hotels. A number of vaudeville stunts will be put on for the occasion.

Charles Neidhart Dies

Charles Neidhart, 23 years old, associated with the Goldstein Brothers Amusement Company of Springfield, Mass., for the past five years, died in a New York hospital April 7. He was taken ill last September and was obliged to resign his position as manager of the Park Theatre in Utica, N. Y., which is one of the houses in the Goldstein chain.

Besides his mother, he is survived by two sisters, both of Utica, and an uncle, Commissioner **Warren Hubbard of New York.**

At the White House

Paramount Film Shown for the President and His Guests

Before a brilliant audience, James Cruze's Paramount production of "The Covered Wagon" was shown Saturday night in the East Room of the White House, marking the resumption of the White House social season following the illness of Mrs. Harding.

In addition to the President and Mrs. Harding there were present members of the Supreme Court, the Cabinet, ranking officers of the Army and Navy, leading Senators and Representatives and leaders of Washington society, together with their wives, to the number of about a hundred and fifty.

The showing was a reproduction of the presentation given the picture at the Criterion Theatre in New York, the Famous Players-Lasky Corporation having sent on an orchestra of twenty-five pieces from the Criterion under the direction of Josiah Zuro. The showing followed a message from the White House that the President was deeply interested in the picture and would like to see it as soon as possible.

The reception accorded "The Covered Wagon" in the White House was extremely enthusiastic, the applause starting with the dedication of the picture to Theodore Roosevelt and keeping up practically continuously throughout the entire ten reels.

On Sunday afternoon, through arrangements made by Charles E. McCarthy of Famous Players, the picture was shown in the Garrick Theatre, Washington, to the members of the National Press Club, the famous organization of Washington correspondents. The Criterion presentation was again duplicated and the picture enthusiastically received.

To Hold Convention

North Carolina Showmen Meet June 28 and 29

The Motion Picture Theatre Owners of North Carolina will hold their annual convention at the Oceanic Hotel, Wrightsville Beach, N. C., June 28 and 29. The Motion Picture Theatre Owners of Virginia and South Carolina have been invited and are expected to attend. Will H. Hays has also been sent an invitation.

A program that is expected to interest each exhibitor has been prepared. An attempt has been made to formulate this program with a view to showing the exhibitors how their theatres can be made more profitable.

The North Carolina exhibitors have been organized about ten years, and stand among the foremost organizations in the South.

Zukor and Kent Arrive

Adolph Zukor and Sidney R. Kent arrived in New York on the Mauretania Friday from a two months' business and pleasure tour of Europe, in which they visited all the leading cities from London to Constantinople.

They Get The World ALONE

Have discontinued all other papers for my first love, "The World."

F. B. WELLS,
Manager,
Opera House,
Newberry, So. Car.

It was good enough in 1907—and suits me now.

ART PHILLIPS,
Cozy Theatre,
Tulsa, Okla.

Steffes Nominated as Choice of Northwest for National President

W. A. STEFFES of Minneapolis, president of the Minnesota unit, Motion Picture Theatre Owners of America, was nominated at the three-day convention held April 10, 11 and 12 at the West Hotel, Minneapolis, as the Northwest's choice for the national presidency.

Supporters of Steffes will go to the Chicago convention in a special train to battle for his election and, although anticipating a hard fight, are optimistic about the outcome.

Tom Foster of Stanley, Wis., nominated Steffes for the national presidency at Thursday's session of the convention. In nominating him, Foster said:

"I know I am speaking the wishes and demands of exhibitors of Western Wisconsin when I say that we want 'Fighting Al' Steffes as our next national president. Minneapolis can ill afford to lose its leader, but we call upon Minnesota to make that sacrifice. I pledge you that we will do all within our power to make the Wisconsin delegation 100 per cent for Steffes at the Chicago convention."

One hundred and fifty-four exhibitors, the largest number that ever attended a state convention here, went on record supporting the Steffes candidacy.

Paramount among resolutions adopted was one placing the proposed uniform contract before the Chicago convention as a national issue which the national convention should decide, and another resolution in which the convention went on record as favoring was an "open convention" in Chicago.

W. A. Steffes, president, and Theodore L. Hays, vice-president, were re-elected at the annual election of officers. Fred Holzapfel, Minneapolis, was selected treasurer to succeed A. Kaplan, and Clyde Hitchcock, secretary, succeeding Fred Larkins. The new executive committee is Joseph Freidman, St. Paul; J. B. Clinton, Duluth; A. Kaplan, Minneapolis; V. B. Valleau, Bismarck; Jay Dundas, Sioux Falls; W. L. Nichols, Fairmont; Harvey Buchanan, Superior; Harold Finkelstein and Harry Dryer, Minneapolis, and H. Johnson, Rush City.

Governor J. A. O. Preus of Minnesota will head the delegates chosen to attend the Chicago convention. They are: Fred Larkin, Anoka; Theodore L. Hays, Minneapolis; Clyde Hitchcock, H. P. Greene, A. Kaplan, Harry Dryer and Dan Chamberlain, Minneapolis; C. L. Graham and Joseph Friedman, St. Paul; J. B. Clinton, Duluth, and H. Johnson, Rush City.

Sydney S. Cohen, national president, did not attend the convention. He was represented by A. R. Pramer, head of the Iowa and Nebraska unit.

Laemmle Scholarship Offer Praised by Chicago Educator

CARL LAEMMLE, president of Universal, has received praise and commendation from all sides, especially from educators and collegiate leaders, for his recent steps taken to interest the country's colleges and universities in motion picture advancement.

In offering a scholarship for the student qualifying as the best scenario writer, and in offering an endowment to the college where this student attends, he has awakened a nation-wide interest in the part the schools of the land can play in making the screen a national expression.

The latest to voice appreciation for what Laemmle is doing is Dudley Grant Hays, Director of Visual Education of Chicago and president of the National Academy of Visual Education. The following letter has just been received from him by the Universal chief:

"I can see in the movement you are starting to interest students in colleges to make a careful study of scenario writing, and to endeavor to put forth their best thought in the line of film production by contributing scenarios which may be of help in the future production of wholesome films, a great opportunity for public good. I believe that such a movement will result in teachers of literature making this thought part of their regular work with classes in literature.

"In former days the art of entertaining by means of written or spoken words received considerable attention from instructors with their classes. The great movement in recent years of entertaining by means of pictures on the screen has to a large degree supplanted some of the fundamental notions back of what prevailed with the older type of expression. To acquaint pupils with modern methods of visualizing by means of pictures on the screen, rather than by word pictures, is something that should receive more attention, I believe, than has been given to the topic. The plan you have in mind will furnish an incentive that I believe will induce many students to turn to this line of thought, and in the aggregate the good that they may accomplish will be great. I trust that your splendid offer will be simply an entering wedge for greater work along this line, and I wish you the greatest of success in what you have undertaken to do.

"It has often occurred to me that splendid work might be done, not only in the universities and colleges, but also in high schools, by allowing credits to be given to the pupils who prepare the best screen review of films that they see portrayed in their respective communities. Such work will lead the students to estimate the film they are viewing much more carefully than though they were simply going to be entertained for a couple of hours. A purposeful viewing of a screened picture, with the direct object of producing a carefully prepared review, will bring about a mind attitude which I believe will be for the good of all concerned. This thought, coupled with the plan you have in mind, will make a fine arrangement, I believe, to help clear up some of the wrong atmosphere prevalent in recent years in the screen world."

Juanita Hansen on Tour

Juanita Hansen, the former film star, who has been writing a series of articles for Hearts newspapers dwelling on the drug evil, this week started her out-of-town personal appearance tour. Last week she appeared at the Harlem Opera House in New York. She gave special matinees for women and touched on her own experiences as a drug addict and at the same time made a plea to the mothers for concerted action against the traffickers. She is appearing at the Bowdoin Square Theatre in Boston this week. The publicity being given Miss Hansen has developed in a wholesale reissue of old pictures in which she is starred.

Vetoes Bill Affecting Violation of Ohio Censorship Regulation

ALMOST concurrently with Senator MacMurray's introduction of the blue law bill in the Illinois Legislature, Governor A. V. Donahey, sitting in the executive mansion at Columbus, Ohio, vetoed the bill of the Rev. J. H. T. Gordon, Logan County Representative in the General Assembly, striking out the punishment of imprisonment for violators of censorship statutes, and increasing the fine to a maximum of $1,000.

The veto was accompanied by an implied rebuke on the part of the Governor, who expressed himself as follows: "If in the practical administration of the present censorship laws experience has developed the desirability of changes, they might be made, with all propriety, in such a manner as to strengthen rather than weaken their effectiveness."

In originally offering the bill, the Rev. Gordon frankly declared that he proposed to prevent these cases being heard by juries on the ground that too many alleged offenders were being acquitted. His proposal was in imitation of the Crabbe and Miller prohibition acts, and in harmony with the decisions of the Ohio Supreme Court that, where imprisonment is not a penalty, an accused person may not demand a jury.

However, it was not upon this ground that Governor Donahey disapproved the measure, but because of the evils he feared would flow from the abolition of the imprisonment clause, saying:

"I hesitate to afford to unscrupulous exhibitors or purveyors of immoral, indecent or otherwise objectionable films the opportunity of placing such pictures on exhibition at a huge profit, and suffer as a penalty for such infractions of law a mere fine, easily paid from the profits of such sordid enterprise.

"In my opinion, the risk of imprisonment up to one year for flagrant outrage of public decency serves as an emphatic deterrent to those who, not fearing mere fines, otherwise might seek profit unhesitatingly at the expense of public morals.

"Let us safeguard, with every proper precaution, the moral atmosphere in which our boys and girls are growing. Let us shield against every sinister influence or embarrassing contact the innate modesty and purity of our mothers, wives and daughters."

The existing law, which it was sought by the Rev. Gordon to supplant, provides that the showing of unlicensed films and the commission of the various other offenses, of which the MOVING PICTURE WORLD carried a detailed account a few weeks ago, are punishable by fines up to $300 or imprisonment from thirty days to one year, or both. The vetoed measure made the maximum fine $1,000 and entirely eliminated the imprisonment.

In the Columbus quarters it is generally believed that the General Assembly will fully support the Governor's veto, now that the question of enforcement has been called up, rather than that of the constitutional right of trial by jury.

When interviewed by the representative of the MOVING PICTURE WORLD, prominent Cincinnati exhibitors and officials of the leading film exchanges were exceptionally jubilant over the report that came from Columbus, advising of the action of Governor Victor Donahey in vetoing the much-discussed Gordon bill affecting the violation of censorship regulations, which was intended primarily to deprive exhibitors of the right of trial by jury in cases that come under the criminal provision of the Ohio Board of Censorship, Department of Education, of which Vernon M. Riegel is the head.

Andrew Hettisheimer, manager of the Orpheum Theatre and vice-president of the M. P. T. O. of Ohio, who has made a special and very exhaustive study of the proposed legislation, said, when interviewed: "This Gordon bill was entirely too drastic in its application. If it had become a law we would have been subject to citation and fine at the hands of any small Squire or Magistrate without the possibility or privilege of appealing the case. All law-abiding exhibitors will certainly approve the attitude of the Governor."

W. A. Kaiser, president of the Cincinnati Film Board of Trade, expressed his gratification over the Governor's veto.

Jules Frankel, manager of Gifts Theatre, voiced his sentiments by saying that he was strictly in favor of fair play for the large and small exhibitor alike. He added: "Whenever there is a technical violation of the censorship laws, the exhibitor should not be subjected to trial before any Magistrate without the right of demanding a jury trial."

I. Libson, manager of the Palace, Capitol, Strand, Lyric and Family theatres, stated that he was heartily in favor of the official action taken in the matter, while officials and executives of the Goldwyn Distributing Corporation, Fox Film Corporation, the Hodkinson Exchange, and many other Cincinnati branch exchanges expressed approval of the Governor's veto.

They Get The World ALONE

There is no other trade paper for me but the "World."

P. A. HATTON,
Star Theatre,
Hazlehurst, Pa.

We did take a few other trade papers, but find that Moving Picture World fills our needs.

H. W. MATHERS,
Manager,
Morris Run Theatre,
Morris Run, Pa.

Praised This Time

F. W. Gehle's Speech Agreeably Surprises A. M. P. A.

Most all the publicity experts who come as guest speakers to the Associated Motion Picture Advertisers' luncheons take it upon themselves to criticize motion picture publicity methods. But the most recent speaker came to admire and praise them.

Frederick W. Gehle, vice-president in charge of publicity of the Mechanics and Metals Bank, was the speaker. He had none but good words for the publicity methods employed in the motion picture industry, and for the industry too.

Henry Clay Bate of Universal acted as "barker" of the day. Horace Judge, leaving soon for England, where he will handle First National's publicity, was presented with a desk clock and some kind words on the part of P. A. Parsons.

Interesting Subjects

To Be Discussed at Engineer's Convention

The Society of Motion Picture Engineers will hold its spring meeting at Atlantic City May 7, 8, 9 and 10. The program promises to be both interesting and instructive.

The following papers are among those to be read: Efficiency in Carbon Arc Projection, by W. R. Mott and W. C. Kunzman. This paper will deal with efficiency gained with increased current and changes in optical systems; also it will show many curves and designs.

High Speed Photography, Without the Use of Especially Designed Cameras, by J. H. McNabb. The technical data associated with the means for obtaining the degree of equilibrium necessary for the exceptionally high speed in a camera which is not especially designed for this purpose.

The Photofilm, by Dr. Lee DeForest. This paper will deal briefly with the history of attempts to record sound photographically, particularly in connection with motion pictures. There will be an outline of the various steps made in the progress of photographing and reproducing such photographed sound; also a discussion of what seems to lie in the future.

Testing Motion Picture Projectors for Naval Service, by C. S. Gillette, Lieutenant Commander, U. S. N. This subject will include a discussion of the use of motion picture projectors in the U. S. Navy, the handling of motion picture projectors on men of war vessels, the purchasing and distribution of films, special requirements of motion picture projectors for use in the naval service and on shipboard, testing motion picture projectors to determine their suitability or naval service, et cetera.

Bioscope Directory

Telephone Book for Industry Is Published in London

A special telephone directory for the use of those in the film industry in Great Britain has just been issued by the Bioscope Publishing Company. Approximately a thousand names, representing the various branches of the industry, are included.

It is a neat volume of attractive appearance. With its thumb index, large typed names of subscribers, and many informative advertisements, it should be of considerable service to the subscriber. Space for personal memoranda is also included.

Stars Bear Invitations

Traveling in Interest of Monroe Centennial

Ruth Roland, Pathe Serial star, and Madge Bellamy, star of the Thomas S. Ince organization, are touring the country in the interests of the Motion Picture Exhibition to be held in conjunction with the Monroe Centennial to be held in Los Angeles July 2 to August 4.

Both stars bear letters of invitation from Mayor George E. Cryer, of Los Angeles, to the mayors of other prominent cities and to Governors of states to attend the celebration.

Miss Bellamy was in New York last week and then went to Washington, D. C. Miss Roland is now in the metropolis, where she will remain two or three weeks.

A Business-Getter

Keith's Theatre in White Plains, N. Y., this week was holding an "All-Nationality Week" as a move for the improvement of the citizenship of the foreign-born population. Manager Crow utilized much local talent and offered an exceptionally attractive program each day.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Bowlby's Puritans Seek to Make Illinois Sundays Blue

Senate Bill No. 360 was sprung on the Illinois Legislature by Senator MacMurray. The bill is aimed at Sunday amusements and if passed would prohibit Sunday theatres, Sunday baseball and any sports or amusements on Sunday. Should it become a law it would stop all Sunday baseball and theatres or other amusements, including movies.

The text of the bill says: "Whoever on the first day of the week, commonly called Sunday, promotes, conducts, takes part in or uses or permits property under his control to be used for any performance, exhibition, show, carnival, fair or other entertainment, or any contest, sport, game, play, dance or other amusement, entrance to which is paid by ticket or admission fee, directly or indirectly, or at which, except as hereinafter provided, a free will offering is asked or accepted, or where any stake is put up or money prize or other thing of commercial value is offered, is guilty of a misdemeanor and upon conviction shall be fined for the first offense not less than $50 nor more than $500, or be confined in the county jail not to exceed six months, or both. For each conviction thereafter he shall be fined not less than $100 nor more than $1,000, or to be confined in the county jail not to exceed six months, or both, and any building or part of building or inclosure or land used for such infraction of the law shall be securely closed for a period of thirty days against all use whatsoever, and if any person so convicted was operating under a license, his license shall be suspended for a like period."

The bill presented by Senator MacMurray is a part of a national campaign sponsored by the Lord's Day Alliance, of which Rev. Harry L. Bowlby of New York is the executive head. Dr. Bowlby's statement is that the campaign is on in forty-three states.

Concerning the movies Dr. Bowlby said: "If the movies don't clean up on six days in the week and clear out on the seventh day, our sword is unsheathed and we will fight them to a finish."

In Chicago the Rev. H. D. Foster heads the movement. There will be a strong lobby back of the bill.

They must like the job of movie censor in this city, for a young army appeared at the City Hall to take the Civil Service tests, and as there are only three jobs to be filled, forty-four of the forty-seven who showed up will lose out on the coveted position.

Paul Biese, well known movie and dance orchestra leader, celebrated his birthday last week at a party at the Edgewater Beach Hotel. On the way home after the festivities some bold robbers held him up and got away with several thousand dollars worth of jewelry. The robbers out here not only rob the stars but also the leaders, so the best plan is to leave 'em in the bank.

Bob Ravencroft, well known to the Movie Row, is reported as making good as manager of the Palace Theatre at Mason City, Iowa.

Charley Morton of the Family Theatre at Mt. Carroll now has another theatre added to his string. His latest addition is the Grand Theatre at Galena, which he has reopened after a several months' shutdown.

William S. Barbee of the Barbee Theatre has transferred an interest in the property to Thomas Shutt for an indicated $15,000. He has also sold to Thomas A. Barbee 100 by 125 feet of vacant land at the southeast corner of Halsted and 89th streets for an indicated $5,000, subject to $3,000 mortgage.

While the legitimate theatres face an early closing in some cases, perhaps the earliest in many years, the downtown movie houses are turning them away. Here is the New McVickers holding over "Bella Donna" for the second week on account of the crowds, the Chicago Theatre playing to capacity every night, the Roosevelt holding feature pictures for weeks at a stretch. Now comes the Wood Theatre with an extended run of "The Covered Wagon." Here is Manager McCready of the Randolph Theatre planning to show the Snow animal pictures for a three months' run, and so it goes. Verily, the movies get them.

Well, the boys will get into politics. Here is Eddie Fellis of the Orpheum at Hillsboro being elected supervisor and next we will hear of some manager being made mayor of a town with no Sunday movies.

The song writers' society is surely killing the goose that laid the golden eggs. Not only are they keeping after the movie managers but now they say the radio broadcasting stations must pay them a tax. The result is that the radio stations have cut out sending the copyrighted music and they will lose all this free advertising that they could not buy for love or money.

Noah Bloomer is opening the Dreamland Theatre at Belleville. He will continue to look after his theatre at Freeburg and book for both houses.

Mrs. Katherine McKee has taken over the management of the Liberty theatre at Liberty, Ill., again.

Sometimes the life of a manager in this city gets rough. Here is Earl Hill of the Star Theatre on Fullerton avenue getting banged up by a gang of rowdies after he put one of them out of the house for creating a disturbance. Some of the gangs ought to be in jail and the best plan is to call in the police to do the job.

Combination of theatres goes merrily on in this territory with the acquisition of the Midway Theatre at Rockford by the Lamb, Burford, Ruben and Thielen interests. The boys now control eighteen houses in eight cities.

The report is that Fox will build a large house in the Loop district that will be devoted to first runs of Fox specials. With the erection of a theatre here and one in Boston it is said that the Fox circuit will

WELCOME, FAIR STRANGER

Claire Windsor being welcomed to Chicago by Sam Katz, of Balaban & Katz (left), and George A. Hickey, General Manager of the middle western exchanges of the Goldwyn Distributing Corp.

More Live Chicago News

(Continued from previous page)

comprise fifty houses. Now that Universal has the Randolph Theatre for first runs, the Paramount, the New McVickers, etc., the city will be sure to get all the first runs on time hereafter instead of waiting for a small-town showing.

The new Rivoli Theatre at Elston, Montrose and Crawford avenues, under the management of Haferkamp & Hill, reports a fine business for the opening week, and with plenty of good music from the Rivoli Symphony Orchestra under the direction of Prof. M. Edelman, and organ recitals with Miss Margaret Hall at the keys, the crowds keep on coming. The theatre seats 1,250 and is of the highest type of neighborhood house. The Rivoli will present high class programs with plenty of music every day in the week.

Mayor William E. Dever gives the movie theatres a lot of credit for his election, as many of the houses ran slides and movie trailers boosting him and helped to educate the people that a change was needed.

Madge Bellamy of the Ince Studios while in the city last week made personal appearances at several of the neighborhood houses.

The last call has been sent out for the state meeting here on April 18 and 19 at the Sherman Hotel, and President L. M. Rubens of Joliet and Secretary Louis H. Frank are busy as beavers getting ready for the big meeting.

The many friends of Louis Bloom of the Lawndale Theatre are glad to hear he is back on the job after a tussle with a spell of sickness.

John Dittman of the Lindo Theatre at Freeport believes in going the limit in advertising his big features. With the assistance of Walt Nealand of the Goldwyn he put over a big campaign on "The Christian" and played to capacity.

Otto Clark and James Anderson have taken over the Electric Theatre at Anderson from David L. Mickey and will make some improvements in the house.

W. Pearl, owner of the Pearl Theatre at Highland Park, plans to build a new house on East Central avenue in that suburb and has purchased a site 200 by 75 feet. Work will begin in the near future.

E. B. Phillips has sold his theatre at Spencer to H. E. Campbell, who has begun to remodel the house.

Among the visitors along Film Row last week were Jack Hoefler of the Orpheum Theatre at Quincy, W. W. Watts of Springfield, John Ditman of the Strand Theatre at Peoria and Charlev Pyle of the New Virginia Theatre at Champaign.

Now that the exchange men have the ball fever, some of the managers think they can lick them and talk of organizing a team to show them the tall grass.

Another big bill is on at the McVickers this week, with Frances White in person and Gloria Swanson in her latest, "The Prodigal Daughter."

Aaron Saperstein has added the Lexington Theatre at 715 South Crawford avenue to his chain of houses. which in addition include the Lincoln and the Palace Royal. He will book for all three houses.

Well, the fashion show has struck Evanston and Clyde Elliott had a big one on in a tie-up with the local stores that packed the house to capacity.

The Victoria Theatre at Sheffield and Balmont avenues, for some time past the home of a stock company, is now showing Paramount pictures, with five acts of vaudeville. Henry E. Rehfield and Elmer A. Johnson are the managers under the new policy and report good business with the new programs. New equipment has been installed, including two Motiographs, and the house will be fixed up in tip-top shape for a good business this summer. The Victoria Amusement Company is in charge of the property now and it will be the aim of the new management to furnish only the best in pictures and vaudeville.

Charles H. Ryan of the Garfield Theatre now drives a new special sport Durant sedan to and from the golf links.

Jimmy Cullen, assistant manager of the Terminal Theatre at Lawrence and Spaulding avenue, is there when it comes to remembering names and faces of the patrons of the theatre. He always has a smile for the folks and it helps to keep the house filled with satisfied movie fans.

The Consolidated Theatre Company in the McCormick Building has received plans from F. E. Fowler for a new house it is going to erect at Anderson, Ind., and a good site on Meriden avenue has been bought for the new theatre, which will cost at least $75,000 and will be modern in every way.

LaPorte will have another new theatre soon, as architects are preparing plans for a theatre one story in height to cost $75,000, and occupy a plot 100 by 130 feet.

Donald Best of Galva plans to erect a small movie theatre on Market street of that little city and plans will soon be ready.

Manager McCready of the Randolph Theatre is putting in a real lobby display for the big game feature and is fixing up both the State street and Randolph street entrances so the customers will want to go home and get into their hunting togs to take part in the sport. There will be elephants and everything. The display will cost a lot of real money, but as Mac thinks the picture is good for several weeks, it will be a good investment.

Ezra Rhodes has closed a lease for the new Blackstone Theatre at South Bend at a rental of $126,000 for the first five years and $132,000 for the second five years.

D. V. Taute has been made assistant manager of the Randolph Theatre under Manager McCready. He was formerly connected with the Circle Theatre at Indianapolis and is well known to the trade in the Hoosier capital.

The management of the Chicago Theatre has solved the problem of getting the shoppers in early for the afternoon show by offering bargain rates up to 1 o'clock each afternoon. By hurrying a little the women get to see the full show and get a real bargain to boot.

The Auditorium Theatre at South Bend will be rebuilt this summer and the house will be as good as new when the job is finished.

The Lincoln Hippodrome is using a mixed program of vaudeville and pictures and reports good business this month. The headliner for next week is the personal appearance of Polly Moran, the sheriff of the movies.

The movie patrons of the Tri Cities, Moline, Rock Island and Davenport, are getting the latest and best in the movies. Last week's bills, for instance, included George Beban and his company in "The Sign of the Rose" at the new Le Claire in Moline, the Spencer Theatre showed Charlie Chaplin in "The Pilgrim," the Fort Armstrong in Rock Island came out strong with Pola Negri in "Bella Donna" and the Garden Theatre in Davenport had Jackie Coogan in "Daddy."

For the first time in weeks the real estate sections of the Chicago papers fail to mention anything about another new theatre to be built somewhere in the city. There is hardly a week goes by but some new theatrical project is mentioned in the newspapers.

Charley Boutin of the Opera House at Janesville has taken over the management of the Majestic Theatre of that city from Mrs. Sadie S. Smith.

Orrie and Walter Buss have purchased the Kewaskum Theatre and will make some improvements.

Another movie theatre is planned for Spring Valley by Louis Murphy who will build a 500-seat house. The Cassidy Brothers will build a combination office store and theatre building at an early date.

The management of the Coliseum, where the big movie convention and show is to be held, are planning to double-deck the interior of the building so that at least 50,000 square feet will be added to the display space available for use of exhibitors of the various shows and expositions held in the building.

Albert Fuchs, owner of the Chateau Theatre block and apartments, is having plans drawn for a million dollar apartment building on Bittersweet Place near Sheridan Road.

Montana

The well appointed and pretty People's Theatre, under the management of Mr. Bailey, a veteran theatre king, has been giving the people of Butte, Mont., decidedly fine programs all through the year and holding the same production at longer periods than any other theatre in the city. Mr. Bailey inaugurated the sliding scale of prices with some of the expensive films with satisfactory results. One of his latest pictures to have a two weeks' run at 55 cents was "Robin Hood." This played to capacity at each showing. This week "Adam's Rib," with matinees at 25 cents and nights at 35 cents, is doing a splendid business.

Mr. Bailey is an exhibitor with ideas, and he is as fearless about putting them into play as he is original, and somehow he always finds the pay streak. He says in his advertisement, "We pay more and use fewer, so ours should be better."

Manager W. J. Sullivan, of the American and the Rialto theatres, gave a dancing party to his employes and their friends, extending invitations to all the exchange managers and their employes, on Easter Wednesday evening at the close of the theatre's entertainment. The dance was held in the hall of the American. The orchestras of the two theatres furnished the music. Refreshments were served.

Texas Showman Dies When Automobile Turns Turtle

Hershel I. Smith, owner of the Palace Theatre at Wortham, Texas, was killed at 6 p. m. April 1, when an automobile he was driving turned over, pinning him underneath. Bob Nunn, riding with him, was injured. Mr. Smith was brought to a doctor's office in Corsicanna, where he died soon after. His back was broken and left side crushed. The body is being held by a local undertaker at Corsicanna awaiting word from relatives. He is said to have a wife and family in Bremond, Texas.

Incorporation: Oil Fields Amusement Club, Orange, Texas. Capital stock, $1,000. Incorporators, N. F. Walker, Frank Bass and D. R. Peak.

Don Gilpin has purchased the Queen Theatre at Frederick, Okla., and will redecorate and add new equipment.

T. A. Shea will build a new picture theatre at McGhee, Ark.

James H. Cooper, the popular manager of the Criterion Theatre at Oklahoma City, has returned home from a three weeks' trip to New York and other Eastern cities.

John Brickle and Homer Cathey will erect a new picture theatre at Hardy, Ark.

The Saenger Amusement Company has let a contract for a new picture theatre to be built at the southwest corner of Main street, Texarkana, Ark. The theatre will be ready for opening by next season.

The Best Theatre was opened at Helena, Ark., March 25 to capacity business.

J. P. Brundidge has commenced work on the new Hope Theatre at Alice, Ark. It will be modern and fireproof.

The Saenger Amusement Company will erect a new $100,000 modern theatre at Pine Bluff, Ark.

Price McCall has started the construction of a new picture theatre at Mena, Ark., to cost $15,000. The building will be 48x140 in size and will seat 600 in auditorium and 150 in balcony.

Robbers entered the office of the Main Street Theatre at Kansas City Monday night and after overpowering the cashier abstracted over $6,000 in cash and made their escape, leaving no clew as to their identity.

The Royal Theatre at Van Buren, Ark., has been purchased by J. C. Dotson and will be moved to the Opera House building, formerly occupied by the Victory Theatre. The Victory Theatre will be moved to the Clay Building at 711 Main street.

John Hicks of Oklahoma City has purchased the Crystal Theatre at Booneville, Ark., from Mr. Donathan.

Charles B. Clarke has purchased the Royal Theatre at Malvern, Ark., from H. L. McDonald and will add new equipment and make improvements.

Harry M. Paul has taken over the management of the Dunlap Theatre at Clarksville, Ark., and will add new equipment.

John Kunsky Concentrating on Seven Detroit Theatres

John H. Kunsky will give up his lease on the Linwood-LaSalle Theatre the first of August, at which time it will pass to the owner. It is not known who will operate the house after August 1. With the passing of this house, Mr. Kunsky will concentrate on the DeLuxe, Alhambra and Strand theatres in the neighborhoods, and the Adams, Capitol, Madison and Columbia downtown. Where at one time Mr. Kunsky operated ten theatres, he will be operating only seven after August 1.

Hunter Robbins, proprietor of the Robinhood Theatre, Gand Haven, Mich., who has been wintering in California since early last fall, is expected home May 1.

John H. Kunsky, president of the Kunsky Enterprises, Detroit, advised the World correspondent upon his return from California that the Hollywood studios were extremely busy and that from what he could see the coming year will have more big pictures and better pictures.

Otto J. Lauer, for many years a theatre manager connected with the Fitzpatrick & McElroy Circuit, is confined to the Trinity Annex Hospital, Milwaukee, Wis., for serious eye trouble. The World hopes for his speedy recovery.

Axel Lownquist, of the Lownquist Driver Land Company, Chicago, was in Dearborn, Mich., recently and took an option on some property on which he states a large theatre will be erected.

Elwyn Simons, of the New Family Theatre, Adrian, Mich., has decided to build a new theatre there that will seat 600 people. Plans have been completed and actual work will start within sixty days. It is expected to have the house in readiness by September 1.

By a vote of 362 to 248 the people of Munsing at the April elections voted to keep the theatres closed on Sundays.

Mr. and Mrs. W. S. Butterfield (he operates a big circuit of theatres in Michigan) will be at home after April 15 at Gull Lake, Augusta, Mich., their summer residence. They are just completing a three-week honeymoon trip in the South.

Bert E. C. Silver, proprietor of the Silver Family Theatre, Greenville, Mich., has been elected mayor of the town.

George W. Trendle, general manager of the John H. Kunsky Enterprises, announces that both the Adams and Madison theatres will be completely redecorated and recarpeted during June and July.

It is the intention of Manager Tom Moule of the Capitol Theatre, Detroit, to have a special series of added attractions at the matinees. A few weeks ago he had a well-known golf "pro" give demonstrations on the stage. The next week he had the Misses MacFadden, daughters of Bernard MacFadden, give lectures of particular interest to women.

Cincinnati

It has just been authoritatively learned that a theatrical pool combining the Keith interests and those of John Harris, of Pittsburgh, and I. Lisbon, of Cincinnati, has completed final negotiations for the purchase of the Lyric Theatre, one of the largest and most pretentious houses in Cincinnati, located in the very heart of the downtown commercial and theatrical district.

Although the exact purchase price could not be ascertained, it is understood from a reliable source that it is in the neighborhood of $1,000,000, including the upper floors of offices.

The Lyric has been in litigation for some time and is being operated temporarily by Libson, who is manager of a chain of large downtown picture houses and a member of the group of theatrical men who have now acquired the property.

The house has had a varied combination of policies, having been originally the home of Shubert road attractions. When the new Shubert house was built here the Lyric was taken over by the Loew interests and vaudeville installed, but this flopped miserably. MacMahon & Jackson then leased the house for pictures and continued to operate it until a few months ago, when Ralph Dunbar took up the lease and installed his company in a repertoire of musical productions. The venture, however, was not adequately supported and the Dunbar contingent closed some thirty days ago, since which time Libson has had the house for pictures.

Details concerning the future of the house are not at this time available.

Bucyrus, Ohio, experienced its first Blue Law Sunday this week, the mayor's edict closing all places of business. Movie houses, however, operated under a court ruling restraining the mayor from interference. Hotels, lunchrooms, news stands and places dispensing actual necessities were allowed to remain open. Exhibitors are jubilant over the situation and are telling the mayor where to get off.

Cleveland

The Crawford Theatre, at the corner of St. Clair avenue and East 148th street, Cleveland, is being torn down and soon will be replaced with a commercial building housing a 600-seat theatre, a number of stores and offices on the second floor. The improvement will represent an investment of $100,000. Joseph Laronge and Louis Abrams have acquired control of the property and will put up the new building.

Whether or not this house when completed will be operated by Loew's Ohio Theatres, Inc., is not announced, but Joseph Laronge is treasurer and vice-president of this company, and very likely will make a contract with the Loew people, as he did with the New Doan Theatre, on St. Clair avenue and East 105th street. The New Doan will be ready to open about August 15 and the Crawford a short time later.

The new policy in the State Theatre evidently is winning out for that house. Feature pictures and vaudeville is the program. The crowds have been steadily increasing week after week.

Larry Jacobs, assistant manager of the Opera House, Mansfield, Ohio, was a Cleveland visitor last week. He came in to get track of some new exploitation stunts, and by the smile on his face evidently landed what he was after.

Fred Desberg, general manager of Loew's Ohio Theatres, Inc., of Cleveland, is taking his first vacation in eight years. He and Mrs. Desberg left for French Lick Springs on April 9.

This Seattle Eve Outspeeds Exhibitorial Adams, They Say

When it comes to fast work, Mrs. Exhibitor can put it all over the average "he" exhibitor.

"Good morning, Mrs. Malone," quoth an exchange man to the proprietor of the Colonial Theatre, Charleston, Wash., early Monday forenoon.

"I'll say it's a good morning," replied the energetic lady. "I got up this morning, swept out the theatre, changed the lobby, put up a 24-sheet, got my husband's breakfast, tidied up my home and here I am!"

The clock on the exchange wall registered exactly 9:37, and Charleston is over an hour from Seattle by boat!

Seattle exhibitors are offering some exceptionally well balanced bills this week. Two independent productions are pulling good houses in competition with the other bills. At the Blue Mouse "The Beautiful and Damned" is proving popular with large audiences. "Sure-Fire Flint" at the Liberty, in connection with "Bull Montana's "Rob 'Em Good," is providing plenty of mirth to compensate for the heartaches in "Mighty Lak a Rose" at the Coliseum and the melodrama of "The Christian" at the Strand. Vitagraph's "Ninety and Nine" is scoring heavily at the Columbia. Fans seem appreciative, as good business is reported at all the houses in question. Over at the Winter Garden, Manager Edwards reports the third largest Sunday in the history of the house, with Hodkinson's "Headless Horseman."

When O. O. Ruth put on "Dr. Jack" at his Mission Theatre, Mount Vernon, Wash., the audience made so much noise in expressing appreciation that the organist actually had to stop playing, drowned out by the hilarity of the crowd!

Through investigation it has come to light that dozens of Japanese-made pictures, for Japanese only, have been shown in the Japanese district of Seattle during the past few months, without the knowledge or sanction of the censor board. The title of the picture under investigation at the present time is "The American Family," billed to be shown in Japanese Hall, Maynard avenue and Washington street, by S. Miyazaki, importer of films.

Miyazaki said his film could not be seen by Americans as it was entirely for the entertainment of his people, but was unable to explain the plot to the satisfaction of the censors, who have forbidden the further showing of any such films without their being subjected first to the regular review. A second film, billed to be shown the following week, was entitled "The Mother's Sin." Miyazaki says he imports these pictures from Hawaii. He will "try and arrange a showing for the censors."

A new precedent has just been established with the promise of an early return showing of "The Pilgrim" and the "Toll of the Sea" to the Strand Theatre, early in May. This is the first local record of an entire bill playing a repeat, nor does the Strand ever play return engagements. Manager Wright has been besieged with requests for a return engagement and secured the first possible moment to bring back the bill. Its initial showing at the Strand was early in March.

Henry Newman of the Arcade and Liberty theatres, Hoquiam, Wash., was the first exhibitor to have a screening on Universal's "Abysmal Brute" shortly after its arrival. Forgetting his alleged "exhibitors' mask of indifference" in his interest and pleasure in the picture, Newman finally came to with a start.

"I suppose these outbursts are going to cost me more money," he declared, "but it was worth it."

"Not a sou," answered Manager Schlaifer, who had been enjoying the exhibitor as much as he did the film.

Manager R. W. Case of the Columbia Theatre has invited members of the scenario story writing extension class of the University of Washington, interested in the Laemmle $1,000 scholarship, to review every film shown at the Columbia while the contest is open. The class meets in the Henry Building under the instruction of Mrs. Frank Pease, who studied under Prof. Baker of Harvard.

The Burien Theatre, Mrs. L. F. White, has been closed for the summer.

Blue Mouse theatres in Seattle and Tacoma are promising patrons the Warner Brothers' Screen Classics, "Brass," "Main Street," "Little Church Around the Corner" and "The Beautiful and Damned." The last named is playing there this week.

E. G. Abbott, of Sedro Woolley's Dream Theatre, has booked "Safety Last" for the longest run he has ever had.

Ministers in Wenatchee, Wash., objected to the local censor board that "The Pilgrim" was a burlesque on sacred things. W. L. Doudlah of the Liberty Theatre wired over to the Seattle exchange for a print, which was viewed by the censors. They passed it 100 per cent and declared their opinion that the film was not a burlesque as had been claimed, according to word just received from the exhibitor, who will play it shortly.

"The Drug Traffic" is having its premiere Northwest showing in Tacoma this week and is attracting big houses.

Los Angeles

Sid Grauman gave "The Covered Wagon" a very auspicious opening at his Hollywood Egyptian Palace. He put the price of admission up to $2.75 per and had everybody come in full dress with everybody who is anybody, including Director Horne, all the members of the cast and himself, making personal appearances on the stage.

Manager Fred Miller of the California held "Souls for Sale" over for a second big week.

All the big first run theatres have gone in for extended runs except Grauman's new Metropolitan Theatre and his Million Dollar playhouse. The theatres now booking for long runs include the Rialto, Loew's State, California, Mission, Kinema, Hollywood Egyptian Theatre, Miller's and Tally's.

It was only a little more than a year ago that the Mission and Rialto were the only theatres booking for long runs.

Fred Miller is doing a big business with "Grandma's Boy" at his Main Street Theatre. It previously ran for four months at the Symphony.

E. C. Berstick is going after the house record for a three weeks' run at his Loew's State Theatre with "Where the Pavement Ends."

Jack Root, the new manager at the Mission, is spending his week ends at Pasadena when he has time.

Canada

K. Keltie, owner of the picture theatre at Yarmouth, N. S., is remodeling his house from top to bottom.

Robert Stevens has made a fine initial success of the new Espanola Theatre at Espanola, Northern Ontario. Although this theatre seats only 425, the cost of construction was $40,000, and the house is attractive in every respect. Mr. Stevens has organized a four-piece orchestra.

Manager I. Allen, of the Globe Theatre, Vancouver, B. C., broke all house attendance records in the presentation of "The Game of Life," the English production, during a recent two weeks' engagement.

James Adams has been appointed manager of the Capitol Theatre, Calgary, Alberta, by the Famous Players' Canadian Corporation. Mr. Adams was transferred to Calgary from the Dominion Theatre, Vancouver, B. C., Victor Winning, of the Capitol Theatre, Vancouver, being appointed to the management of the Dominion Theatre.

The Rex Theatre, at Ste. Anne de Bellevue, Quebec, was the scene of a fire recently which destroyed films valued at $800. When the films caught fire P. Klin, the operator, left the booth, closing the fireproof door, and notified the manager, who announced to the crowd that something had happened in the projection room and that the patrons should leave at once. The crowd went out in orderly fashion, after which the flames were extinguished. The manager of the house is G. H. Jerome.

The Orpheum Theatre, Montreal, long the home of dramatic stock, has become a picture house permanently. Pictures presented and booked include "The Game of Life," "The Rapids," "Latin Love," "Glengarry School Days," "Blue Waters" and "The Drug Menace."

Pittsburgh

After having managed the Orpheum Theatre at Clarksburg, W. Va., for eight years, E. L. Richardson has resigned his position to accept one with the Home Furnishing Company. Mr. Richardson's successor at the theatre has as yet not been named.

The Star Theatre at New Castle has been leased by James Passas and James Caplanis, local men.

Alpheus Miller, of Washington, has leased the Opera House at Waynesburg, and already has begun refinishing the interior. Pictures will be changed every other night.

G. W. Hall, of the Lyric Theatre, Monongah, W. Va., was in town the past week. Hall leaves in a few days for Los Angeles for a six months' vacation. Oh, for the life of an exhibitor.

N. Braverman has purchased the Lawrence Theatre, located at 4829 Second avenue, Hazelewood, Pittsburgh, from J. Weinberger. The new owner has renamed the house Old Faithful.

T. Kearse, well-known exhibitor from Charleston, W. Va., has returned home after several days' stay in New York City.

Charles F. Silveus, of the Eclipse Theatre, Waynesburg, and J. K. Gearhart, of the Regent of Templeton, were among the out-of-town visitors on Film Row the past week.

San Francisco's Expansion Brings More Picture Houses

Despite the fact that several large new picture houses have been opened in San Francisco during the past year, others are in course of construction, illustrating the rapid growth of the city in population and the popularity of this form of entertainment. Special attention is being paid to the construction of theatres in the residence districts and some of the new houses vie in size and appointments with the leading downtown theatres.

Work is well under way on the construction of the new Alexandria Theatre at Eighteenth avenue and Geary street, and more than 400 merchants of the district recently paraded the neighborhood, led by trucks bearing fifty tons of steel to be used in this house. The theatre will be of Egyptian design and will seat about 2,000. It is being built by Alec Levin.

Another project on which work has commenced is the erection of an 1,800-seat house at Buchanan and Union streets for S. H. Levin. The new Fox Theatre in the suburban city of Oakland is rapidly nearing completion and its opening will probably be an event of May.

The National Theatres Syndicate of California, headed by L. R. Crook, formerly with the Turner & Dahnken Circuit, is perfecting its plans for building up a chain of picture houses. Offices are maintained in the Loew Building on Market street.

Jack Partington, general manager of the Herbert L. Rothchild Entertainment, is getting in the class of a communter between this city and Los Angeles, recently making two trips there within a week. The last trip was made to attend the opening of "The Covered Wagon."

Some California exhibitors are waking up to the fact that Western films are getting the money in the theatres and are spreading the news that Westerns are coming back. The wise ones in the business merely state that these films never went away and point out the fact that good, clean Western stories have always been in demand. Even the big producing companies are now bringing out this type of film attraction.

Arrangements have been made for opening the redecorated Imperial Theatre on April 17, the attraction to be "When Knighthood Was in Flower."

The house record of the Granada Theatre was broken recently on the opening day of the engagement of "Grumpy," and this production is so well thought of by the management that it will be transferred to the New Portola Theatre at the expiration of the engagement of the Snow African game picture.

John Triguerio, the pioneer exhibitor of Fort Bragg, Cal., was a recent visitor on San Francisco's Film Row, making final arrangements for service for the new Liberty Theatre, to be opened at an early date.

Louis Greenfield, now sole owner of the former Kahn & Greenfield circuit of theatres, has transferred Fabello from the New Mission Theatre, San Francisco, to the New Fillmore Theatre, where he has been given charge of a new orchestra. Billy Hamilton, long the pianist with Fabello, succeeds him as leader at the New Mission. The New Fillmore Novelty Artists will be the name of the musical aggregation at the Fillmore street house, while the one at the Mission street theatre will be known as the New Mission Jazz Orchestra.

F. A. Flater, at one time manager of the Frolic Theatre, San Francisco, and now general manager of all Universal theatres, was a recent visitor, having come west to open a new theatre at Salt Lake City. The staff of the Frolic Theatre has been augmented by the addition of D. S. Conner, formerly of the Granada Theatre, who is now assistant to Manager Joseph F. Enos.

The usherettes of the Granada Theatre, San Francisco, have organized a swimming club and challenged other organizations of girls to meet them in the tanks. They are being trained by "Scoop" Gleason, of aquatic fame.

"Down to the Sea in Ships" has been booked by the Century Theatre, San Francisco, to commence May 12.

Charles M. Pincus has been placed in charge of the publicity and advertising department of the Herbert L. Rothchild Entertainment and now has the assistance of five workers in this line. A new style three-sheet has been adopted for the houses of this circuit, the type three-sheet having been cast aside in favor of an engraved three-sheet poster in colors.

Joel H. Cohen, president of the Consolidated Amusement Company, Ltd., has arranged to sail for Honolulu late in April.

A suit has been filed by Mrs. Ann Homeyer in the Superior Court of San Francisco against the Park-Presidio Theatre Company for damages in the sum of $7,000 for injuries she said she incurred a year ago when she tripped while walking down the aisle of the theatre. She contends that the management was negligent in not properly lighting the house.

Joseph Vickery, of Sydney, New South Wales, was a recent arrival at San Francisco to make an extended stay for the benefit of his health. He recently deeded to the Central Methodist Mission the Lyceum Theatre of Sydney, in which moving pictures are now presented every week night, while on Sundays it is devoted to religious purposes.

The Man Behind

F. H. RICHARDSON

The projectionist sat in his room back behind
And watched all the screen figures wiggle;
He wrinkled his nose and stroked his thin hair.
Then treated himself to a giggle.

He watched Norma Talmadge move gracefully 'round,
Then remarked to himself with a grin:
You're getting a wad of the long green, my dear,
Don't you think you had better wade in

And do some real work to earn all that dough,
Which with all my hard labor I've missed?
Sure! You certainly should! Get a gait, Norma, dear,
Sprint around! Speed 'er up! Get atwist!

The projectionist moved a small dingus a bit;
'Twasn't much, but it gave things a wallop,
And Norma, poor dear, proceeded right then
To go through the scene at a gallop.

The soul kiss the hero had made last so long
Was done in one-fourth of a second,
While the pose the Cow Eye had enjoyed so much
Lasted very much less than he'd reckoned.

The projectionist winked his left eye at himself,
As he watched how, like cute little monkeys,
The "Great Ones" all moved as he made them to move,
Though it turned them from human to donkeys.

Doug Fairbanks, quoth he, wouldn't e'en look at me,
But, b'gosh, I'm his boss while he's here.
He thinks he's some pumpkins, but merely IS punk
If I give him the wrong kind of steer.

For I am the boy who can make 'em step 'round,
Or float 'long like a breeze-driven feather.
I can paint the sky o'er with shadows of black
That the finest day looks like foul weather.

I make of a funeral procession a race,
And out of a race make a joke;
By discolored light I can paint up the nose
Of a saint till he looks like a "soak."

I can make the producer a very proud man
By displaying his goods the best way,
Or it's easy for me to make it all look
Like what the cat dragged in today.

The projectionist sat in his room back behind
And watched all the screen figures wiggle;
As he pondered on what he could do to all that
He treated himself to a giggle.

Out of all of their art I can make super art,
Or can make it a very punk show.
Well, the programme is done, it's time to go home,
So I'll lock up and go down below.

Albany Showmen Differ on Question of Sunday Shows

Albany, N. Y., exhibitors have split on the question of Sunday shows. While some of the exhibitors, including Samuel Suckno, owner of four houses in the Capital City, favor asking the common council for an ordinance giving Albany theatres the same privileges now enjoyed by Troy and Schenectady houses, other exhibitors, including Harry Hellman, owner of the Royal, are open in saying that they will oppose the movement from start to finish. The exhibitors have held two or three meetings lately to discuss the situation. As a result of opposition which has come from certain exhibitors, it is not likely that any attempt will be made at the present time towards bringing about Sunday shows in Albany. There is no question but that the city itself would favor Sunday shows, for hundreds each week visit Troy and Schenectady on Sundays and leave many dollars in these two places.

Exhibitors in town during the past week included Julius Thompson, of Hudson; George Loomis, of Frankfort; Lew Fischer, of Fort Edward; L. L. Conners, of Cambridge; Charles McCarthy, of Hoosick Falls; F. C. Yelverton, of Ballston, and William Benton, of Saratoga Springs.

Following a season of burlesque, the Majestic in Albany may return to pictures.

The Leland, in Albany, has booked five Fox specials for early showing. "The Town That Forgot God" will be featured the week of April 23.

Rolling into town in a bright yellow Pierce Arrow car, Samuel Goldstein, of Springfield, Mass., head of a sixteen-theatre circuit in that state, gave Albany exhibitors and exchange men something to talk about the past week and incidentally to comment that business in Massachusetts must have been fairly good the past winter.

Myer Schine, head of one of the big chains in New York State, announces having booked "Safety Last" for the entire circuit.

Dr. and Mrs. Wilson, of Watertown, N. Y., entertained the employes of the Olympic, Palace and Antique theatres of that city at a dinner and dance one night last week. About forty were present. Dr. Wilson, who handles the three houses, celebrated his twenty-fifth wedding anniversary last week.

For the first time in its history, the Barcli of Schenectady, owned and run by James J. Walker, is trying out a serial in "The Haunted Valley." According to Mr. Walker, it is bringing him business.

Miss Janet Noon, who runs the Crescent in Schenectady, and runs it well, has a new car. Miss Noon, however, has paid so much attention to conducting her theatre during the last four or five years that she hardly knows the streets of her own city. This fact came out last week, when Miss Noon volunteered to take one of the Albany exchange managers to a neighborhood house, and then admitted that she didn't know the streets over which she must travel. As a means out of the difficulty, one of the house employes was taken along.

Ormond Roberts is following in the footsteps of his father, George Roberts, manager of the Hudson and Colonial, in Albany, for W. W. Berinstein, having just been named as manager of Palace, in Troy.

Bob Landry, of Ogdensburg, and R. J. Henry, of Plattsburg, will erect a 1,200-seat house in the former place this summer. William Benton has broken ground for a new house in Whitehall.

According to all reports, business is picking up in the Adirondack region and the theatres are coining money.

W. W. Berinstein arrived in town from Elmira on Saturday, and the day following, in company with George Roberts, visited Little Falls, where a new house is being erected.

Jacob Rosenthal of the New Rose, in Troy, announces Mr. Saperstein as house manager. Mr. Saperstein formerly ran a house in Bristol, Conn., and has been connected with Harmanus Bleecker Hall in Albany.

James Chest opened his new house in Middleburg last Saturday, using "The Storm" as a feature.

Thomas H. Martell, of New York, director of bookings for the theatres maintained at the army posts in this country, was in Albany the past week. At Plattsburg shows are now given the soldiers three nights a week, the same holding good at Fort Niagara, while Madison barracks gets four nights a week. Mr. Martell said that motion pictures were to be one of the big features of entertainment at the summer military encampment at Plattsburg this year.

Still Sheiking the Shekels

Rodolph Valentino and his wife visited Buffalo, N. Y., a week ago. His dance stuff in the Broadway Auditorium was not a howling success. A general razz was passed out by the newspapers, of which the following extracts are examples:

"Valentino night was a great night—for Rodolph. He came, he saw, he got away with murder, as the saying goes. Those who went to get a closeup of the gent who made sheiking a pleasure, got what they went for if they had $1.65 plus tax."

"The program was less than ½ of 1 per cent dancing. The other 99 was bull devoted to a review of Rody's quarrel with the motion picture trusts. And how that boy can hate!"

"The only thing that smacked of the Arabian was the manager's visit to the box office, where he counted the shekels, folded up his bank roll and silently moved away."

"And what do you suppose he talked about? Well, you'd be surprised! He spent about ten minutes putting a certain movie corporation on the 'pan,' because, he declared, its members were, so to speak, of the great unwashed."

"And then Rody smiled again, showed his pretty, pearly white teeth and wished the several thousand spectators, who had drawn on the exchequer, a good night and sweet dreams. The several thousand spectators looked at each other and then looked at the stage. The Sheik was making a graceful exit! They looked at each other again. And they realized that when he had said good night, he really had meant it."

And so on and so forth was the gentle raspberry rolled along. Valentino and wife have appeared in Buffalo, Rochester, Binghamton, Elmira and other New York towns during the past few weeks.

Rochester

With the close of the concert season, the Eastman Theatre has inaugurated a change of policy in the presentation of motion picture programs. Heretofore, with few exceptions, every Wednesday has been given over to concerts in the theatres. Preparation of the stage setting took up the afternoons, and in the evenings the concerts were given. Pictures were shown on the other six days of the week. Now, however, there will be picture presentations seven afternoons and seven evenings, which will continue until the concert season reopens in the fall.

Want a cigar? Call on Bill Fait at the Eastman. Sure, whadaya think? It's a boy. Eight pounds. Mrs. Fait doing fine. Name? Bill, Jr., of course. Congratulations, Bill.

Jack Farren, manager of the Victoria Theatre, screened Tex Rickard's Firpo-Brennan fight pictures for a few friends and himself in the "Vic" screening room last Wednesday.

Cass Stahley, manager of the Rose Garden Theatre, and Mort Howell, of the Lincoln, Forded to Buffalo last week-end to sign up some of the super-specials at the various exchanges.

E. G. Dodds, of Syracuse, where he has been handling independent films, has been appointed general manager of the Associated Theatres, Inc., interests in Corning, N. Y., including the State, Liberty, Princess and Regent theatres. Mr. Dodds is well known in this part of the state. He was at one time manager of the Educational Exchange in Buffalo.

Work will soon be started on a new theatre in Geddes street, next to the Webster millinery shop. The house is being built by George McCargo and F. W. Gates, proprietors of the Lyric. The building will be one story in height, 100 feet long by 35 feet wide. Construction will be of tile, with a brick front. The house will seat 500.

James H. Moore, Detroit theatre magnate, came all the way from the automobile city just to have a chat one day last week with his veteran manager and friend, J. H. Finn, manager of the Temple Theatre. This house recently passed out of Mr. Moore's hands into the control of the B. F. Keith interests.

"I just dropped in to pay a friendly visit to Mickie," he explained in answer to a question concerning his visit here. "There was no business connected with my trip. Just wanted to have a chat with Mickie."

The Keith interests will take formal control of the Temple on June 4, said Mr. Moore.

The Regorson Corporation has signed up for the showing at one of its houses of Metro's "Trailing African Wild Animals," the Mr. and Mrs. Martin Johnson production. The Avon in Utica, the Strand in Schenectady and the Olympic in Watertown, N. Y., have also booked this jungle feature.

Mr. and Mrs. Rodolph Valentino were in town Tuesday evening, April 10, to stage their dancing stuff in Convention Hall. A goodly crowd was there.

Buffalo Motion Picture Co. Files Bankruptcy Petition

The Buffalo Motion Picture Corporation has gone on the rocks. This company, of about five years' standing, and which at one time had Earl L. Crabb, former manager of the old local Strand and now manager of the System in Syracuse, as its general manager, with headquarters in New York City, has filed a voluntary petition in bankruptcy. Liabilities of $71,238 and assets of $11,876 are set forth in the petition signed by E. A. Jones, vice-president. Among the liabilities is a note of $9,000 to the People's Bank. Practically all of the rest was owed to eight Buffalo men—J. J. Roesch, Peter Ernst, E. E. Person, E. A. Jones, G. P. Spohr, L. E. Moschel, W. J. Simon and J. W. Lansing. The assets include $8,858 in posters and advertising accessories, contracts amounting to $18,575, which will not be due, however, until the pictures are shown, and three completed pictures of unknown values. The company has offices in the Ellicott Square.

Western New York exhibitors and exchange men will be shocked to learn of the sudden death of Colonel F. L. Schweppe, proprietor of the Colonial and Amusu theatres in Elmira, N. Y., who was taken to the hospital on April 12 suffering with pneumonia and who died on the 13th. "Colonel" Schweppe was one of the best known showmen in the Southern Tier and was very popular. He came to Buffalo often to visit his many friends along Film Row.

Jacob Rosing, one of the owners of the Lafayette Square Theatre, has taken his family on a trip over the big pond. There was a farewell party in the theatre on April 9, when a large time was had by all.

Sale of the Temple Theatre, on Walnut street, Lockport, by Henry F. Thurston to the J. Meyer Schine Syndicate of Gloversville, will not cause any change in the operating personnel. The new owners took over the house this week. It was in May, 1907, that Mr. Thurston started the construction of the Walton Rink, now the Temple Theatre. The rink was opened on Labor Day of that year. In 1910 Mr. Thurston entered the photoplay field. He closed the rink in June, and during the summer months the building was remodeled, the Temple being opened in the fall as a picture house. In the twelve and one-half years of its existence about 3,500,000 persons have passed through its doors. Several years ago Mr. Thurston disposed of the Palace Theatre, on Main street, which was his first show house. Later he constructed the Auditorium for the Federation of Churches at the time they brought Evangelist Biederwolf to Lockport. Mr. Thurston plans to take personal charge of his oil interests near Geneva, Ind., where, it is stated, new wells will be started next week.

The will of the late Patrick Kelley, part owner of the Hi-Art Theatre, in Lockport, N. Y., has been filed for probate. The document shows Kelly's estate to be valued at upwards of $5,000 and is said to be of considerable size. Two brothers are named in the petition—Thomas, of Briarfield, Ireland, and James, whose whereabouts are unknown. The will leaves everything to the first named brother. The executor is directed to continue the business of the deceased until such time as it may in his discretion appear to the best interest of the estate to dispose of it.

On May 1 Nikitas Dipson will close the Family Theatre in Batavia, take out the interior, remodel it and rebuild the entire structure, so that in the fall the Family will appear as a 1,200-seat house instead of a 600-seat, as at present. It is also reported that Mr. Dipson will open a theatre in LeRoy, N. Y., in about six weeks, converting a house for picture purposes.

Frank Aprile will reopen his remodeled and redecorated house, the New Rex, in Geneseo, N. Y., on May 1, offering an orchestra as an added attraction.

Al Wilcox, former manager of the Pictureland Theatre in Cohocton, N. Y., and well known in the theatre business, has given up the state of single bliss to join the ranks of those happily married. A Rochester school teacher is the lucky bride.

Buffalo had two Wild Animal pictures for the entertainment of the public this week. The Olympic originally announced that it would present the Snow version of jungle life the week of April 22, but suddenly moved it up a week, when the Criterion put over a fast one and set in the Mr. and Mrs. Martin Johnson-Metro version for the week of April 15. The Johnson pictures also opened at the Strand, in Schenectady, last Sunday. Morris Fitzer, of the Empire, Syracuse, was in Buffela last week and viewed the Johnson pictures with Walter Hays, of the Strand interests, now operating the Criterion.

"Specially reinforced seats with straps for hysterical patrons. Doctor in attendance at all shows!" Thus read a "Manager's Note" in the Bellevue Theatre, Niagara Falls, on the occasion of Harold Lloyd's appearance in "Safety Last." Some more of Herman Lorence's stuff.

An architect's drawing showing the interior of the new Lock City Theatre has been placed in the window of the telegraph office in Lockport, N. Y. This house, which will be built by Associated Theatres, Inc., of which Harold Dygert is president, will get under way at once. It is located at East avenue and Elm street. The auditorium will seat 1,800 and cost $150,000. The house will open in the fall.

Sid Allen sure is giving them the big ones down in Medina, N. Y. "The Flirt," "Oliver Twist" and "The Pilgrim" all the same week is going some, eh, what?

Miller Stanton is remodeling the Pictureland Theatre in Cohocton, N. Y. The Atlanta Theatre, in Atlanta, N. Y., is being dismantled. C. S. White is going to build a new theatre in Watkins, N. Y. Mr. White now controls the Glen Theatre in that town. N. L. Cole has the contract for the new Memorial Community House to be erected in Holley, N. Y.

Voicing a Plea

L. D. Brown, 680 Broadway, Albany, N. Y., writes us the following in reference to his heavy loss in a fire and the tragic death of his three-year-old daughter:

"I must raise $40 some way for a lot and burial for my daughter, as her body will be taken out of the vault by the middle of next month, and I want a place to lay her remains to rest. I hope you can do something through your paper for an old showman."

James Cardin's new theatre at 3167 Bailey avenue, Buffalo, now in course of construction, is going to set Jim back some 50,000 iron men. We never knew Jim was in Rockefeller's class.

Howard Waugh put over a great double-page tie-up ad in the Jamestown Evening Journal last week on "Adam's Rib," which was shown at the new Palace. Free tickets were offered readers who could find the misspelled words in the various ads on the two pages.

Elmer Dodds, who formerly managed the Buffalo Educational Exchange, is now general manager of the Associated Theatres, Inc., interests in Corning, N. Y., where the company controls the State, Liberty, Princess and Regent.

When Lionel Edel presented "Trailing African Wild Animals" at the Criterion he arranged a special screening for the Boy Scouts in co-operation with the Buffalo Enquirer, and also had the announcement of the showing broadcasted through Western New York. The radio invited all the scouts to come to the Criterion.

Deitrich Sails for Europe

Theodore C. Deitrich, accompanied by Mrs. Deitrich, will sail next Monday (April 23) for Europe on the steamship "Bremen." They will visit Germany, Austria, Italy, Norway, Sweden, France and England, in all of which countries Mr. Deitrich will investigate existing conditions in the motion picture industry. They expect to be gone about three months.

Patronage Battle Raging

In Schenectady, N. Y., where some of the managers of the picture theatres are not on speaking terms, the biggest kind of a fight for patronage is being staged this week between William Shirley, manager of the Strand, and Edwin O. Weinberg, of the New State. It all came about through the State booking "Hunting Big Game in Africa," while the Strand booked Martin Johnson's picture for the same seven days.

No sooner did one manager learn of the other's booking than each started in to plaster the city in a way which has never been seen before. The fight between the two managers reached the newspaper stage with one offering $500 to any one who could prove that the picture which was being shown at his house was not "the only and original," etc.

The Universal company rushed a messenger to Schenectady from New York, bringing extra paper, while an exploitation man was pulled in from Buffalo for the purpose of grabbing any available windows. Mr. Weinberg secured a beat in a private screening to which he invited all of the big game hunters of the city, and it so happens that there are a number of these among the officials of the General Electric Company.

Fire Helps Exploitation of "The Third Alarm" in Boston

Realistic exploitation for "The Third Alarm" was accorded the Gem Theatre at Leominster when a fire which broke out in a Chinese restaurant in the building next door spread to the theatre. It was a coincidence that was rendered all the more striking from the fact that the theatre was placarded with posters depicting apparatus responding to an alarm, and the entire fire-fighting apparatus of the city was called to the scene by the magnitude of the blaze and its threatening aspects.

While the estimated total damage caused by the fire was placed at $50,000, the loss sustained by the Gem Theatre was merely a water loss and of no considerable moment. Fortunately there was no audience in the theatre at the time, although a few moments later the matinee would have been in progress.

The Quincy Theatre and the Alhambra Theatre, both at Quincy, were marks for the lightning in the first electrical storm of the season. Bolts hit the electric wires entering the theatres and caused considerable excitement among the women patrons of the houses when sparks and blue flame were seen in the theatres. No one was hurt and the damage was slight.

The new Coster Theatre at Webster, said to be one of the most modern and up-to-date in Worcester County, has been opened to the public. It is named after George R. Coster, president of the Steinberg Amusement Company and one of the largest of the stockholders. The theatre seats more than 1,100 and was taxed to the utmost. The film was "When Knighthood Was in Flower." The theatre will run matinee and night, both Saturdays and Sundays. It will be used ordinarily as an overflow house for the Steinberg Theatre, and its erection will allow the old house to show road plays on occasions. Only pictures will be shown at the new theatre.

Plans have been drawn and contracts are soon to be let for a new theatre, store and office building at Clinton, to take the place of the old theatre destroyed when the Doggett Block was burned. The plans call for a modern structure of about nine stories. The cost will be several hundred thousands of dollars. The theatre itself will be a most modern, up-to-date playhouse, modernly equipped in every way.

With the opening of Locatelli's Ball Square Theatre at Somerville, that Boston suburb now can boost of one of the handsomest picture houses within the limits of Greater Boston. The new structure is near the boundary line of Medford, and that city also shared in the pleasures incident to opening night. State and city officials, including Mayor Coolidge of Medford and Mayor Webster of Somerville and others prominent in political, social and financial circles, were among the opening night guests.

The new theatre is of modern fireproof construction and is of Italian Renaissance architecture, handsomely embellished and appointed throughout. It seats approximately 1,500. A large and costly organ is one of its features. Mr. Locatelli is also the proprietor of the Central Theatre at Somerville.

Summer residents of Cape Cod, as well as the all-the-year variety, will soon have a modern picture theatre that will seat 1,000 people. It will be located at the corner of Main and Sea streets, Hyannis, one of the most delightful vacation resorts on Cape Cod. The building is to be of English type of stucco and half timber. The interior will be finished to show the wood and will be stained. There will be two summer stores in front, and on the second floor space will be provided for tea rooms and studios. The theatre has been designed and equipped with dressing rooms so as to be available for the staging of local theatricals. George R. Moore of Miami and Hyannis will be manager.

The contract has been awarded for the erection of a brick business block in Clinton, Mass., next to which will be the entrance to a theatre which will be built in the rear of the same lot. The owners of the property and those who will build the theatre and block are Philip J., John and Owen Philburr, brothers. More than $275,000 is involved.

"Russia Through the Shadows," showing of which was banned in Springfield, Mass., by Mayor Leonard, received the same treatment when announcement was made that it would be shown in West Springfield. The ruling was made by the board of selectmen of the town.

Irving MacDonald, manager of Fox's Theatre, Springfield, Mass., certainly does put over some mighty effective lobby displays and he doesn't hide them in the inside lobby, either. They are set right in the full view of passersby. For "Down to the Sea in Ships" a replica of the display used at the Cameo Theatre in New York, a figure of a man about to cast a harpoon, compelled extraordinary attention. For "Shirley of the Circus" patrons were obliged to pass through a typical circus front in order to get to the box office. It was a great ballyhoo, with sawdust, balloons and all the "fixin's" to aid the atmosphere. Ye scribe is going to try and reveal a bit of Manager MacDonald's "life outside the theatre" in a subsequent issue of the World if he can make him talk about it. We'll try to get his picture, too.

New England Wages Leap

Owners of picture theatres throughout New England undoubtedly will feel the effect in their box offices of the wage advances granted this month to more than 250,000 operatives of woollen and cotton mills. The increase in pay amounts to 12½ per cent in most instances.

The average New England mill employe has been receiving $20 a week in his pay envelope. The new wage scale brings the amount up to $22.50. On the basis of 250,000 workers the total weekly payroll in New England will be increased by $625,000. On an annual basis the amount will be $32,500,000.

Because of a 20 per cent increase in the purchasing power of the dollar as compared with June 1, 1920, when textile wages were at their peak, or 16 per cent above the new rate, the mill operative on the new wage scale will be receiving, translated in terms of what his money will buy, the highest rate in history. The Boston News Bureau, financial publication, supplies the foregoing information.

The first annual theatrical ball, under auspices of the stage employes and projectionists of Pittsfield, Mass., April 11, in Masonic Hall, was a fine success. Credit belongs to Chairman Benjamin Johnson, Treasurer Louis Bissell, George L. Brown, John Reid, George A. Bissell, Arthur Elliott, Thomas H. Brown and Joseph J. Drennan.

Manager Gordon Wrighter of Poli's Palace Theatre in Springfield, Mass., believes he had a "winner" bill in every respect on April 12, 13 and 14. The feature picture was "Bella Donna" and the vaudeville headliner was Louise Lovely in her film studio act.

"The Third Alarm" is providing a "free show" for New England firemen. Members of the fire department in Lynn, Mass., were the guests of Manager Al Newhall of the Strand Theatre at a special morning presentation on April 14.

With Martin Johnson's "African Wild Animal Hunt" at the Park Theatre for a second week, with "Hunting Big Game in Africa with Gun and Camera" opening an engagement at the Tremont Temple and Paul J. Rainey's newest hunt pictures at the Modern and Beacon, Boston has seen so many animals the past week that circuses planning to make The Hub during the coming season might just as well leave their menageries at home. The pictures have been shown to admiring thousands and have caused much comment.

A wrecking company is clearing the site on Tremont street, Boston, where Olympic Theatres, Inc., is planning to erect one of the finest theatre buildings in the world, seating 4,500. This site, which contains about one acre of land, is bounded by Tremont, Hollis, Dillaway and Dore streets, and eighteen buildings will have to be razed before the foundations for the new structure can be laid.

The proprietors of the Rialto Theatre at Leominster are up in arms because the city council has turned down their petition to build a cement sidewalk around their new theatre, after the Public Service Committee had said that a tar sidewalk was good enough. The theatre is in the most costly building in the city and has made the corner of Merriam and Main streets the busiest in the city.

A Medford syndicate last week purchased from William L. Wood his realty holdings on Railroad avenue and Pleasant street, Beverly, which includes the Dreamland Theatre Building, which Mr. Wood recently had remodeled.

Abraham Goodside's present to his patrons of the Capitol Theatre, in Springfield, Mass., during third anniversary week, April 16, was the appearance of Francis X. Bushman and Beverly Bayne in "Modern Marriage," in which they personally appear upon the stage in a scene from the picture.

A Medford, Mass., syndicate has acquired of William L. Wood his properties in Beverly, Mass., including the Dreamland Theatre, which recently was remodeled by Mr. Wood. He probably will retire from active business.

Maine

They do say that "Bella Donna" did a real big business in Portland and ye scribe heard the same about "Adam's Rib" in Lewiston.

Picture theatres, schools and churches in the town of Sebago Lake have been closed because of an epidemic of smallpox. Many families are under quarantine.

Connecticut

After the Connecticut House of Representatives had passed the bill allowing minors to attend picture shows with adult persons, it was rejected by the Senate. The House, however, recommended the measure to the Committee on the Judiciary on April 12.

A style show featured the evening performances at the Strand Theatre in Waterbury, Conn., during the week of April 9. "Bella Donna" was the accompanying feature.

Mrs. Sylvester Z. Poli, wife of the New England theatre owner, took Governor Templeton to the State Prison in Hartford, Conn., the afternoon of April 10, where His Excellency listened to an urgent plea from Mrs. Poli for a pardon for Angelo Lanzillo, under sentence of fifteen years. The man was convicted seven years ago for complicity in a murder in New Haven, which resulted in the putting to death of three others. Lanzillo, then 18 years old, firmly maintained that he was innocent. Mrs. Poli has informed Governor Templeton that she has in her possession a confession of the three men who were hanged, in which they stated that Lanzillo had no part in the deed.

In the Superior Court in Hartford, Conn., April 13 two matters involving the Grand Theatre, Hartford, formerly conducted by Max Spiegel, were heard by Judge Marvin. One was the application of Abraham D. and I. E. Goldberg of Hartford to have a default judgment obtained against them by Ernest W. Michelfelder of New York for $10,000 reopened. Michelfelder claimed that the defendants had conspired to defraud him by inducing him to invest $3,500 in a lease of the Grand Theatre, representing that they controlled the equipment and furniture. The default was opened.

The Goldbergs, owners of the theatre property, entered an application to have the lease on the property given to Spiegel in 1914 declared void. It was claimed that the rent had not been paid since last December and that the lease has been broken. The theatre is vacant and the Goldbergs desire to have the title cleared so that they can rent it again. Judge Marvin reserved decision.

Announcement was made April 16 that the Grand Theatre, Hartford, will be reopened April 21, presenting feature pictures. Philip Smith, owner of the National Theatre, Boston, and interested in other theatres in Massachusetts, has obtained a five years' lease of the Grand, with the privilege of renewal.

Ray S. Averill, general manager of the theatres conducted by Mr. Smith, supervised the installation of new projection equipment and a new screen. A continuous show will be presented week days from 10:30 a. m. to 10:30 p. m., the program being changed Monday, Wednesday and Friday. A bill also will be presented Sunday nights.

Mr. Averill, who will take charge of the theatre at its opening, is endeavoring to organize an orchestra of women musicians.

A picture theatre will be erected this summer at Ocean Beach at New London, Conn.

The Usa Theatre Company of Stamford, Conn., has filed a certificate of incorporation. The officers are: President, Albert Strauss, New York; vice-president, Ben Leo, New York; treasurer, Jack E. Ungerfield, New York; secretary, Samuel Weinberg, Portchester, N. Y.

The New York, New Haven & Hartford Railroad will adjust train schedules at 2 a. m. Sunday, April 29, to conform to daylight saving time in New York and Massachusetts.

Howard-Wells Plan Reduction of Wilmington Theatre Seats

One of the most important realty deals affecting theatrical property to be negotiated in some time in North Carolina was that completed during the past week by which Percy W. Wells and James Howard, of the Howard-Wells Amusement Company, Wilmington, purchased the Grand and Victoria theatre buildings and equipment from J. M. Solky, for a consideration in the neighborhood of $175,000. The two theatres have been operated by the Howard-Wells interests for the past several years under a long time lease, they already owning the Royal and Bijou theatres in Wilmington.

Immediately upon completion of the deal it was announced that the Grand Theatre, formerly playing high class features, will be closed and remodeled into a store building. The effort is to reduce the seating capacity of the town, which has been too large to make all of the theatres profitable.

The annual convention of the North Carolina M. P. T. O. will be held at Wrightsville Beach, June 28, 29 and 30, according to official call sent out by Secretary Henry B. Varner. Convention headquarters will be the Oceanic Hotel, this resort's largest hostelry. Will H. Hays has been invited to attend and speak, and, it is believed, will accept the invitation. The program is being arranged by Secretary Varner and President Percy W. Wells.

It was heard with interest throughout the Carolinas that H. H. Anderson, of Charlotte, who formerly operated a chain of theatres, has again entered the theatrical business, having purchased an interest in the Strand, Charlotte, operating as a combination vaudeville and picture house, Laurence Lester, of Columbia, S. C., having leased it from Universal.

The Riggan Opera House, Henderson, N. C., suffered a fire loss of $15,000 last week, great damage resulting from water. The loss is entirely covered by insurance.

S. S. Stevenson, of the Princess, Henderson, N. C., has recently embarked in the garage business in his home town as a "side line" to his theatre and book store.

C. L. Watters, a "graduate" from the Howard-Wells "school" of theatre managers, is meeting with unqualified success in the management of the Opera House, Goldsboro, N. C., which has been going strong since opening the first of the year.

A discarded church in Wallace, N. C., is the building being used for the town's first theatre, the Wanoca, operated by J. A. Rowan and associates.

A woman exhibitor, Mrs. Phelps Sasseen, in the small town of Easley, S. C., recently put over a whirlwind advance advertising campaign and special lobby for "The World's a Stage." Mrs. Sasseen runs the theatre while her husband packs a portfolio for the Al Lichtman Corporation.

Louisville

Miss Frances Hammond, 23 years old, of Chicago, and Henry R. Strube, 29 years old, of Louisville, have married. Mrs. Strube is the daughter of Harry Hammond, manager of the Grand Theatre in Chicago, who is also in the theatrical business in Huntsville, Ala. Mr. Strube is the son of Henry B. Strube, 1442 Christy avenue, Louisville, president of the East End Amusement Company, 736 East Market street. He is secretary of the company and is manager of the Sun Theatre, at Eighteenth and Gallagher streets. He also is connected with the Shelby Theatre, at Shelby and Oak streets.

The Southeast

The Atlanta Theatre, Atlanta's legitimate road-show house, has just completed a spectacularly successful three weeks' run of "Robin Hood" and indications point to the use of this house in the "closed season" as a regulation picture theatre, it having been announced that "One Exciting Night" and a revival of "The Birth of a Nation" will be put on there.

M. E. Forsyth, who has operated the Strand Theatre, Union Springs, Fla., for several years, has been appointed postmaster of his town and his wife and daughter will hereafter conduct the theatre.

The following Southeastern theatre owners were in Atlanta during the past week: Ben Title, the New Gem, Jacksonville, Fla.; R. P. Higgenbothem, Pastime, Leeds, Ala.; Will B. Woods, Gadsden, Ala.; Jasper and Doris Johnson, Parish, Ala.; George L. Denton, Amusu, Lenoir City, Tenn.; Harry Sample, Fort Pierce, Fla.; Saul Harris, Capital Theatre, Little Rock, Ark.; Miss M. Luckel, Bijou, Mobile, Ala.; John Snider, Bessemer City, Ala.; C. D. McConnell, Grand Theatre, Prattville, Ala.; O. T. Chaffin, Cummunity Theatre, Avondale, Ala.; T. H. Wingfield, Monroe, Ga.

G. M. Phillips, formerly manager of the Strand, Atlanta, has been appointed manager of the Vaudette, succeeding H. M. Phillips.

E. J. Sparks, en route from New York to Florida, where he operates theatres in Lakeland, St. Augustine and Orlando, spent several days in Atlanta the past week.

George E. McDermotte has assumed charge of the Southern Enterprises theatres in Macon, Ga., succeeding J. H. Stellings, who resigned to go into another line of business.

Joe Steed will open his new theatre in North Birmingham, Ala., early in June.

Baltimore

The Ruby Theatre, 1225 Washington Boulevard, which was built in 1912 and seats 298, was sold by auctioneers the other day for $8,000. The playhouse has an annual ground rent on it of $84 and the new owner is Joseph Skruck. This house was originally known as the Bunny and Mr. Skruck is the third man to take charge of it since March, 1922.

Quite a change is being made in the Bridge Theatre, Edmonson avenue at Pulaski street, by Louis Schlichter, manager. New chairs are being installed and the whole place is being redecorated and improved.

Through the co-operation of Howard Jefferson, manager of the Parkway Theatre, North avenue at Charles street, the Society for the Prevention of Cruelty to Animals held the observation for Humane Sunday at that playhouse on April 15.

Philadelphia's Get-together to Be Planned This Week End

Final plans for the great get-together sociable and public recognition through invitation to be held in the largest hotel in Atlantic City and during the heighth of the social season there, under the joint auspices of exhibitors and of exchange men, will be determined on at the meeting on Saturday night of this week in the Hotel Vendig, Philadelphia, of the Moving Picture Theatre Owners' Association covering Pennsylvania and adjoining states.

Inclement weather and the unavoidable absence of President H. J. Schad caused postponement from Friday of last week. Presence of eighty members of the industry is assured. The association will be in conference with the exhibitors who equally with it are working for the success of a public social function which confidently is believed to point out attainment of a higher plane of recognition for the industry than ever before was given.

But this will be not the only matter of interest transacted. There are to be elected thirty-six delegates to the national convention and of course those in the association will pow-wow in order to crystallize sentiment on a favorite son of the Keystone Association for the national presidency. This will be done through ballot. Some action also will be taken on the Daylight Saving subject which, though legislated upon by one branch of the legislature through passage of the Derrick bill prohibiting an artificial time standard, still is pending before the other.

Hunts, Inc., 1324 Vine street, has added another link to its chain of theatres through the purchase this week of the Victory Theatre at Fourth and DuPont streets, Wilmington, Del. It was taken over from Tony Corleto. It seats 900. There are now twenty theatres in the Hunt string. One of the most elaborate of the Hunt amusement enterprises is that of the building of a pier on the Boardwalk at Cape May opposite the Hotel Lafayette. It will have a boardwalk frontage of 174 feet, will run 800 feet out into the ocean and be conducted in cooperation with the big Hunt movie house completed this week and known as Coxe's Pier and Theatre, seating 1,500.

Complete transformation is to be undertaken shortly by the new proprietor of the Legion Theatre, Max Sheinfield, who took title from R. W. Chapman. The original property located at 1616-1618 Orthodox street will not only be renovated and modernized, but by the taking in of a rear lot and consequent extension, will have a seating capacity of 1,000 as against but half that number in the old building.

E. J. Coyle, who has been associated with Becker Brothers for several years as manager, has accepted a position as manager of the Empire Theatre in the Frankford district at 4612 Frankford avenue. This building recently was purchased by Greene & Aultman, 620 North Broad street, and an expenditure of upwards of $20,000 on the improvements is to be made. He will take the place of F. B. Hammond, who resigned to go into the automobile business. Mr. Coyle of recent years was connected with the Twentieth Century Film Company.

Plans for the alteration of the Aurora Theatre, 2200 Germantown avenue, which recently was acquired by Michael Lessee, have been completed and work is to be begun shortly with completion date early in summer. The Aurora and the Diamond were the two recent additions to the Lessee houses. There now are four in the chain. Mr. Lessee for many years was in the exchange business. He recently gave up the film business to enter the exhibitor field.

A new theatre for the colored population is to be constructed at 45th and Fairmount avenue on a piece of ground of which S. Borowsky is proprietor. He is planning to construct a house seating 500 to be ready in September. Mr. Borowsky is already proprietor of the Southern and Gladstone theatres and his plans for the new theatre are along the same line as its two predecessors.

C. F. Kline, former owner of the Palace Theatre of Ardmore, just outside of Philadelphia, has acquired the Alma Theatre, Kensington avenue and Ontario street, having leased the property from its former proprietor, Fred Beckhardt.

William Butler, secretary of the M. P. T. O. A. and who is interested in several theatres in Richmond section, though sporting a new Case car, couples with it the announcement that it represents the financial proceedings from other enterprises than the film industry.

A new organ has just been installed in the Alleghany Theatre, 25th and Alleghany avenue.

The Bijou Theatre of Bridgeton, N. J., has been taken over by Louis Linker, who also is proprietor of the Criterion and the Majestic of the New Jersey city and is now the picture magnet of the town, as he is the sole proprietor of all houses. The Bijou seats 400 and under the new management will be run only on Saturdays, its former proprietors, Roray & Brown, having kept it open every day. The monopoly of the Bridgeton houses has been acquired by Mr. Linker during the past two years.

Reports of the illness of Sam Blatz, proprietor of the Owl Theatre, 22nd and South streets, who has been confined to his home with pneumonia for the past three weeks, are that his condition is serious.

Installation of a $16,000 organ in the Fairmount Theatre owned by Ben A. Stiefel progressed during the week. This is the second similar investment made by Mr. Stiefel in the last few weeks and in almost the same neighborhood, the preceding one having been installed in the Poplar Theatre, also owned by him.

Visiting Exchange Row in Philadelphia, Russel H. Lamont made announcement of purchase by the firm in which he is interested, Hilvenger, Bishof & Lamont, whose headquarters are in the Arcadia Building, Trenton, N. J., of the St. Regis Theatre, East State street, near Broad, which seats 1,000. Its front is being reconstructed and the entire interior being remodelled. The firm proposes shortly to construct the Wilbur Theatre in that section of Trenton near East State street and Olden avenue, which bears its name, a modern house with 1,200 capacity on a plot 50 by 107 feet. This will make the twelfth theatre in the chain. The firm also books for Trenton and adjacent towns and conducts the Woodland Amusement Park near which the new Wilbur Theatre will be, operating there also several large concessions.

Just a suggestion of the versatility which Proprietor William B. Sugars, owner of the newly opened Lyric Theatre in Minersville, Pa., possesses, was made evident to the patrons at the premier of this new house last week. Although the demonstration on the new organ was made by Paul Bailey, who presented the ballad music from "Faust" as a special attraction of a high grade musical program, Proprietor Sugars showed that he too could operate the organ, and together with Manager Eddie Phipps invited the audience at the conclusion of the exhibition to gather about the musical instrument and to receive a vivid explanation of its mechanism. The novelty is the talk of the town.

The new Lyric is on the main street of Minersville, an attractive little house for 750, decorated in old gold and ivory, with a screen hidden by ruby red curtains. Mr. Phipps, the **new manager**, has been identified with the industry through the coal regions of Pennsylvania for fifteen years.

Harry Troxell, manager of the Photoplay Theatre of Gettysburg, Pa., called on Exchange Row in Philadelphia during the week.

Leopold Stokowski and the entire Philadelphia Orchestra will play at the Stanley Theatre on Wednesday evening, April 25, for the night only, as a personal compliment to the Stanley Company of America.

St. Louis

Foiled! Bandits who sought to rob the safe of the Rivoli Theatre, St. Louis, had everything sitting pretty at 4 a. m., on April 9, until Patrolman James Dunn happened along. The thieves had carried the strong box from the front office to the rear of the theatre. The combination had been battered off with a sledgehammer. Then along came Jimmy and bang went their plans. Four suspects found in the vicinity of the Rivoli were arrested.

Whether the St. Louis Symphony Orchestra will be forced to seek a new home next season depends upon the success of Henri Chouteau's venture in converting the Odeon Theatre into a movie palace. For many years the Odeon has been the scene of all the St. Louis activities of the Symphony orchestra, while the concerts and recitals of all the big guns of the operatic and concert world, with a few exceptions, have always been staged there. But a few weeks ago Chouteau purchased the house and decided to convert it into a picture theatre. If it proves a winner with the silent drama it cannot be used in the future for concert purposes.

A. Sauter has purchased Mannion's Park and summer theatre, 8614 South Broadway, St. Louis, from James P. Mannion for $50,000. He will continue to operate both the picture show and summer garden, opening the season early in May.

Manager Herchal Stuart of the Missouri Theatre has arranged with the St. Louis-Post-Dispatch to broadcast the music and vocal programs of the Missouri over Radio Station KSD every Saturday night. This station reaches every state in the country, Cuba, Canada, Mexico and ships on both oceans.

A son of Charles Goodnight, De Soto, Mo., exhibitor, underwent an operation in one of the local hospitals on April 12. He is said to be doing nicely.

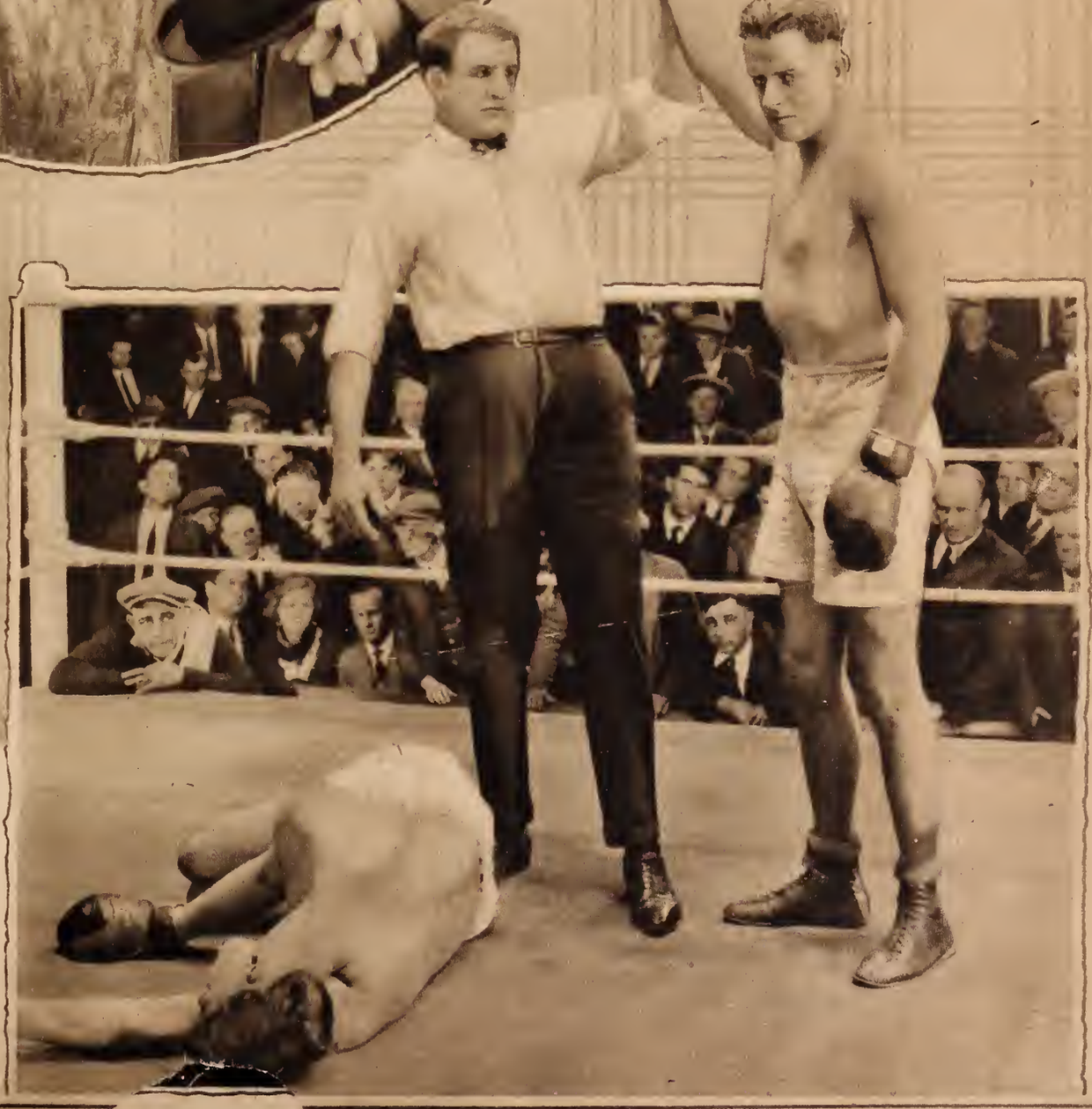
Exhibitors seen in the local exchanges during the week included: P. E. Lisbe, Opera House, O'Fallon, Mo.; Sam Taylor, O'Fallon, Ill.; G. M. Luttrell, Majestic Theatre, Jacksonville, Ill.; C. W. McCutcheon, who operates houses in Sikeston and Charleston, Mo.; Paul Moran, who is the new owner of A. C. Norwein's Theatre at Bonne Terre, Mo.; O. H. Giese of the Oh Gee Theatre, Edwardsville, Ill.; C. E. Brady, Broadway Theatre, Cape Girardeau, Mo., and Jim Reilly of Alton, Ill.

Mimi Palmeri who will make her screen debut in "THE RAGGED EDGE" A Distinctive Picture

Scenes from the William Fox Picture
"THE MADNESS OF YOUTH"
starring John Gilbert

Inspiration Pictures present
Richard Barthelmess
with
Dorothy Gish
in
"THE BRIGHT SHAWL"
A First National Attraction

Ernest Shipman presents "THE MAN FROM GLENGARRY" A Hodkinson Picture



Scenes from Universal's latest picture "THE ABYSMAL BRUTE" a Hobart Henley production starring Reginald Denny

Scenes from
"HER FATAL MILLIONS"
starring Viola Dana
A Metro Picture

Scenes from
"THE SUPREME PASSION"
A Playgoers Picture

Scenes from "HOT WATER" starring Neal Burns
An Educational-Christie Comedy

Leo Maloney

in

RANGE RIDER SERIES

Two Part Westerns

They surprised him: *they'll surprise you!*

Crockett Brown of the Unique Theatre, Nashwauk, Minn., writes to Amusements: "We are more than surprised at the way these two reelers please. We play them with the Lloyds and they make a combination *that is unbeatable.*"

We *believe* in these pictures. We believe that they are models of their kind. We believe that in story, cast, direction, action, suspense you can't get better pictures of *any* kind.

The exhibitor who plays them is their biggest booster

Written and directed by
Leo Maloney *and* Ford Beebe

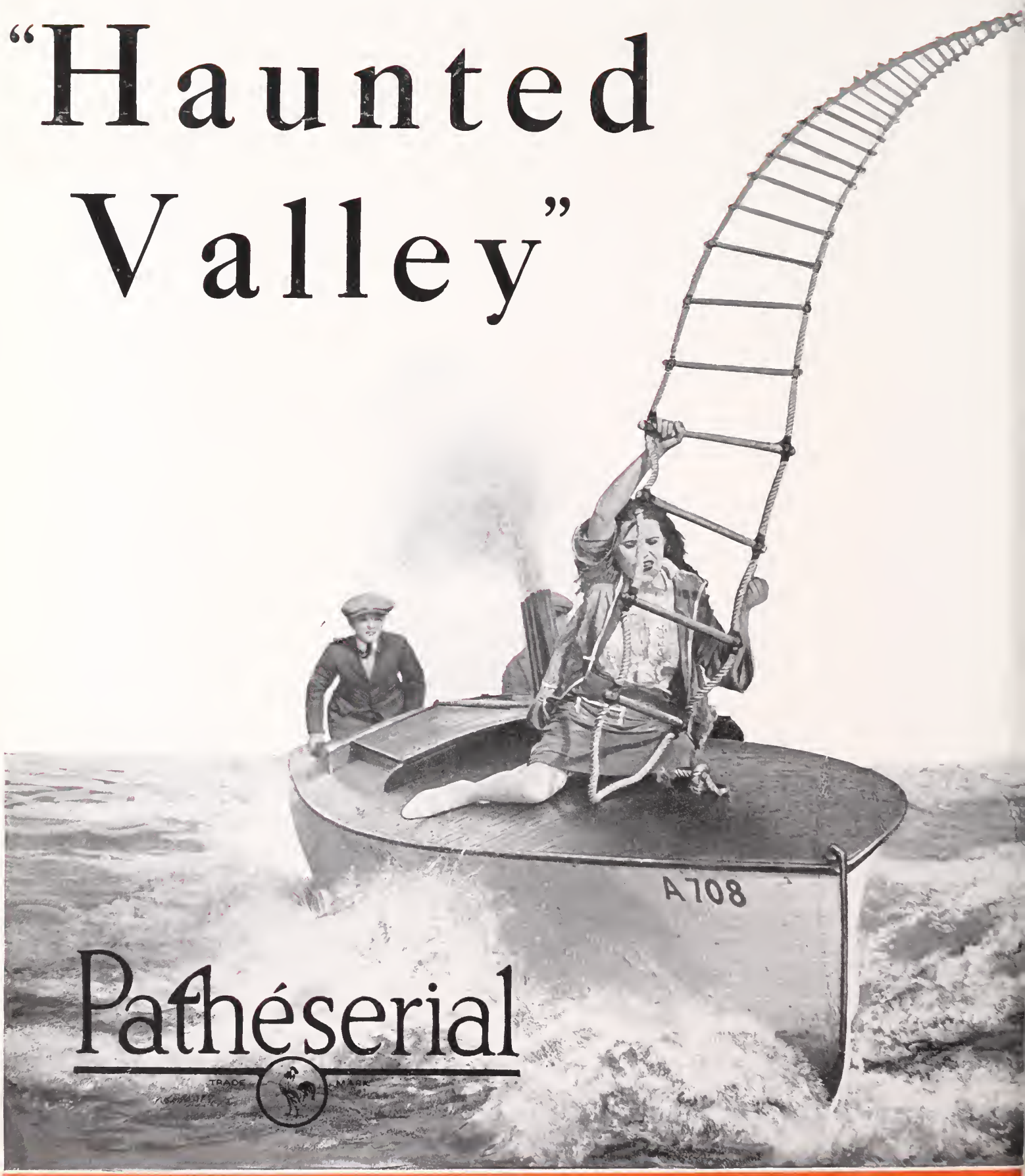
Pathépicture

TRADE MARK

RUTH ROLAND

in

"Haunted Valley"



Pathéserial

TRADE MARK

Figures that talk

Ruth Roland is a big attraction, everywhere.
Figures say so, and *figures talk*.

She is now presented in one of the best
Patheserials she has ever starred in.

THE PLOT

Ruth is the president and active head of Ranger Inc., a large contracting firm. She personally owns "Haunted Valley," a big and barren stretch of land. Unknown to her this land is very valuable and is coveted by a powerful and unscrupulous clique. To get possesion of the land they seek to drive Ranger Inc. to the wall by hindering completion of contracts, etc., always working secretly. As they stop at nothing there are endless hazards, plots and counterplots.

Ask for a screening; you'll be sold on sight

Produced by The Ruth Roland Serials, Inc.
Under supervision of United Studios, Inc.

Pathéserial

TRADE MARK

Pearl White

in

"PLUNDER"

"Best serial we have ever run!"

Geo. W. Keys, Majestic Theatre, Johnson City, Tenn., in a letter to Exhibitors Herald says "Plunder is the best serial we have ever run. Pearl White is the greatest of serial makers. Business good."

"'Plunder' is the best serial on the market today and I can truthfully say it has broken all box office records. . . I wish I could get hold of another 'Plunder.' It makes my box office talk."

Lew Preston, Hill Theatre, Newark, N.J.

Fifteen weeks of absorbing adventure and thrill.

Directed and produced by
GEO. B. SEITZ

Written by
Geo. B. Seitz *and* B. Millhauser

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Pathéserial

TRADE MARK

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Memphis Theatre Makes New Baby Show Hook to Newspaper and Local Merchant

EVEN at this late day there can be found new angles to the time-tried Baby Show. They are getting more infrequent, but now and then a new idea does spring up, and H. B. Clarke, of the Majestic Theatre, Memphis, Tenn., is the latest to give the old frame a new coat of paint.

He tied into silhouettes.

He also tied in a department store and the News-Scimitar.

The idea was that the department store wanted some publicity for its juvenile department and was willing to pay for it. The paper was willing to try anything that would have a tonic effect on circulation.

The store donated five chip diamond rings, five plain gold bands and a loving cup. It also hired a silhouette cutter. Naturally it also increased its newspaper advertising to hook in.

All Set

That's the plot of the story. Here's how it worked. The News-Scimitar came out with a spread that it wanted to know the most popular kiddies in town.

To further that end it had arranged with the store to give space in its children's department to the silhouette artist. He would cut a black and white picture of any child under six, who was brought to the store between 10 and 1 and 2 and 5 each day.

The silhouette would be given the child and would serve as identification at the Majestic Theatre, where each afternoon at 3 o'clock children of a certain age would be judged by the applause they received.

At the Monday matinee the children between one and two years of age were judged. Tuesday was given to those over two and under three, those in their fourth year had Wednesday, the fifth were judged on Thursday and on Friday the children between five and six were presented. A gold ring was given each boy winner and a diamond ring to the girl leaders.

On Saturday the ten winners during the week were again present and the loving cup was awarded, through applause, to the most popular child in the ten.

This gave eight big stories in the newspaper, and eight advertising splashes from the store, in each of which the theatre and its attractions were played up, it brought a lot of matinee business to the theatre, and was a splendid advertisement to the store.

We think that there is one point Mr. Clarke overlooked. Nothing in particular was done with the silhouettes after they were made. They were shown at the theatre door and then taken home for the family archives.

Most silhouette cutters work with a double sheet, cutting two at one time. These could be made of such a size as to go on a lantern slide, one copy being given the child and the other pasted to a glass slide. These could then be shown on the screen just before each child was shown in the spotlight or simultaneously, if desired, and the children later grouped for the showing.

This would build up the importance of the stage presentation, work in an alibi for the silhouettes, and round out the idea generally, the chief idea of the silhouette being to get the children and their parents into the store's department where they can look over the goods while waiting their turn to be sketched with the scissors.

Chaplin Autogobile a Pioneer Novelty

Through the courtesy of J. C. Hewitt, now of the Strand Theatre, Robinson, Ill., we are able to show the baby managers what one of the first street perambulators looked like. This is the Chaplin "autogobile," used in the days when Chaplin was still a rising young Keystone star.

We do not recall who made the device, but after he had gotten his use from it, he offered to ship it to anyone who would pay the freight, and the stunt traveled all over the country east of the Mississippi and north of the Ohio.

Hewitt used it at the Orpheum Theatre, Carmel, Ill., and shipped it along to someone else. Just who that was, he does not recall.

As shown in the photograph, the stunt was a decrepit buggy with the horse hitched to the rear. The "radiator" was a berry crate with an old fire extinguisher on top and with tin pan headlights. It was provided with a steering wheel and a license plate of the previous year.

The front card reads: "We can't afford a Ford, but we can laugh heartily for 10 cents" and on the horse is a banner "Don't smile at me. Visit the Orpheum and have a real laugh."

The top banner reads: "Keystone Chaplin at the Orpheum, Gardner, Mass.," which is where Hewitt took the machine from.

It is not much of a stunt these days of automobile parades, but it was a wonder eight or ten years ago.

Printed Own Sheet for Jackie Serial

Because the daily papers politely declined to print any more serialized picture stories for the time being, R. J. McLean, of the Palace Theatre, Washington Court House, Ohio, was stuck with the First National's improved version of Oliver Twist in six parts.

McLean figured that the publication would be of real assistance in selling the picture, so he got out a house organ and ran it with such success that he had to reprint the first and second issues to catch up with the demand.

In a small town you can get enough merchant advertising to more than pay the cost of printing and you can make it carry your general house advertising as well. You have something to sell the merchants when you print a serialization that makes a better argument than the usual house program.

Use that to start off with and you can probably continue publication at a profit after the serial runs out.

Don't say you can't get the advertising. Others do.

This Is Newer for an Identification

Instead of asking readers to supply a fourth line in a quatrain contest on Omar the Tentmaker, Keith's National Theatre, Louisville, worked more subtly. The Courier-Journal printed the Rubaiyat in six instalments, and each day used a line sketch illustrating one of the quatrains. You had to decide which quatrain fitted the illustration best, which was not as simple as it sounds.

Two thousand replies were received, which indicates a healthy interest in the stunt.

HERE IS THE CHAPLIN AUTOGOBILE, ONE OF THE FIRST

This device was built by some manager whose name we do not recall. When he had gotten his use out of it, he generously turned it over to others. It traveled widely and was last seen in Mt. Carmel, Ill. J. C. Hewitt dug out the photograph

A Stage Wedding Is the Marriage Chance

Reviving the stage wedding idea, Louis Christ, of the Pantages Theatre, Minneapolis, got a big play on The Marriage Chance, and with the help of Jack Auslet, of the American Releasing Corporation's exchange, he made things all jake for the more or less happy bride and groom.

An American Release

HERE COMES THE BRIDE

He made a substantial cash "present" in lieu of a salary, and many merchants were persuaded to make contributions ranging from a sack of flour to pieces of furniture. Of course these presents were given window displays to hook into the advance stories, and formed additional advertising work, a photographer made a flashlight of the ceremony

It is old stuff, but still good, and it brought in more real newspaper work than Christ had hoped for. It was "human interest" and the editors played it up without being urged. Of course the stories had to carry the title, because the title worked so well with the stunt, and in most instances the lead of the story was woven about taking The Marriage Chance.

Not a Castle

E. C. Ogg, of the Imperial Theatre, South Pittsburgh, Tenn., is probably the only manager in the country who did not advertise Knighthood with a castle front.

He used a miniature of a colonial home with a lattice fence almost as tall as the house, with a sky background with the moon and three stars, all nicely set into a shadow box.

It was in no sense characteristic, but it was interesting, so it made business. That's the big idea.

El Paso Lobbies Are Kept Up to Standard

Although J. M. Edgar Hart has been translated from the Palace Theatre, El Paso, Texas, El Pasans are not going to lose the lobby displays which made so much business for the theatre. W. E. Paschall, the new manager, is following tradition and is giving just as much thought and care to the work, and is achieving splendid results.

His best effort to date is on Adam's Rib, for which he built a miniature of the cave man scenes, with a three-plane forest and cutouts of Milton Sills and Julia Faye, clad in real furs. Sills also carries a real bow. A dim green lighting heightens the effect. Paintings are used on either side. They are rather close to the centrepiece in the photograph, but this is merely to get it all on one plate. In the lobby they are not so close as to interfere.

For Singed Wings the chief display is a box about eighteen inches deep with a landscape backing behind a balustrade and flight of steps. The outline of a butterfly is impressed on the scene through the use of deeper tints, which is something we do not recall having seen before. Curtains frame the picture.

The pendant butterfly above is in prismatic colors with flasher lamps for eyes and at the tips of the two antennae. The flash illuminates the prismatic colorings and greatly heightens the effect.

When Mr. Hart's departure was announced several managers wrote in to express their regret at the loss of the Hart lobbies, but Mr. Paschall is going to carry on and meanwhile Edgar is getting busy over in Fort Worth, so it is a net gain instead of a loss.

English Windows Lack Good Design

This cut of a window display is interesting only because it comes from London, where it was used to advertise The Eternal Flame at the Empire Theatre.

It is a drug store window hooking up to the Dorothy Dainty powder puffs and the press agent utters shrill cries of regret that it was not renamed the Norma Puff.

A First National Release

THE ENGLISH IDEA

The display carries a large portrait, two frames with insert cards and stills and a somewhat crude display of the puffs. The effect is not helped to any great extent by the nitrogen bulb which hangs just above the portrait and which probably half blinded the sidewalk spectator at night. Apparently indirect illumination is something yet to be taken up over there, and window dressing as an art is yet in the formative stage to judge from this display.

Mitchell Is Out

W. Griffith Mitchell, who for the past four years has been connected with the Butterfield Circuit, has severed his connection with that company and is looking around. We hope he sees something pretty soon, for Mitchell is a prolific source of ideas.

Paramount Releases

LOBBY DISPLAYS STILL HOLD THE EYE AT THE PALACE THEATRE, EL PASO, TEXAS

W. E. Paschall, the new manager, is upholding the traditions established by J. M. Edgar Hart, and is achieving some nice displays. In the forest scene for "Adam's Rib," Milton Sills and Julia Faye are draped in real furs, to protect them from the northers. In "Singed Wings," Bebe Daniels can get chilblains for all Paschall seems to care, though he does throw in a couple of candles to warm her up. The suspended butterfly is electrically lighted.

A Paramount Release

MORROW MAKES HIS OWN POSTERS FOR THIS LOBBY

Floyd D. Morrow, of the Palace Theatre, Washington, Pa., uses cutouts from the threes and six as matter for his hand-lettered posters. The posters are worked on compo board, used repeatedly

Makes Own Posters from Cutout Paper

Floyd D. Morrow, advertising man for the Palace Theatre, Washington, Pa., finds that it pays him to remake the posters on the house attractions, using as foundations the cutouts from the three and six sheets. All of the wall work in the display shown on this page is hand painted on compo board bases which can be used repeatedly.

Not many managers can follow this idea, since it calls for an artist of more than passing skill, but where it can be done, the individuality of the display is well worth the trouble it costs. It seldom happens that a poster is precisely what a house thinks will sell its clientele best, since they are designed for general use, and to remake them not only fits them for the strongest appeal, but there is a certain air of distinction to the special poster which the full printed sheets necessarily lack.

This is offered more as a curiosity than as a suggestion, but where the suggestion can be followed, it will be found a useful and profitable one.

Drapery Lobby Sold Jazzmania to Limit

Figuring that Jazzmania was different from the usual Mae Murray production and needed some special attention, Ray Beall, of the Imperial Theatre, Asheville, N. C., evolved a drapery lobby that is about as nice as they come these days.

He made a compoboard front for the box office and the doorways, backed the openings with painted walls from some other display, and draped in the rest of the space with soft material which fell into graceful folds and "took" the blended lights very effectively. Two large vases, one either side of the doorways, supported large fans in their tops, and there are a couple of nondescript ornaments on either side of the box office window.

Down near the curb line were tree branches set in ornamental boxes and draped with tinsel ribbon, which gave a fine effect in the evening and were eye-catching in the daytime, though not to the same degree. The chandelier was also covered with thin material and the ceiling was canopied.

It was all as pretty as a new red wagon, and it sold the patrons the idea they must see this production if they had to hock the clock.

Good Program Ideas from Fred S. Meyer

About the best monthly program to come to this desk is the publication of the Palace Theatre, Hamilton, Ohio, edited by Fred S. Meyer. We gave Bob Welch a copy a couple of months ago and Bob got a page and a half editorial comment out of it.

But you have to catch it every month, because Meyer is always hitting a new gait, which is why he gets out a good issue. For April he announces his intention of running a page short story each issue, and offering $10 for each 400-word story used; which is better pay than the smaller magazines offer.

Then he splits $100 three ways for the most enlightening letter on which of the big features of the month gave the most appeal, and why. The chief idea was to have a contest, but Meyer knows he will get a lot of light on patron tastes.

An entire page is given to an article by a popular clergyman who is leaving the city; an appeal for a greater and better city that makes really interesting reading.

There is a live editorial page with editorials. On another page he announces that you can get the baseball scores by calling up the theatre; there is a chatty and selling comment on the leading features of the month, and a page of general snappy paragraphs.

About two-fifths of the issue is advertising, and this must represent a real profit, for the magazine is good enough to command a fair advertising price because it is read.

Have you a little program in your house?

Are you preparing plans now for your summer exploitation? If not, you better begin, or before you know it summer will be here.

Laundry Slips Are Anti-Chinese Plea

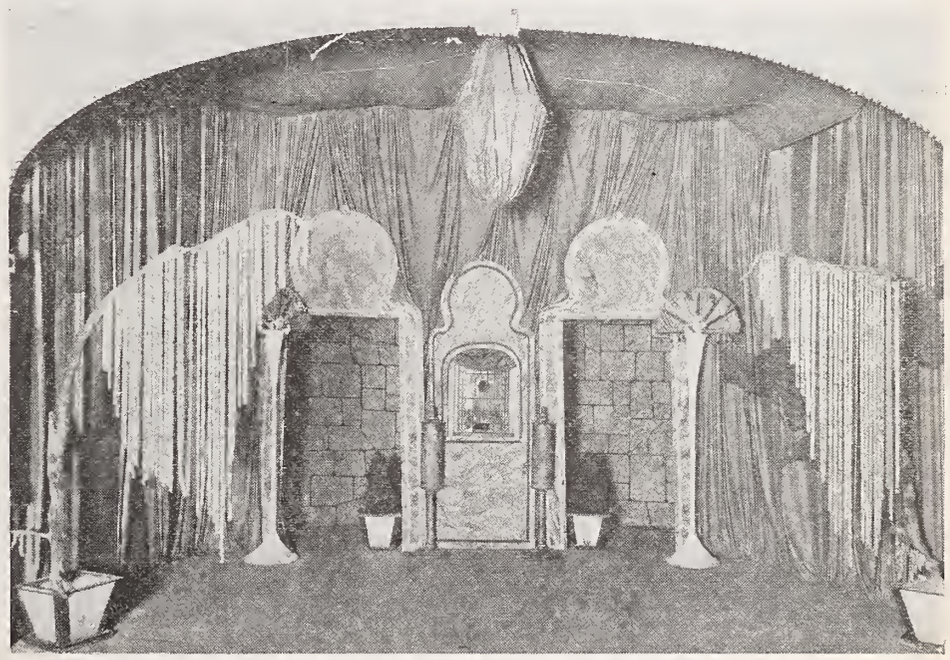
Chinese laundries are not as prevalent as they were at one time, but the idea still prevails and Robert Cleary, of the Majestic Theatre, Kankakee, Ill., used it to land some laundry slips when he played Constance Talmadge.

He supplied a local concern with 5,000 slips carrying a picture of the star in Chinese dress, a block of alleged Chinese ideographs and the doggerel:

West is East
And East is West
For service and economy
Domestic Laundry's Best

Alfred Tennyson never wrote anything like that, but it got the title over and helped to sell the play.

Mr. Cleary also landed the two signed series prepared on this picture on the women's pages of the two dailies.



A Metro Release

HERE IS A MIGHTY WELL PLANNED DRAPERY LOBBY

It was done by Ray Beall, of the Imperial Theatre, Asheville, N. C., for Mae Murray in "Jazzmania," and it sold the Tiffany production. The photograph cannot reproduce the colorings and this was the real feature of the display

English One Sheets Are a Double Print

First National contributes a picture of the one sheets worked by Queen's Hall, Newcastle-on-Tyne, for Tol'able David. The border is lithographed in red, blue, green and yellow; three printings, with the center left blank. When the attraction is known this is done within the border, again in three printings, this time in red on yellow with a black for the house plate, which carries the name of the manager, as is the English custom.

QUEEN'S
HALL,
NEWCASTLE-UPON-TYNE
For Six Days Only
Commencing March 19th
RICHARD BARTHELMESS
in
'TOL'ABLE DAVID'
The Biggest Drama of the Year
and thats the plain unvarnished truth.
Richard Barthelmess will be remembered as the Star in 'Way Down East' and 'Broken Blossoms'
NOTICE
No other Picture this year has had a scene of such vivid suspense and dramatic intensity as the fight in 'Tol'able David'
at 3, 5, 7 and 9

A First National Release

THIS TOOK SIX PRINTINGS

Probably it is cheaper to do the border in quantities, though we think it should be possible to work the stock border with the color used in the body of the display. It is the same as the ready print program idea.

A Paramount Release

ADAM'S RIB ROAST SANDWICH DISPLACES THE SUNDAE

George Rea, of the Colonial Theatre, Washington Court House, Ohio, got most of a restaurant window for the picture with a hook in to a renamed staple. When they come this easy there is no sense in saying exploitation is dead

The special poster is required in England because the sizes there differ from those in use on this side and the stock one sheets as supplied to exhibitors in America will not fit the English boards.

There is also a sample of the advertising display, which is nothing more than the familiar "most honest advertisement," with the affidavit of the manager as to the excellence of the attraction. The only difference is that this display carries the affidavit in imitation typewriter type, which makes it look more convincing.

GET A P.*T. A. RIGHT AWAY

Hogs Big Window for Renamed Eats

Nothing slow about George Rea, of the Colonial Theatre, Washington Court House, Ohio. He got most of the large window in a restaurant through painting a card.

He sold the proprietor on the idea of driving on roast beef sandwiches through calling them Adam's Rib roast sandwiches, and that got him a couple of window cards, a one sheet and a cutout. There was just about room for the sandwich sign, but it got all the more attention through the pictorial display. Such large paper was not regularly used in the window. Passersby stopped to see what it meant, saw the card and were sold on the sandwich idea. It may sound a bit forced to say that this really helped business, but it did—not just Rea's business, but for the restaurant, too.

Before you pull your eye somewhere else, note the paster on the cutout; a stock item. In case you cannot read it in the reproduction it follows the house name with "Selected photoplays. Always glad to see you."

A Paramount Release

THIS LOBBY WAS BUILT FROM WHITE FLOWER PAPER

Thomas G. Coleman, of the Galax Theatre, Birmingham, appreciated the Paramount paper and made his entire display with the material he obtained from the exchange, and he took in considerably more than the usual receipts

Flowered Front Sold Old Story

Because the front of the Imperial Theatre, Jacksonville, is in Colonial deisgn, Albert Hill had only to put on a flowered trellis for Thorns and Orange Blossoms. He used real flowers, figuring that while they would not last out the engagement, it would help if the play was given the proper start. The flowers were dogwood and real orange blossoms.

In advance of the run he distributed about 300 books to the women patrons and one thousand samples of a new face powder, the perfume of which was supposed to suggest orange blossoms.

With several strong pictures at the other houses, he found it was possible to get the crowds to follow the old-time title.

A Paramount Release

THREE CHEERS FOR THE GOOD OLD RED, WHITE AND BLUE

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., figured that the tricolor was the best display for "My American Wife," so he put Gloria on a shield and ran streamers of crepe paper over to the borders of the frame. Noisy? Yes. Good? You bet.

Three Sheet Cutouts Top the Still Frames

Cutouts from the three sheets of The White Flower gave C. W. Irvin, of the Imperial Theatre, Columbia, S. C., something different for his still frames. The idea seems to be new, and it is to be commended where the picture will build up on the title.

A Paramount Release

NEW STILL DESIGNS

He made several of these for his lobby, with a banner showing her as the native dancer above the entrance, and he used the surf board as the dancer.

There was a revival on during the engagement, and revivals are plain poison to the theatres in the South, but Mr. Irvin did the best week's business he has had in some time with this picture.

Hooked a Bank

Being always willing to take extra advertising if he does not have to pay for it, Herschel Stuart sold a bank on Mr. Billings Spends His Dime. He sent his press agent over to the National Bank of Commerce with a cut and an idea. The bank took both.

It put the cut into a display which started, 'Mr. Billings saysy 'I bought romance with my dime, but it's safer to put your dimes to work.'

"Mr. Billings Spends His Dime is the name of a five-reel motion picture. There may be thrills in the way of a spendthrift, even at ten cents a throw, but no lasting benefits are procurable with the dimes you have already spent.

The moral, of course, is that you turn them over to the bank and watch them grow.

That's the plot of the story. See if you can write the second chapter.

Peggy Impersonators Beat Child Chaplins

Not since the idea of the child Chaplin impersonator idea was new—and that is some years ago, has an impersonation contest brought such results as enabled H. E. Ellison, of the Princess Theatre, Denver, to make a two-reel Century Comedy, The Kid Reporter, a greater attraction than the longer feature.

With the aid of Al G. Birch, his publicity man, and T. B. McCormick, Universalist, he planned a prize contest for the best impersonation of Baby Peggy, the tiny star of the comedy.

Instead of just announcing the affair, the trio worked it into a stunt which brought a parade requiring two hours and twenty minutes to pass the judges' stand, and had the crowds lined up on the sidewalk for several hours in pretty mean weather.

Impersonation Not Limited

The impersonation was not limited to Peggy in The Kid Reporter, but to any character in her numerous plays, which gave a greater variety to the turnout as the picture of the prize winners will show. This gave it a decided advantage over the Chaplin or the Coogan idea, where the costumes are all more or less along the same lines. The little Universal star has been seen in such a variety of roles that there was all sorts of chance for dressing up, and the parade was of real interest.

Not only did the theatre offer a set of prizes totaling $150, but each child was given a box of candy by a leading confectioner, and a children's store, with a haircutting annex, offered to give any contestant a Baby Peggy haircut free during certain hours, and some 300 children showed up at these times, affording a special ballyhoo for several days running. It was good advertising for the haircutting department and even better for the theatre.

This stunt could have been slapped on and have given good results, but a little more care in putting it over made it a real sensation; as important as an official municipal event, and took it completely out of the ballyhoo class.

If you try the stunt, you can perhaps hook a photographer to the idea of giving each prize winner a picture of herself—enabling him to sell the doting parents a dozen or so at his regular prices. It will help swell the offer at no additional cost.

A Universal Release

BABY PEGGY CONTEST GETS ALL DENVER EXCITED

An impersonation parade requires more than two hours to pass and gets wonderful advertising for the Century comedy, "The Kid Reporter." On the left Marjorie Lu. Russell, winner of the first prize

Two Plane Poster In New York Lobby

Moss' Franklin Theatre, New York City, used a two plane poster for Brawn of the North. The figure of the dog, the baby, the snow line and the tree on the opposite side are on the front piece, with a painted back.

A First National Release

A TWO PLANE POSTER

The advantage of such a display over a straight poster is the attraction value. Posters are common, but a two piece display makes a "production" out of the poster and gets many times the notice a poster would attract.

Painted Display Is Good Window Seller

With some sections of the country making the hypercritical objection that Chaplin ridicules the clergy in The Pilgrim, H. B. Clarke of the Strand Theatre, Memphis, reports that he broke all records for the past two years with this same wayfarer.

Two weeks before the opening he put a banner into a store window, completely filling the glass. The series of silhouette sketches were odd, they told the main story and they manufactured interest. When the playing time came he dressed his lobby with cutouts, put up two banners, made cutouts of the convict and the clergyman from the 24-sheet, and before showing time he took the frames inside so they would not get trampled upon. He needed all of his lobby space to handle the business he drew with the comedy.

Instead of the usual drama feature to go with the comedy, he put in another comedy, keeping the show short and giving better satisfaction.

This is an error he avoided, but which many managers have made. They seem to think that they must have a five-reel drama, no matter what the feature is, so they load the bill with a drama—and very often a cheap one, getting a badly proportioned bill which runs too long for real profit.

If people come to see Chaplin, they do not ask for more. Give short shows and more of them. You'll make more money and give better satisfaction. That's what Mr. Clarke did.

Exploitation First

Jack Hellman dropped into Bimidji, Minn., just to see if there really was a town of that name and to ask Mrs. A. E. Brinkman, of the Elko Theatre, if there was any Paramounteering he could do for her.

She told him the Paramounts were selling themselves nicely, thanks, but if he could show her how to raise from 30 cents to a dollar top on Robin Hood, she surely would be obliged.

Jack cut loose a string of adjectives long enough to impress the natives when they were all assembled in one newspaper space (the adjectives, not the natives, of course), and he wrote a speech for Mrs. Brinkman to use in selling the story to the convention of the State Education Association and then he went back to his regular job feeling that he had helped Paramount through helping to sell the United Artist's release.

That's one of the little reasons Claud Saunders does not have to cut down his exploitation staff.

Circulated

Here's a new one. Paramount put out a leather bound book on the Thirty-nine. Ted Bryant of the Gem Theatre, Oelwein, Ill. gave his copy to the public library.

The records show that it was taken out 38 times in two months, but the records do not show how many persons took it out through a mistaken idea as to what it was. Anyhow it spread the gospel for the Gem because Bryant booked them all.

Swedish Handlers Print Own Posters

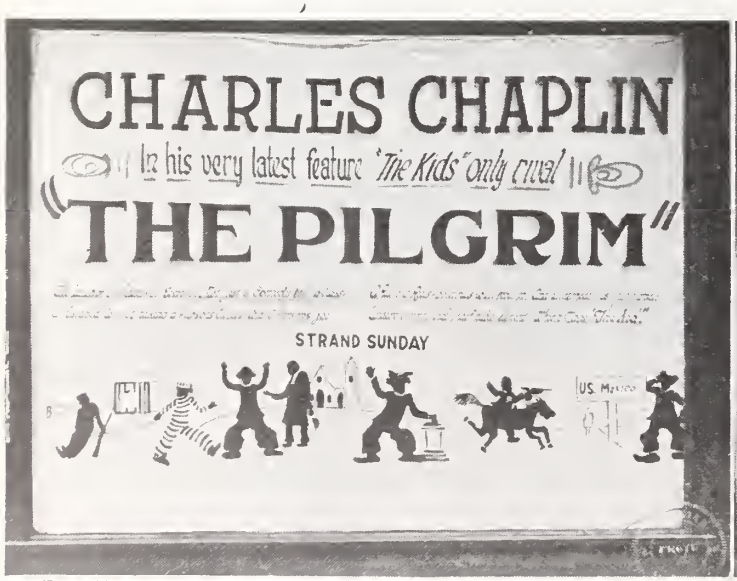
Handling the Paramount production in Denmark, Sweden and Norway, the Liberty Film Co. make their own posters on all releases. This display is for The Love Special, current over here some time ago, and the train has been strangely changed since it left the home yards.

A Paramount Release

THIS IS THE LOVE SPECIAL

The title is changed quite as much as the locomotive, and has become a "Komedi i 5 akter en roman av Frenk H. Spearman," or in other words a comedy in five acts after the romance of that author.

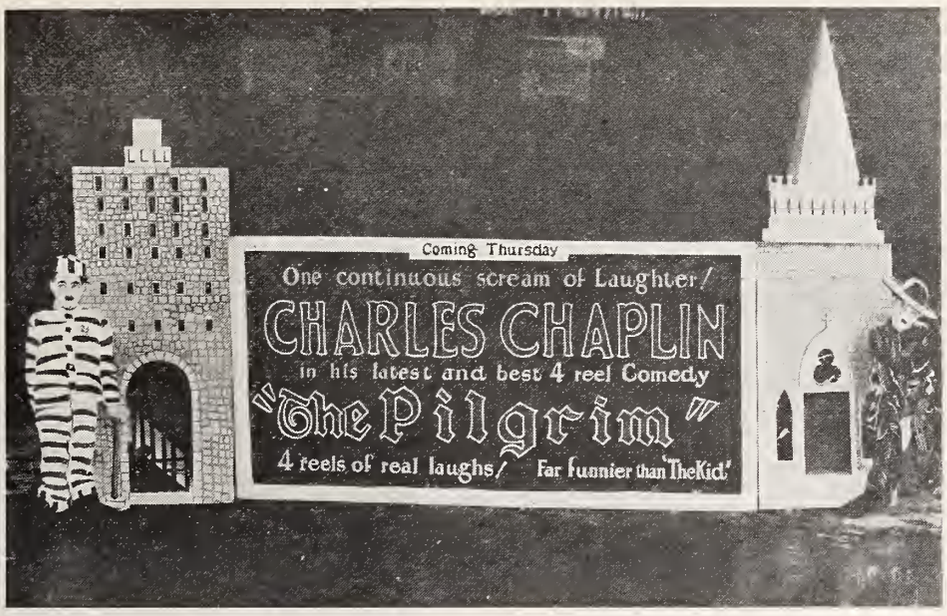
Start in right now to plan for summer business. Look to your fans, and order light draperies. Cut out heavy hangings, and, if you can afford it, order covers for your upholstered chairs. Get them in early so the people can realize your summer comforts before it grows too warm.



A First National Release

BACKED LOBBY DISPLAY WITH PAINTED WINDOW AND BEAT TWO YEAR RECORDS

H. B. Clarke, of the Strand Theatre, Memphis, started in two weeks ahead with the special window display shown on the right. Then he dolled up the lobby with cutouts and stills and used two cut-outs from the 24-sheet for his marquise display. Driving hard on the picture, he did a better business with "The Pilgrim" than he has enjoyed on any attraction the past two years.


Coming Thursday
One continuous scream of Laughter!
CHARLES CHAPLIN
in his latest and best 4 reel Comedy
"The Pilgrim"
4 reels of real laughs! Far funnier than 'The Kid'

A First National Release

TWO SIDES OF "THE PILGRIM" SHOW IN THIS

With jail at on end and the church at the other, Moss' Franklin Theatre, New York City, told the whole story of the latest Chaplin comedy. The drawing is somewhat crude, but there was nothing crude in the way it sold tickets

Dated the Dames With Adam's Rib

At last J. M. Edgar Hart has got his feet under him in Fort Worth, and he is commencing again. He has sort of been looking over the ground in his new job as Manager of Theatres for Southern Enterprises in the Texas town, and it was not until Adam's Rib came along that he perked up and took notice.

He sent this letter to a selected list of women. It is a little diffuse, and perhaps you can shorten it somewhat, but the idea is here, and if you can't cut you can use it entire:

My dear Eligible:

The rain is playing tattoo upon the window panes, as I sit writing. I look about a room of luxurious comfort, a cozy hearth, a warm fire in the grate, a shaded lamp and an inviting morris chair. It is Home, cheerful and "comfy," a place intended for Two.

I am wondering just now, why it is that I happen to be alone and that we "two" have never met? I feel as if I had a "bone" to pick with Fate. I know who and what you are; I realize what you would mean as the "other" unit of "Two"—and yet, so far, our paths have not blended in acquaintanceship. Neither's the fault, but is is not true that Adam's Rib is responsible for Eve's Bite, or the "apple" bite the direct sequence of the "Rib?"

Be that as it may, God said it "Was not Good for either Man or Woman to live Alone"—something to that effect. I am going to enclose a tiny wee bit of that Father Adam's Rib. It came to me in duplex, advertising that wonder Paramount Picture creator Cecil B. De Mille's "Adam's Rib" and it has furnished me an idea, which, possibly, may assist us to recognize each other. This extraordinary production will show at the Palace Theatre during Easter Week, beginning Sunday. I am assuming that you will attend, but unaware of which day, I am going to ascertain this in a way that is a secret to you. If you will pull out this tiny wee little bit of Adam's Rib and hold the tiny wee bit of bone in your hand and look about, you will easily see me doing the same thing. It will assuredly enable you to identify me with this letter, which after all is but a very nice plan of strategy, executed for the purpose of eventually meeting you—oh, ever so properly.

Don't forget to go to the Palace this coming week.

Yours mystifyingly,

B. SURE N. KUM.

Now here is where Edgar shows his cleverness. He knew that if he put a sliver of bone into the envelope, the effect would be repellant. But a bit of bone was essential. He solved the problem by getting cuttle fish bones, such as are sold for use in bird cages, and broke these into fragments, which were enclosed in a white prescription envelope and sent along with the letter. It was clean, and yet it was bone, but if Adam had ribs like that, we'll bet he spent half his time in the hospital.

Real Small Town Man Displays City Spirit

Perhaps you can beat this, but we think that E. J. Milton holds the record. He says his is the smallest town in the United States with a picture theatre. Hazlewood, Ind., has a population of 58 persons, or did on April 3. And Mr. Milton is using big-town stuff.

He had Harold Lloyd in Grandma's Boy the other day and wanted to tell the other 57 varieties about it, so he got out a novelty in the form of a manila envelope and printed up:

FREE SAMPLE
ROACH'S LONG-LIFE TONIC

A tonic that will bring back color to faded cheeks, remove the wrinkles from the saddened face and make you young again.

Not a patent medicine. Directions enclosed.

The directions were advice to see the picture at the Cozy Theatre, and the "tonic" was a cinnamon bean in heart shape.

This would have been better for Dr. Jack, but Mr. Milton did not want to wait that long, and probably he will have something as good, or better, when he runs that. A man in a small town who has the nerve to play Grandma's Boy this early can think up lots of things. He has to if he wants to keep open. But we presume he draws from the neighboring towns.

This is a good stunt, and better than naming the tonic after Lloyd, which is a giveaway before the envelope is opened. Fewer persons know of Hal Roach.

Riding Omar

In Schenectady they gave Omar the Tentmaker a ride around town while he was playing the Strand Theatre there, borrowing a Chevrolet in return for mention on the banner. Omar will hit the Fords yet.

A good follow-up was lost when they failed to get the reporter to ask the Persian what he thought of Schenectady. There was a chance for a really clever story here to hook into the ballyhoo.

Never mind. Keep the idea and use it the first time you have a marked foreign type. In these days of Sheik plays you will not have long to wait.

A First National Release

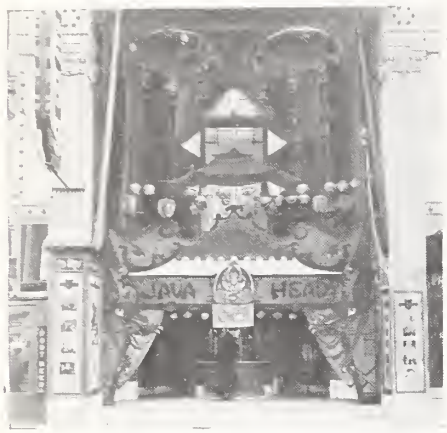
HERE IS AN EIGHT-FOOT JACKIE FROM THE 24-SHEET

It was used by Vincent McFaul, of Shea's Hippodrome, Buffalo, to help sell the Jackie Coogan suits and a few tickets to "Oliver Twist." Cutouts from the 24-sheets for window work are getting more common all the time for the size alone will sell to advantage

Joss House Front Helped Java Head

No one walked up to the box office of the Princess Theatre, Denver, while Java Head was playing there and demanded a plate of chop suey. A lot of them bought tickets, though, for they gathered from the fantastic front Al Birch built up that Java Head was something else again.

He achieved a Chinese atmosphere that goes ahead of anything they worked on East is West, aided by a tall lobby that let him run the display up several stories.



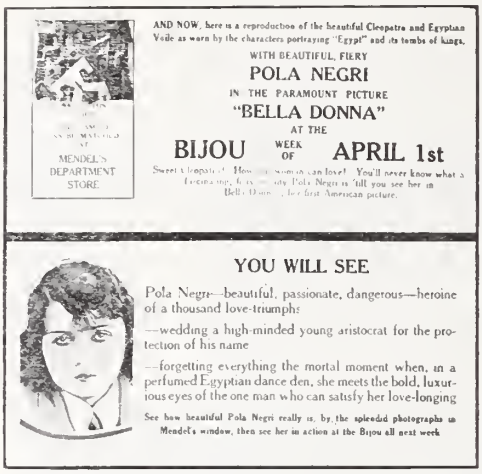
A Paramount Release

BIRCH'S PAGODA EFFECT

The front painting alone should have advertised business, but above this was a pagoda effect, backed by strips of colored fabric and topped with a couple of huge parasols. It looks a little flat in the photograph, but in reality it was one of the most colorful displays Denver has used smoked glasses on for a long time. It was so striking that Birch hated to take it down when the run of the play was over. He liked to look at it himself, and we don't blame him.

Sold Cloth and Star With Sample Copies

It had to come. Tut is too much of a temptation, and Lewis Garvey, publicity man for Poli's Bijou Theatre, New Haven, and Russell Moon, Paramounteer, hooked a department store to the Bijou attraction through samples of a new Egyptian fabric, a small square of which was attached to 5,000 cards.


AND NOW, here is a reproduction of the beautiful Cleopatra and Egyptian Veile as worn by the characters portraying "Egypt" and its tombs of kings.
WITH BEAUTIFUL, FIERY
POLA NEGRI
IN THE PARAMOUNT PICTURE
"BELLA DONNA"
AT THE
BIJOU WEEK OF APRIL 1st
MENDEL'S DEPARTMENT STORE
YOU WILL SEE
Pola Negri—beautiful, passionate, dangerous—heroine of a thousand love-triumphs
—wedding a high-minded young aristocrat for the protection of his name
—forgetting everything the mortal moment when, in a perfumed Egyptian dance den, she meets the bold, luxurious eyes of the one man who can satisfy her love-longing
See how beautiful Pola Negri really is, by the splendid photographs in Mendel's window, then see her in action at the Bijou all next week

A Paramount Release

SELLING BY SAMPLE

Mendel's had just completed a fashion show tie-up on My American Wife which had persuaded the store manager that there was money in the movies for him, and he very willingly donated the cloth necessary for 5,000 samples. They could have had enough for 10,000 for the asking.

And he appreciated the last line on the reverse of the card, which told the reader to look in Mendel's window to see from the photographs how beautiful Pola Negri really is. He knew that would bring women to the store, and no store manager seeks to avoid that happening, so he made a splendid display.

Heads of the star were draped in the Egyptian fabrics to suggest dress effects, and the interspaces were filled with photographs and the Curtis stills.

The sample card should prove a useful addition to store hook-ups.

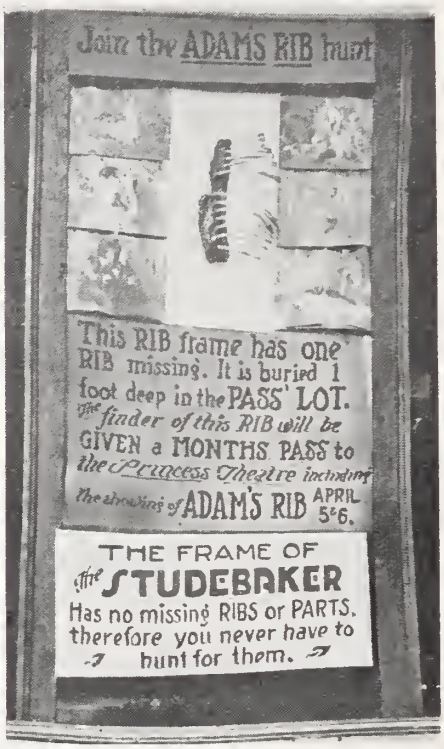
Remember the success a number of managers had last summer catering to the bathing suit trade? Work that if there is a swimming hole within ten miles. Advertise a special section in which patrons can sit in damp bathing suits if they desire, or suggest that they stop in and see the picture before the dip. It at least talks up summer business. Try it out.

Brand New Idea on Treasure Hunt

Just when you figure that about all possible angles have been worked on any stunt, along comes someone with a fresh kick.

Al Hicks, who is Paramounteering through the Carolinas, helped the Princess Theatre, Roxboro, N. C., to a new treasure idea.

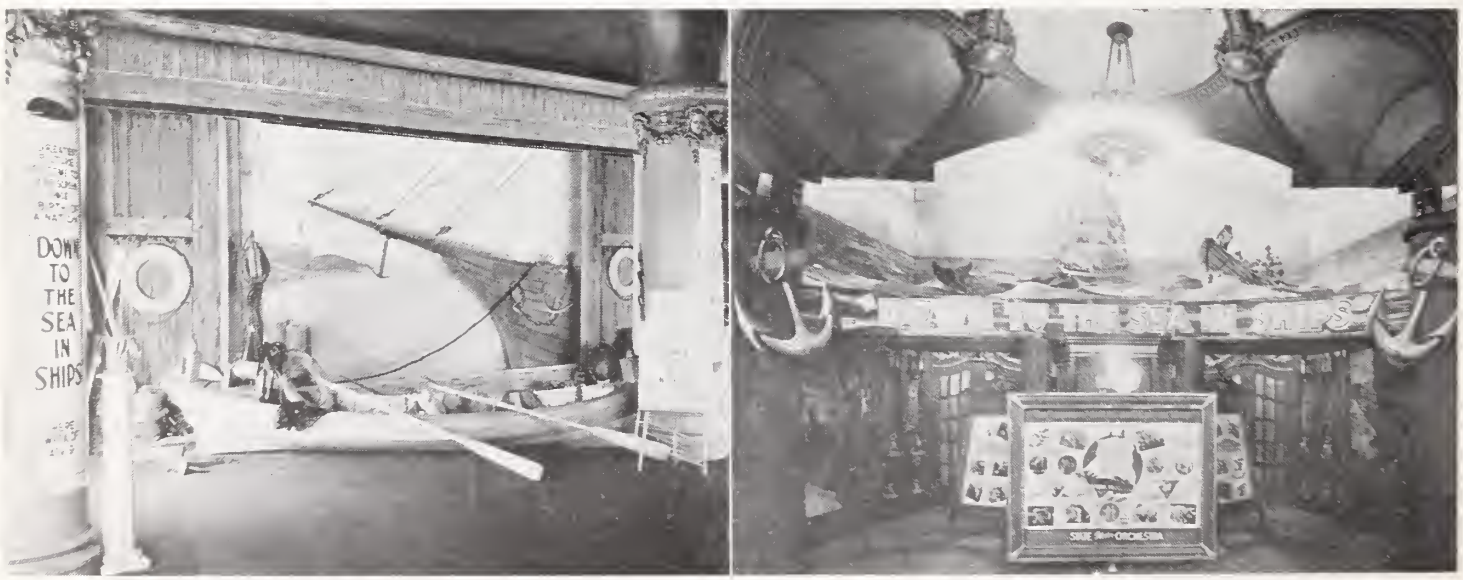
In the window of an automobile agency he displayed part of a skeleton with one rib missing as shown in the cut.


Join the ADAMS RIB hunt
This RIB frame has one RIB missing. It is buried 1 foot deep in the PASS LOT.
The finder of this RIB will be GIVEN a MONTHS PASS to the Princess Theatre including the showing of ADAM'S RIB APRIL 5-6.
THE FRAME OF the STUDEBAKER
Has no missing RIBS or PARTS. therefore you never have to hunt for them.

A Paramount Release

A RIB TICKLER

As the card explains, the missing rib is buried in a specified lot. If you find the rib you get a pass. Too bad the idea was not offered a little sooner. It's a great scheme for getting your garden patch dug up.



A Hodkinson Release

TWO CAPITAL LOBBIES ON "DOWN TO THE SEA IN SHIPS"; A PICTURE WELL WORTH EXPLOITING

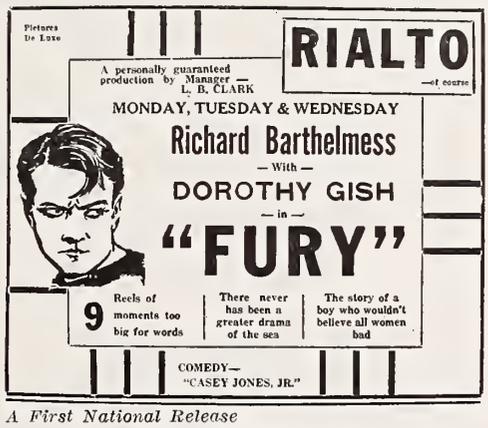
On the left is a coming foyer display from the Hippodrome Theatre, Cleveland, planned by Resident Manager William Raynor. It is a wonderfully pretty display. On the right is the outer lobby of the State Theatre, Pittsburgh; a more conventional treatment, but effective. This Clifton production will well repay any extra exploitation, for it makes good.

Pittsburgh Theatres Return to Type Ads

H. C. Frost sends in some of the displays from the Rowland and Clark theatres, Pittsburgh, and calls attention to the fact that they are all type. He does not quite like them and asks for suggestions. Just as Sam Sivitz had come around to type insertions, he was forced by illness to drop out and Frost, the newcomer, returned to the all-hand-work, achieving the illegible displays for which Pittsburgh has been noted. We said nothing about it because it was too darned discouraging, after all the ink we had used in converting Sivitz, but since Mr. Frost asks for advice, we are picking out the least successful of his experiments for discussion. This space is 95 lines by four; almost seven inches. The others are all in the same form, but most of them have better cuts. We take it that these cuts are mat stuff and not the work of a house artist. Mr. Frost does not say so, but we infer that the absence of the artist is what caused the reversion to type displays. For one thing we believe that the displays are too regular. There is the star above the cut and the title below, the supporting cast, a break for the comedy features, and the comedy titles. It is all too regular and formal. If Pola Negri is played up at the top of the first space, we would put the title of the second play at the top, starting off, perhaps, with "A ripping good drama of the Alabama Mountains, Scars of Jealousy." One of those fine Ince productions. Then the cut and below, "a fine cast of star players headed by ——" and the names as shown. Then some other form should be devised for the third and fourth spaces, and all four should be so arranged that they do not show a line of cuts. In the matter of cuts, most plan books give better material than this if Mr. Frost will realize that sometimes a section of a full page display will give him something better than the one or two column layouts. Often there is some small figure in the larger mat he can cut down with decided profit. These cuts are too small in importance as well as size. They suggest the illustrations in some old chap book. Different type faces should be used for the different titles and we think that if he went across six columns he would get a better display. This does not mean two additional column spaces but a shorter space made wider. This will give the additional advantage of getting out of step with column ads above or below, since a four house ad in six columns will break in the middle of a column, and so get better attention. The chief defects in this display are a poor selection of cuts, and too great a regularity in layout. In some ways we like the special boxes for the comedies, but where space is limited he will do better to cut out the special line and let each comedy trail in its proper space, retaining the title for each, but omitting to tell the self evident fact that it is a comedy and not a news reel. After all that we would try and get the printer to give us a better letter for body type than the Roman. Retaining the cross line and the name plates, an effort should be made to give a different appearance to the rest each week until the combinations are exhausted, forcing a return to the original, and then down the line again. For example, one week the outside cuts can rise to the top with the middle ones at the bottm. The next week the four cuts can be staggered, each a little higher or lower than the adjacent ones, then the first can rise to the top, the second fall to the bottom with the third at the top and the fourth at the bottom. There is ample room for wide variety once the printer can be persuaded to do what he is asked, but we do not envy Mr. Frost his wrestle with the Pittsburgh printers, who seem to be about the poorest lot of type slingers this side of a Chinese office trying to set an American display. We don't want to discourage Mr. Frost, but merely to warn him that he has a fight on his hands which he will win in the long run if he will persevere. He has made one step forward in kicking out the hand lettering. These displayes at least can be read; which is more than could be said for the hand lettered stuff in single column measure, and a twelve em column at that. We shall watch Mr. Frost's struggles with real interest.

One Column Cut in a Three Column Ad

Arthur Swanke, of the Rialto Theatre, El Dorado, Ark., gets a good display with a one column cut in a three column space, working rule and white space for the remainder of his display appeal as shown in


Pictures De Luxe
RIALTO
—of course
A personally guaranteed production by Manager — L. B. CLARK
MONDAY, TUESDAY & WEDNESDAY
Richard Barthelmess
— With —
DOROTHY GISH
— in —
"FURY"
9 Reels of moments too big for words
There never has been a greater drama of the sea
The story of a boy who wouldn't believe all women bad
COMEDY— "CASEY JONES, JR."

A First National Release

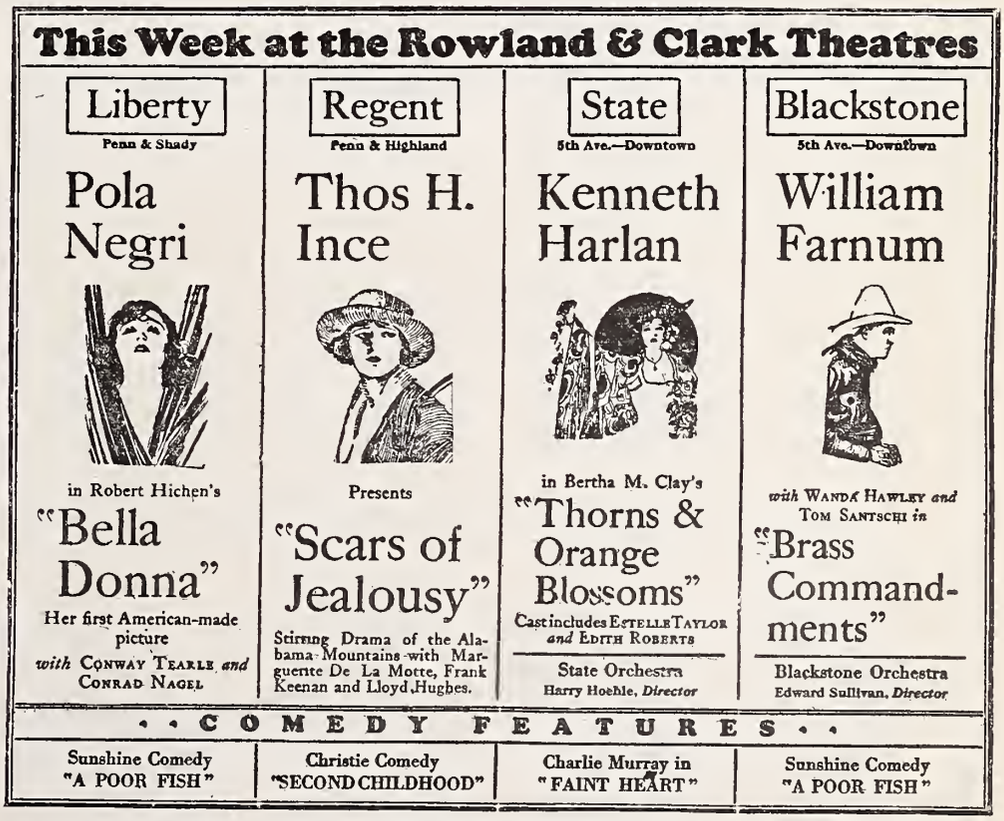
JUST ONE COLUMN CUT

this three fives on Fury. There are plenty of cuts and mats to be had from the press book, but Swanke knows that if he gets attention with a one he has the rest of the space for type, and he knows that type will sell well, so he uses type, where some advertisement designers having no more space will crowd a three column cut into the area and have barely enough room left for the house signature and the play title. This space should yield many times the selling value of a large cut and little type. Cut alone seldom sells a story. Its chief function is to get attention for the space through being different from the other displays. Not more than once in a hundred times will a cut alone sell a single ticket. It must be backed up with sales argument. Where there is room for a big cut and plenty of talk, then to use the two and three column sizes is good policy, but where the space is more or less limited, the smallest cut that will get attention is the best as well as the most economical. The three selling boxes below all help, but the three together have not the sales value of the personal guarantee of the manager, L. B. Clark, printed above the dating. There is a good idea shown in the house signature where an eight point "of course" follows the house name. It carries the implication that the Rialto always has the best without arousing antagonistic disbelief in the breast of the man who always challenges any statement. It just slides the idea over nicely.

—*P. T. A.*—

Reducing the Display Gets Type Too Small

This display from the Victory Theatre, Providence, is a four sevens and is apparently based upon two advertisements from the plan book or some similar source. Evidently the entire display for Mad Love and the panel for Gimme were lifted from some source, pasted up, lettered around and reduced for this space. As a result the selling lines are so small as to require the closest scrutiny to be read. We do not believe that the average newspaper has type faces so small. It is a five on six point, but with a face value of about a four point, and that in the Gimme panel is even smaller. No one goes over the amusement advertising with a magnifying glass, and yet the small type here cannot be read by the average person without a glass. Lifting the plan book de-



A FOUR COLUMN DISPLAY WITH FOUR HOUSES WHICH LACKS CONTRAST GETS THE IDEA

signs is a good idea and some fine results can be obtained where it is skillfully done, but where a reduction by half is to be made of matter in eight point or smaller, the space carrying this text should be painted out and marked for a mortise that less matter, but of a readable size, may be inserted. It would have been better had this small stuff merely been routed out on the plate and the selling

Goldwyn Releases

MICROSCOPIC TYPE ADS

done on the title. At least they would have had the display value of white space. This would have cost very little and would have shown some result, but the mortise is what really is needed here, with one good strong phrase in place of some selling talk which merely irritates the reader. He will feel that he should read the stuff and finding that he cannot, he will dismiss the titles from his mind and turn to some other house with an appeal which can be read. If you lift illustration, be certain that what you lift will come out all right on the reproduction.

—*P. T. A.*—

Made Big Campaign for The Hottentot

The Marlow Theatre, Helena, Mont., seems to have gone about as far as any house in putting over The Hottentot, using everything from the open letter style to a strip of cartoons apparently framed from the single column displays. The open letter is not precisely that, but rather a type talk in which the "better than" Skin Deep is dragged in. This goes a little further and adds that it has fun "like Dr. Jack." It might have added that it had horses "like The Kentucky Derby." But all this is incidental to a convincing line of talk which even the comparison style cannot hurt. This is better hooked in than most comparisons and helps to put the punch into the argument. This was a "coming" announcement. The cartoon strip was used the day before and employs six single-column cuts, displayed as shown. The opening was a four twelves with plenty of selling talk and sufficient cut material to help it over. The Hottentot is one of the plays in which cuts seem to help, because the First National publicity has supplied a number of strong drawings of the horse episodes which can be put to a variety of uses. As a matter of fact, the cuts for The Hottentot are much above the average, and practically all form

You Will Admit
that "Skin Deep" was one of the very best pictures you ever saw—no argument there—well, "The Hottentot" was made by the same man, Thos. H. Ince. All authorities say "The Hottentot" is better than "Skin Deep." We were skeptical. "Skin Deep" was some picture. So we pre-viewed "The Hottentot" to see for ourselves, and oh, boy, wait till you see this one. It costs us a pile of money; that's why we looked at it first—didn't think it was worth what Mr. Ince asked, compared to "Skin Deep," which also cost "some," but now we think Ince is doing us a favor. And when you see it you will say we are doing you a favor. Watch! After the first showing all you will hear around town will be "The Hottentot." Nothing sad; it's all fun. That's what we all want in entertainment. Fun, like "Dr. Jack."
"The Hottentot"
Opens Thursday
at the
MARLOW
where you see (pardon us) all the big ones.

A First National Release

THE TYPE ARGUMENT

good selling material in themselves. The Marlow management liked the picture and put the story over to the public with an enthusiasm which must have been contagious. We have no report of the results, but it must have sold well. This advertising must have sold anywhere outside of an asylum for the blind.

—*P. T. A.*—

Made His Price Tag Sell the Production

"Usual prices" for a feature is a common form of appeal, but we do not recall having seen this device more strongly played up than in this display from the Paragon Theatre, Beacon, N. Y., where Ed R. Moore makes the price almost twice as bold as the title. It is something more than a year "from its season's run on Broadway," and Beacon is pretty close to Broadway, at that, but that was probably on the cut and Mr. Moore did not take the trouble to slice it. The price is the thing, and the chance of seeing the wickedest woman in the world for only 28 cents is certainly an opportunity not to be neglected. The advertisement is not what might be termed artistic, but Mr. Moore knows his clientele and he sells them on the best approach. He gives them a big bargain. He got the money, and, since he did, it is a better display than one which the commentators might rave about, but which did not yield financial results. The

TO-NITE
7:00 and 9:00 P. M.
PARAGON THEATRE
TO-MORROW 2:30, 7:00 and 9:00
The World's Wickedest Woman—
No photoplay has ever received such wonderful notices as this gigantic super production
William Fox presents
NERO
DIRECTED BY J. GORDON EDWARDS
STAGED IN ITALY
DIRECT FROM ITS SEASON'S RUN ON BROADWAY NEW YORK CITY
ANY ADULTS ANY SEAT ANY SHOW
28c
CHILDREN UNDER 16 YEAR OF C[illegible]—ALL NOW 20c

A Fox Release

THE PRICE IS THE HEADLINE

money-getter is the good advertisement, and if the low price is the attraction, the larger the display given the price, the better the advertisement is. This is a novelty, but it is good business in a small town, where they count the pennies carefully.

—*P. T. A.*—

They went Down to the Sea in Ships in an automobile in St. Louis, and the auto was not a land boat but a racing machine entered for the 500-mile race in Indianapolis Decoration Day, a fact lettered upon the sides of the torpedo body.

The Hodkinson release was at the Pershing Theatre and a permit was obtained to drive the bannered machine about town for four hours daily, during the engagement. In the evenings the car was parked in the lobby of the Pershing, where the fans could inspect it to their heart's content. The car's racing engagements greatly increased its ballyhoo value.

"The Hottentot," made by Thos. H. Ince, who also made *"Skin Deep"*—"Nuf Sed"—Opens Tomorrow at the *Marlow*

HOTTENTOT
He eats dynamite and drinks nitro-glycerine!
The four-legged thun-derbolt.
Go for your life!
Here's THE HOTTENTOT
The gasps of an earthquake—the yells of a hurricane.
Hang on to your seats!
Here's the HOTTENTOT
It'll have you off your seats—rid-ing all the way.
Plenty of kick in THE-
HOTTENTOT
A steeplechase that chases thrills along your spine.
Was that a tornado or THE HOTTENTOT
One of the GREAT BIG HITS of the year. Thos. H. Ince made it.
It has the whole town on the jump!
HOTTENTOT
The fastest, funniest thing that ever hit town

A First National Release

The cartoon strip style made up of ones

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures and the avoiding of bad ones. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

American Releasing

SHATTERED IDOLS. (5,850 feet). Star, Marguerite De La Motte. Fair program picture. Did not please the majority. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TIMOTHY'S QUEST. (6,377 feet). Selected cast. Good picture of its kind, but much too long. Should be cut from seven to five reels and would then be a knockout for ladies and kids. Had poor attendance. Town of 4,000; draw student and family trade. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

WOMAN HE LOVED. (5,200 feet). Stars, William V. Mong, Marguerite De La Motte. Would class as average. Good enough picture for one day run. Miss De La Motte always satisfying. Fair attendance. Town of 4,000; draw student and family class. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

Associated Exhibitors

DUSK TO DAWN. (5,200 feet). Star, Florence Vidor. Pleased about fifty per cent. Some liked it and some didn't. I would say, it is a very ordinary picture. Used posters, slide, newspaper. Better class patronage. Poor attendance. Condition of print, interior sets could have more light, or the print was very dark; physical condition O. K. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. Packed house at all shows. Advertising angles are great. Attendance S. R. O. City of 40,000; draw family trade. Admission 25 to 75. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

TILL WE MEET AGAIN. (5,822 feet). Star, Mae Marsh. Very good picture. Drew as well as could be expected for cold weather. Print good, price fair. Acting very good; well liked. Used one three, four ones, heralds, newspapers. Fair attendance. Town of 2,700; regular small town draw. Admission 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

UP IN THE AIR ABOUT MARY. (4,627 feet). Star, Louise Lorraine. This is a wonderful little program picture, a laugh from start to finish. The star made her hit here in "Stanley in Africa." There is nothing wrong with this picture. It has everything. Used sixes, threes, ones, photos, slides. Small town patronage. Fair attendance. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

F. B. O.

BILLY JIM. (4,900 feet). Star, Fred Stone. Who ever did not play this picture should by all means book it; you can't go wrong. Played "Fighting Blood" in connection and every one was pleased with the program. Used ones, threes, photos, slides. Good attendance. Joseph Schlaht, Opera House, Bowdle, South Dakota.

FIGHTING BLOOD. (5,000 feet). Star, George O'Hara. A very good picture; well played. Pleased good business. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

GAY AND DEVILISH. (4,800 feet). Star, Doris May. I can see no excuse either for the name or for the picture. No wonder they don't come to see Doris May. Usual advertising. Poor attendance. Draw retired farmers and villagers. David Chait, Palace Theatre, Flemington, New Jersey.

KICKBACK. (5 reels). Star, Harry Carey. Not near the picture that "Good Men and True" is. Lacks the humor and general audience appeal. The fight scenes are undoubtedly harder on Carey, but do not go over half as well on screen as "Good Men and True." In that picture the suspense is "awful" when Harry gets the drop on the Bad Chinaman. Advertising slant, the star. Good attendance. O. J. Ramey, Lyons Theatre, Lyons, Colorado.

THELMA. (6,000 feet). Star, Jane Novak. I did a very good business on this picture. Many favorable comments. Go after this one and boost it. Used six, three, one, trailer, lobby. Very good attendance. Big city; draw all classes. Get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THIRD ALARM. (6,700 feet). Featured cast includes Ralph Lewis. A wonderful box office attraction and a good audience picture. Advertising slant, fire run during afternoon. Very good attendance. Big city; draw from middle class. Admission twenty-five cents. Julius Lamm, Shakespeare Theatre, Chicago, Illinois.

TWO KINDS OF WOMEN. (6,000 feet). Star, Pauline Frederick. Very good outdoor picture for a small town. Book it. Price was right for me and came out in every angle. Usual advertising gave fair attendance. Town of 1,500; draw all classes. Admission 10-22. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

WHEN LOVE COMES. (4,800 feet). Star, Helen Jerome Eddy. Harrison Ford also plays in this. Has miniature flood scene. A good one to let alone. Used regular advertising. Rotten attendance. Draw working element in town of 8,000. General admission 10-30. E. E. Bair, State Theatre, Uhrichsville, Ohio.

First National

BEAUTIFUL LIAR. (5,236 feet). Star, Katherine MacDonald. Nothing to it. The first MacDonald that didn't get by here. Fair attendance. Town of 500. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

BOB HAMPTON OF PLACER. (7,268 feet). Featured cast. Might have been a good picture if all the print had been there, but was a poor show as it was sent to us. Poor attendance. Draw rural and small town class. Admission 10-25. B. A. Aughinbaugh, Community Theatre (500 seats), Lewistown, Ohio.

BOB HAMPTON OF PLACER. (7,268 feet). Featured cast. This is what we call a Real picture, full of action, lots of laughs and perhaps a tear. Wesley Barry sure is fine in this picture. Give us more pictures like this one. Used six, threes, ones, slide. Small town. Fair attendance. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

BRAWN OF THE NORTH. (7,050 feet). Features dog "Strongheart." They like this dog here and we did very nicely with the picture. He's a very clever beast and they've made the story fit him pretty closely. Usual advertising to health seekers and tourists returned good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BRAWN OF THE NORTH. (7,050 feet). Features dog "Strongheart." Very good. Opened big and held up exceptionally well for next two days. Usual advertising gave great attendance. Draw high class, city of 28,000. Admission twenty-five cents. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

CROSSROADS OF NEW YORK. (6,292 feet). All star cast. They seemd to like this picture. Not much to it but put on with the usual Sennett snap; action, titles, pretty girls. Draw family class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

DINTY. (6 reels). Star, Wesley Barry. Good picture. Advertising usual. Attendance fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FORBIDDEN THING. (6,700 feet). Star cast, Allan Dwan production. A wonderful picture. My people liked it very much. Advertised with one, three, six, 11x14, slide. Fair attendance. Draw general type in town of 1,100. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

GREAT ADVENTURE. (5 reels). Star, Lionel Barrymore. Very good picture. Barrymore very good, drawing card here. Patrons well pleased. Used ones, threes, sixes, heralds, paper. Fairly good attendance. Draw farmers and residents; town of 1,400. Admission twenty-five cents. Tom Marksby for Knight Brothers, Opera House, Ontario, Canada.

HER MAD BARGAIN. (5,491 feet). Star, Anita Stewart. Not liked here. They don't care for Miss Stewart. Fair attendance. Town of 500. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. This is sure a fine sea story. My people liked it very much. It has all the star's best in it; plenty of thrills and good acting. Usual advertising with window cards. Weather very bad, but a good crowd. Draw miners and railroaders in town of 1,100. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

JACKNIFE MAN. Star cast. Fair picture; some liked it and some didn't. Pretty good business, but many were disappointed. Good title for exploitation. Used carved toys and jacknife display, lobby, lithos, news-

paper and window display. Fair attendance. Draw mixed class in town of 4,500. Admission 10-20. William L. Boulware, Forum Theatre, Hillsboro, Ohio.

KINDRED OF THE DUST. (8,500 feet). Star, Miriam Cooper. A real picture; very pleasing and entertaining. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

LIGHT IN THE DARK. (7,500 feet). Star, Hope Hampton. For me, a first class "lime." Story inconsistent—ludicrous to a degree. "Hope Hampton"—some one write and tell me what she is doing on the screen. Because of her "ability?" Had a fair matinee on this and the night "flivvered," frightfully. The audience laughed in the supposedly tense spots. Lon Chaney never had a chance. I'd say don't buy this at any price. Usual advertising to health seekers and tourists. Attendance deseryedly rotten. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LYING LIPS. (5,338 feet). Star, House Peters. This is certainly a big picture in every way; but it's better than two years old and as usual it cost all I took in. Had $2.92 left, and newspaper still unpaid. Used ones, lobby, newspaper. Good attendance. Draw merchants and families in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

MASQUERADER (7,832 feet). Star, Guy Bates Post. Picture dragged out too much; at times tiresome. Just ordinary feature. Paid too much to realize enough profit. Attendance only fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

OMAR THE TENTMAKER. (8,090 feet). Star, Guy Bates Post. The public don't want to be bored with productions of this kind. Poor box office attraction; lots of complaints. Rate it sixty per cent. Poor attendance. Big city; draw middle class. Julius Lamm, Shakespeare Theatre, Chicago, Illinois.

PENROD. (8,037 feet). No good for us second night. People here won't pay twenty-five cents to see any kind of show. Should have been five reels instead of eight. Used threes, ones, photos. Attendance fair first night, poor second. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

SEVENTH DAY. (5,335 feet). Star, Richard Barthelmess. Pulled best of week and pleased majority. Very light compared with "Tol'able David." Good attendance. Draw student and family trade in town of 4,000. R. J. Relf, Star Theatre, Decorah, Iowa.

TARZAN OF THE APES. Special cast. A good picture, well executed and splendidly played. Should please any audience. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. Great picture, good business. Pleased all. Played eight days. Used lobby cards and newspapers. Draw better class. Good attendance. W. H. Lusker, Strand Theatre, Pasadena, California.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. Were somewhat disappointed in this offering; not as good as her two previous pictures. We will have to give credit to the acting of both Miss Talmadge and Eugene O'Brien, but the vehicle is not of the nature to appeal to the average theatre-goer. Fair advertising slants. Fair attendance. Draw better class in town of 7,200. Admission 10-17-22-28. K. H. Sink, Wayne Theatre, Greenville, Ohio.

WOMAN CONQUERS. (5,102 feet). Star, Katherine MacDonald. If your patrons like MacDonald you may get by with it; if not, lay off. We can only say that this star's output is cheating us out of that much time; it is a shame that they should force exhibitors to play these pictures. I suppose a lot of you are tied up with a franchise like we are; if you are not, use your brains. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

Between Ourselves

A get-together place where we can talk things over

Straight From the Shoulder is proud of the men (and several ladies) whose reports make it the dependable tip department.

Late releases are given prominence as they arrive because it is these reports upon which a great many exhibitors will base their booking of these releases.

But don't think for a second that the older pictures are less important or that the folks who send tips on them are any the less appreciated.

The thing that is finest of all, though, is the way that real men, men worth while in this industry, take an interest and use the space always open for discussion of points that will better the department.

The President of the Arkansas M. P. T. O. A. gets the floor on the very important question of moral tone—and Mr. Collins says something you'll be glad to agree with.

VAN.

Fox

ANY WIFE. (4,591 feet). Star, Pearl White. A storm blew attendance away, but those who saw it commented very favorably on it. Regular advertising, but attendance poor as above. Farm community of a thousand. Regular admission 10-30, specials 20-40. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

ARABIAN LOVE. (4,400 feet). Star, John Gilbert. A Sheik picture that out-Sheiks "The Sheik." Rental very reasonable. Business very good. Draw miners and railroad men in town of 7,125. Admission 10-30. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Boys, Tom Mix draws them in for me. This one is certainly a great five-reel thriller. I can run a Tom Mix slide on the screen—that he is coming—and they will yell and holler. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

CHASING THE MOON. (5,072 feet). Star, Tom Mix. Bad night, but everybody liked the Mix stunt picture. A crazy picture that is good. Plenty of fun and a long journey in an hour's time. Used one three, two ones, slide. Fair attendance. Draw family and residents in town of 2,000. Admission 10-25. W. E. Piland, Victory Theatre (250 seats), Cairo, Georgia.

CRUSADER. (4,780 feet). Star, William Russell. Fair program picture. Used regular advertising. Fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

DO AND DARE. (4,744 feet). Star, Tom Mix. Some of my patrons told me this was the best ever. I consider it a good Mix picture. Regular advertising. Extra good attendance. Draw mixed class in town of 1,000. Admission 10-25 to 10-40. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

DO AND DARE. (4,744 feet). Star, Tom Mix. Very good Mix picture, but half of it was in foreign locales and that hurts a picture for my audience. They simply don't like it. Used six, ones, photos and heralds. Very good attendance. Draw town and country class in town of about 2,000. Admission 10-25. E. H. Elkin, Palace Theatre, Hico, Texas.

DO AND DARE. (4,744 feet). Star, Tom Mix. Not up to standard set by Mix pictures. Disappointed a good many of my patrons. Used regular advertising. Attendance fair. Draw mixed type in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

DRAG HARLAN. Star, William Farnum. The usual W. Farnum picture; nothing either to condemn or to commend. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

FOOL THERE WAS. (7 reels). Stars, Estelle Taylor, Lewis Stone. I was the "Fool" for booking it. The picture business is just seven years ahead of this style of entertainment. Advertised in newspapers. Poor attendance. Draw family trade in small town. Admission, matinee 10-17; evenings, 17-28. J. N. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

FOOTLIGHT RANGER. (4,729 feet). Star, Charles "Buck" Jones. Different from the usual Charles Jones, but will go over, especially with Jones fans. Town of 7,500. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

GLEAM O' DAWN. (4,178 feet). Star, John Gilbert. This was the first appearance of Gilbert here and he seemed to please very much. A good program picture. Advertised with ones, photos, slide. Fair attendance. Big city, draw from church community. Admission 10-20. P. J. DelGrande, Jr., Parkland Theatre, Louisville, Kentucky.

GREAT NIGHT. (4,346 feet). Star, William Russell. Had a good house and this pleases nearly everyone. This is an interesting story of a millionaire who must marry in a month or lose a fortune. Used one, three, slide, photos. Good attendance. Draw working people from shoe factory, etc., in town of 3,500. Admission, children ten, adults twenty-five cents. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

JUST TONY. (5,233 feet). Star, Tom Mix, features horse "Tony." A picture of irresistible appeal because of the superb intelligence of Tom's horse. Draws class of patrons who rarely go to see Mix. Good enough for any house. Everyone praised it. Advertising slant, boost the horse, he's great. Had good attendance, drawing neighborhood class in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

LIGHTS OF THE DESERT. (4,809 feet). Star, Shirley Mason. Very, very good program picture. Story exceptionally interesting. Fair attendance in small town, draw general type. Admission 10-15. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

LOVE GAMBLER. (4,682 feet). Star, John Gilbert. Not a great action picture, but at the same time an interesting Western story. John Gilbert, supported by Carmel Myers, does some more wonderful work. Fine picture for Western fans. Advertised with one one, one three, photos. Attendance above average. Draw factory people

in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

MONEY TO BURN. (4,580 feet). Star, William Russell. A little better; a good story, well played. They liked it very much; many comments. Usual advertising pulled good attendance. Draw miners and railroad men in town of 1,100. Admission 10-20. T. J. Rickes, Liberty Theatre, Saxton, Pennsylvania.

MONTE CRISTO. (8 reels). Star, John Gilbert. I played this second run in the middle of Lent and turned 'em away. It certainly is a great production and one that will draw well. Used regular advertising with good attendance. Draw mixed crowd in big city, 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

MONTE CRISTO. (8 reels). Star, John Gilbert. Best business in quite a while; pleased everyone and sent them away saying good things about it. College professors, presidents, students, club leaders, and even the general public, were pleased. Used banner, window cards, newspaper campaign, ones, heralds, slide, photos, etc. Had extra good attendance in college town of 5,000. Admission on this 10-40. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

MY FRIEND THE DEVIL. (9,555 feet). All star cast. In eight reels, should be five. Fair picture, but poor box office attraction. One of the Specials that should be program pictures and that they force us to take to get Mix and other stars. Worth program price to me, but no more. Used billboards and newspapers. Poor attendance. Small town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

NERO. (11,500 feet). Star cast. I was the least bit afraid of this one as business was "off" on "Queen of Sheba," but I find out that there is no comparison. "Nero" drew people that very seldom come to picture shows. It drew well and pleased a hundred per cent. Used twenty-four, sixes, threes, ones, slide, photos, with above results. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

NERO. (11,500 feet). All star cast. A splendid picture. House packed for two nights. Pleased school people as well as others. Book this and watch the receipts flow in. Advertised with everything imaginable. Attendance splendid. Draw better class in town of 2,850. Robert Karsch, Monarch Theatre, Farmington, Missouri.

OVER THE HILL. (11,000 feet). Star, Mary Carr. Very good picture. Holds interest throughout. First two or three reels are filled with comedy. Had good attendance in town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Circus was big attraction to patrons; escaping lions brought them to their feet. Fine print. Sunshine comedy "Splitting Hairs" (see report under heading of Comedies). Advertised with photos, slide, paper. Attendance good. Draw working people in town of 3,500. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Nothing big. The usual circus picture which should please. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

SILVER WINGS. (8,275 feet). Star, Mary Carr. A long-drawn-out, weary, teary sobster; padded beyond the limit and one actor in it that would drive an audience to drink—Percy Helton gave a performance supposedly serious and got more laughs than the comedian. The theme is done to death and if I was any exhibitor I'd omit this from my bookings; decidedly not liked here. Advertised with heralds, threes, ones and photos, to health seekers and tourists. Attendance poor, but plenty enough. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Suggestion for Improving Reports

E. W. Collins, Grand, Liberty, Empire Theatres, Jonesboro, Arkansas, touches a point you can't take exception to.

"Since you were good enough to recommend to others my plan for making best use of 'S. F. T. S. Reports,' I am going to take the liberty of making a suggestion to you that, I believe, would add to the value of the reports generally.

"I have just returned from a most enthusiastic and successful convention of the Motion Picture Theatre Owners of Arkansas, of which I have the honor to be President. Down there I found all exhibitors extremely anxious for ABSOLUTE CLEANLINESS on the screen.

"This was the dominant note of the convention.

"My suggestion is as follows: Why not have each exhibitor who reports on a picture give his opinion of the Moral Tone of that picture and then print it in black-face type?

"On the report which I am sending herewith I am following my suggestion as outlined above. I think that the fact that a picture is scrupulously clean is a more desirable quality than being a hundred per cent pleaser.

"If we are to shake off the reputation for immorality that has been fastened upon us from outside sources, we must do it ourselves by eliminating all filth and suggestiveness from the pictures we show.

"There has been a marked tendency on the part of the producers to comply with the public demand for cleaner pictures, but some directors become so thoroughly saturated with their surroundings that they lose their perspective.

"I am of the opinion that all concerned in this industry would prefer CLEANLINESS. Let us start in your columns by stamping the moral tone on every picture. In this way we may discourage the production of unclean pictures and encourage the making of the kind that we can build business upon."

Black-face type is physically difficult to included in the press work, but we'll shoot the Moral Tone addition prominently if you'll all back up Mr. Collins in this mighty worthy campaign.

SILVER WINGS. (8,275 feet). Star, Mary Carr. An exceedingly good picture for here; well played and intensely interesting. Mary Carr is a wonderful character and her acting is also wonderful. Some patrons who like light and more frivolous pictures may not like "Silver Wings," but we liked it here. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SILVER WINGS. (8,275 feet). Star, Mary Carr. A fine picture to lose money on; Mary Carr is good, but picture is far below standard—too serious. Used newspaper, posters, photos. Very poor attendance. Draw mixed class in town of 5,000. Admission 15-30. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

STRENGTH OF THE PINES. (4,382 feet). Star, William Russell. Good Saturday night program feature. Went well with "Buffalo Bill" Serial (Universal) and Universal one reel comedy. Used ones, threes, slide. Fair attendance. Draw general type in town of about 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

TROOPER O'NEIL. (4,862 feet). Star, Charles "Buck" Jones. One of his extra good ones. The picture stood up pretty well, but here was handicapped with poor vaudeville. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

UP AND GOING. (4,350 feet). Star, Tom Mix. Fairly good Mix picture, but not up to the standard., but pleased very well. Advertised with ones, threes, sixes, window cards. Admission twenty-five cents. Tom Marksby, for Knight Brothers, Opera House, Blenheim, Ontario, Canada.

VIRGIN PARADISE. Star, Pearl White. Seven reels, ordinary plot, but thrills enough to satisfy the average fan, in fact, can say it pleased around ninety per cent. Can be booked to advantage wherever Pearl White is popular. Used threes, ones, slide, dodgers. Fair attendance. Draw general class in town of 1,400. Admission 10-20 to 10-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

YOSEMITE TRAIL. (4,735 feet). Star, Dustin Farnum. Pleased the majority. The Farnum boys usually please in our house. Fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

Goldwyn

ALL'S FAIR IN LOVE. (5 reels). Featured cast. An eighty per cent program picture. Will please wherever shown. Advertising nothing special. Fair attendance. General draw in town of 1,000. Admission 10-20 to 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

BOYS WILL BE BOYS. (4,300 feet). Star, Will Rogers. This picture did not go over extra and think it more for school children. This is the second Will Rogers picture that we played and don't want any more. Usual advertising. Mixed patronage. Very good attendance. Jerry Wertin, Winter Theatre, Albany, Minnesota.

BROKEN CHAINS. (6,190 feet). Featured cast. Allen Holubar production. Extraordinarily good. Fairly good drawing picture. Advertising slant, the very best picture. Draw society class in town of 1,000. Admission 10-25. Chas. R. Holz, Strand Theatre, San Enselmo, California.

GLORIOUS FOOL. (5,392 feet). Star, Richard Dix. Comedy drama of the best type, with a clean, wholesome plot. Can't go wrong on this class of picture. If all pictures were as clean as this one the censors would all be looking for work. Advertised with ones, six, slide. Fair attendance. General draw in town of 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

GLORIOUS FOOL. (5,392 feet). Star, Richard Dix. Here is a pretty good one with Helene Chadwick as the leading lady. The two stars are well liked here and drew a pretty good house. Draw second and third class, town of 1,100. Admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

GLORIOUS FOOL. (5,392 feet). Star, Richard Dix, supported by Helen Chadwick. How could one be bad with this team? It's a knockout and the print was in good shape. Will please all classes. Draw all classes in small town. Good attendance. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MAN WITH TWO MOTHERS. (4,423 feet). Stars, Cullen Landis, Mary Alden. Not a drawing card here, but the picture ends well and will get by without kicks. Regular advertising. General patronage. William Noble, Folly Theatre, Okahoma City, Oklahoma.

NIGHT ROSE.. (6 feels). Star cast includes Lon Chaney. Here is one that will stand all the pressure you will put behind it. It's an old one but sure a good one and the print was just fine. My patrons raved over it. Used good advertising, lobby and six sheets. Draw in small town. Good attendance. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

POOR RELATION. (4.601 feet). Star, Will Rogers. Fair program picture. Star carries off part well. Pleased over eighty per cent of the patrons who attended. Used ones, threes, slide. Poor attendance. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

STRANGERS BANQUET. (8,531 feet). Star cast includes Claire Winsor. An extra good picture and well worth seeing. The press spoke very highly of this one. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

THEODORA. (10,000 feet). Feature cast. A truly remarkable picture. They claim to have spent $3,000,000 and used 25,000 people in making this production. It is one of the few pictures that looks as though the claim were true. Pleased all who saw it. Fair attendance. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

WHAT HAPPENED TO ROSA. (5 reels). Star, Mabel Normand. For me a lemon, absolutely no good, and if she always plays the kind of part she played in this, it'll be the last time, too. Regular advertising. Good attendance. Draw laboring class, mining town. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

Hodkinson

CAMERON OF ROYAL MOUNTED. (5,600 feet). Star, J. P. McGown. This isn't an extraordinary feature; just an ordinary picture of the Northwest. Did fair business, though. The title is a drawer. Used ones, threes, sixes, mail, photos, slide. Fair attendance. Draw better class in town of 2,850. Regular admission 10-15. Robert Karsch, Monarch Theatre, Farmington, Missouri.

FIFTY CANDLES. (5,600 feet). Featured cast. Kind of disappointing. Star could have made a hit with a little more pep. Splendid photography and titles. I advertised it as a spook picture, but the press sheet is misleading. Advertising slants just ordinary. Fair attendance. Draw working class in town of 1,500. Admission 15-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

FREE AIR. (5,600 feet). Featured cast. A splendid little program picture that pleased a small audience. Didn't draw at all as no one knew anythting about the cast. Advertised with ones, threes, sixes, photos, slide. Poor attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

FREE AIR. (5,600 feet). Featured cast. A pleasing little picture that will get by. Regular advertising. Fair attendance.

Here's "Big Game"

HUNTING BIG GAME IN AFRICA (Universal-H. A. Snow prod.) We played this picture before Universal took it over and charged fifty cents, and believe us when we say, "I's a sure money getter!" We received the support of the schools and of everybody in town. You are cheating your patrons if you do not show them this wonderful production.

The best part of it is you will do better the second day than the first. We billed town (5,000) and country and attendance was easily 75 per cent of the population of town. C. L. Laws, T. & D. Theatre, Watsonville, California.

Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. An exhibitor can put this show over big by co-operating with the schools, as classics in pictures are very few. A picture for the better class of pictures and for the admirers of Will Rogers. Advertised with regular paper, also had teachers announce a matinee for children. Good attendance for matinee and night. Draw residential class in town of 2,000. Admission 10-30. James N. Fisher, Lyric Theatre, Versailles, Kentucky.

KENTUCKY COLONEL. (5,800 feet). All star cast. A very entertaining picture, with shots of comedy and heart pathos; lot of action, too, and went over good, but could not get them in. Those that saw it were satisfied. Regular program. Regular advertising. Fair attendance. Draw mixed class in mining town. Admission 10-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

MAN OF THE FOREST. (6,800 feet). Featured cast. A very fair Western. Good scenery, good action, good plot. My people well satisfied. Used author tie-up (Zane Gray), threes, window cards. Draw good class railroaders in railroad division point. Admission 20-40. H. G. Braden, "Little Red School" Theatre, Avery, Idaho.

RIDERS OF THE DAWN. An excellent picture of its kind; in fact, it's about the best Zane Gray I've seen. Hodkinson is an excellent company to do business with. Had fair attendance. Draw general class in town of 2,000. Admission, except Specials, 10-15. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

SLIM SHOULDERS. (6,050 feet). Star, Irene Castle. Very ordinary program picture. Too "dressed up" for most people. Regular advertising gave good attendance. General draw in small town of 1,500. Admission 10-25. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

SPENDERS. (5 reels). Featured cast. Good program picture. Some clever comedy. Pleased a fair audience. Film poor. Advertised with threes, ones, photos, newspaper. Draw general class in town of 1,200. Admission 10-25. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast includes Lon Chaney, Billie Dove. This is a very good sea story, one that is interesting from beginning to end. Will please all. Advertised with trailer, lobby, newspaper. Good attendance. Draw mixed and transient classes in town of 7,500. Admission 10-25. William H. Mayhew, Broadway Theatre, Cisco, Texas.

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. Fair only. Scenery and dancing of Mae Murray is all this picture has. Don't pay too much for this picture. Used cut-outs of Mae Murray, twenty-fours, newspaper. Fair attendance. Draw home class in town of 5,000. Admission including war tax, 10-28. C. L. Laws, T. & D. Theatre, Watsonville, California.

CONQUERING POWER. (5,500 feet). Featured cast. Good to fair. Some liked it and some didn't. My opinion is, a good program offering and will not class as a Special with advanced prices. Advertised with heralds, mailing list, posters, photos. Draw small town patronage. Fair attendance. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

FASCINATION. (7,940 feet). Star, Mae Murray. Not as good as "Peacock Alley." Didn't draw good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FORGET-ME-NOT. (6 reels). Featured cast. Patrons commented very favorably on this show. People are just as fond of a cry as of a laugh. Usual advertising gave good, mixed attendance. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

GLASS HOUSES. (5 reels). Star, Viola Dana. Very good program picture. Viola is well liked here. If I want to make some money, all I have to do is to get her. Some said it was the best picture we have had for a long time. Handbills and newspaper advertising gave good attendance in town of 500, drawing all classes. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

HANDS OF NARA. (6,000 feet). Star, Clara Kimball Young. Miss Young appeared to very good advantage and her acting pleased the audiences. She had good support and the picture enjoyed pleased good business. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

HEARTS OF FLAME. (8,110 feet). All star cast. Awonderful picture, but title did not draw. Used lobby, newspaper, billboards, program. Fair attendance. Draw mixed class in large city. Admission 10-25. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

HATE. (5,500 feet). Star, Alice Lake. Good, but why should an exhibitor waste his time and money on pictures that don't draw? Not yet have we made a dime on any of these Lake subjects. Used one, three, slide, photos. Poor attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats). Aberdeen, Mississippi.

INFAMOUS MISS REVELL. (6 reels). Star, Alice Lake. Good program picture. Star is well liked here. Used ones, three, stills, heralds, newspaper. Good attendance. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

JUNE MADNESS. (5,600 feet). Star, Viola Dana. Very clever comedy. Pleased well. Miss Dana is very popular. Advertised with lobby, newspaper. Had fair attendance. Draw mixed class in large city. Admission 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor who created title role on stage. Laurette Taylor gives a wonderful portrayal of her famous "Peg" in the screen version of the play. The picture is worthy of showing in any house and its comedy is a delight. The elimination of the court scene at the end would be a great help. This one

gave my patrons excellent satisfaction. Advertising slant, boost popularity of star and play. Attendance fine considering weather. Draw usual small town type, town of 3,000. Admission 15-20. A. LaValla, Community Theatre, Bethel, Connecticut.

PRISONER OF ZENDA. (10.467 feet). Stars, Alice Terry, Lewis Stone. A very fine picture; two reels too long. Artistically produced, splendidly acted, but comparatively no punch. They may talk "Four Horsemen" prices on this and it isn't worth half. You can't find one bit of fault with this picture and you will also wonder why they don't come to the box office. I ascribe it to the lack of punch. It was not a money-making picture here; take that into consideration when you are buying it. Used photos, mailing list and other accessories. Draw health seekers and tourists. Attendance fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

QUINCY ADAMS SAWYER. (7,800 feet). Star cast includes Blanche Sweet. A picture with an excellent cast, lots of laughs and several thrills. Won't please everybody, but heard very good reports. Advertised with one, threes, posters, slide, newspaper. Drew well considering the weather. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester Indiana.

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. A splendid picture and will please the most exacting. Just a trifle old, but, nevertheless, business was as good as expected. Used ones, threes, sixes, photos, slide. Fair attendance. Draw neighborhood type; town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Averdeen, Mississippi.

ANNA ASCENDS. (5,959 feet). Star, Alice Brady. Title should read, "Anna Ascends for a piece of cheese—good old wagon, but done broke down." Business 'way off. Draw family class in city of 30,000. Admission 35-50-75. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

ANNA ASCENDS. (5,959 feet). Star, Alice Brady. A very good picture. I played this with a Larry Semon, as Alice Brady means nothing to my patrons after some of the "Realart stuff," and I did a very nice business and every one liked the program as a whole. Uusual advertising to health seekers and tourists brought good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranas Lake, New York.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. Went fine. Pleased all, we believe. Regular advertising yielded fair attendance. Draw mixed class in town of 1,150. Admission 10-25. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Now we have it! When the patrons stop at the box office and comment on a picture, you may put it down it is a crackerjack. It sure pleased them all. And the pretty part about it is, we were able to make some money with it, because we bought it right. What we cannot understand is why Paramount did not put it out as a Special. Of course they did not know what they had. Fair advertising angles. Attendance good. Draw better class in town of 7,400. Admission 10-17-22-28. K. H. Sink, Wayne Theatre, Greenville, Ohio.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. A novelty picture that will draw big. If it won't draw for you, then nothing will. By all means, play it. Advertising slants, star and story. Attendance fine. Draw mixed class, all nationalities, in town of 5,000. L. A. Hoover, Gem Theatre, Durango, Colorado. (Mr. Hoover has just opened another theatre, from which you will probably get some mighty useful reports.)

First Tips On Recent Releases

THE LEOPARDESS (Paramount-Alice Brady). Very good, but did not draw; but pleased all who saw it. Fair attendance. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

THREE JUMPS AHEAD (Fox-Tom Mix). The picture was very good. Williac Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

THE GLIMPSES OF THE MOON (Paramount-Nita Naldi, Bebe Daniels). Beautiful picture, beautifully portrayed by two beautiful stars. The picture enjoyed a week's good business. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

ADAM'S RIB (Paramount-Star cast). A very good production and one of the very best of the season. Everyone liked it. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MAD LOVE (Goldwyn-Pola Negri). Foreign stuff does not take well in Oklahoma City, but star being the reputed fiancee of Chaplin, the picture was well patronized. Some liked it and some did not. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

WHAT A WIFE LEARNED (First Natl.-Featured cast). Milton Sills, John Bowers and Marguerite De La Motte in the cast. Not as good as the former choice pictures—"Skin Deep," "Hottentot," "Lying Lips" and "Mother O' Mine." Just fair. Charles H. Ryan, Garfield Theatre, Chicago, Illinois.

WHITE FLOWER (Paramount-Betty Compson). A decided novelty that drew them in for seven days; business better at end of week than beginning. Jay A. Haas, Clune's Broadway Theatre, Los Angeles, California.

IS DIVORCE A FAILURE? (Assoc. Exhib.-Leah Baird). This smashed the box office. Got Miss Baird to stop off here on her way to New York for personal appearance. Given keys to City by Mayor and newspapers carried columns and pictures of all kinds. Biggest success of any personal appearance ever here. Over 19,000 admissions; and first day drizzled from morning to midnight, other two days hot. Picture A No. 1 and star made a friend of the whole town. Will Horwitz, Jr., Iris Theatre, Houston, Texas.

BOBBED HAIR. (4,395 feet). Star, Wanda Hawley. Our small-town audience didn't seem to catch the drift on this one. Miss Hawley is a very good star for us, and is good in this picture; but there isn't much to the picture for a small-town bunch. Too much Greenwich Village stuff for 'em. Advertising slants, play up the star. Poor attendance. Draw small town and transient trade in town of 3,000. Admission 10-25. F. P. Werner, Queen Theatre (250 seats), Trinity, Texas.

CLARENCE. (6,140 feet). Star cast includes Wallace Reid, Agner Ayres and May MacAvoy. Holy Week and good business. Every one pleased. Usual advertising pulled good attendance. Town of 9,237. Admission 22 cents. H. V. Smooths, Vine Theatre, Mt. Vernon, Ohio.

CONRAD IN QUEST OF HIS YOUTH. (5 reels). Star, Thomas Meighan. This picture will please the older people but the younger do not care for it. It will go over big if you have played "Manslaughter" and "Back Home and Broke." Those two pictures "made" Thomas Meighan. Used usual advertising. Attendance excellent Town of about 2,000, draw general class. Admission 10-15. Russell Armentrout, K. P. Theatre, Pittsfield, Illinois.

CONRAD IN QUEST OF HIS YOUTH. (5 reels). Star, Thomas Meighan. Print in such bad condition that we are unable to make any kind of a report on the subject other than that the film had been cut so bad that only about half of the story remained and our patrons walked out. Why can't Paramount send out good prints to the small exhibitor? They are getting enough money to enable them to give us good prints. Used photos, heralds, ones and threes. Attendance fair. Mixed patronage. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

CRADLE. (4,698 feet). Star, Ethel Clayton. Best picture with Ethel Clayton we have shown, but she appeared in so many sorry ones she is no good here. Used newspaper and billboard. Attendance poor. Town of about 7,500. Draw all classes. Admission 10-25. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

CRADLE OF COURAGE. (5,000 feet). Star, William S. Hart. A very good picture. Bill Hart's pictures always take well in Oklahoma City. Wm. Noble, Isis Theatre, Oklahoma City, Oklahoma.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. The story fine but did not draw. Pleased all who saw it. Used lobby, newspaper, and billboard. Attendance poor. Town of about 19,000. Admission 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

HELIOTROPE. (6 reels). Star cast. Very good one. Pictures like this build up the business for any exhibitor. Advertising same as usual. Attendance fair. Town of about 1,500. Draw all kinds. Admission 10-22. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. An average program picture of rather below average pulling power. It's forced and unreal. Doesn't add to Gloria's popularity. Usual advertising. Attendance fair. Mixed patronage. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. A good box office bet and pleases. The story is improbable but is well handled and will please the great majority. It is a richly done production. Advertising angles, star and elegance of production. Attendance good. Town of about 14,000. Draw all classes. Admission 10-25. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

HER OWN MONEY. (4,981 feet). Star, Ethel Clayton. Fair entertainment, but so many similar stories. Why can't we have more original stuff like "Is Matrimony a Failure?" Used star's name for advertising. Average attendance. Town of about 2,500. Draw all classes. Admission 5-10, 10-20. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

HOMESPUN VAMP. (5 reels). Star, May McAvoy. A fair program picture. Used regular advertising. Attendance fair. Town of 1,000. Draw mixed class. Admission 10-25 to 10-40. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

IDOL OF THE NORTH. (5,802 feet). Star, Dorothy Dalton. A weak feature, in my estimation. Saved the show by using a good strong feature with it. Used ordinary advertising. Attendance good. Town of about 300. Draw rural classes. Admission, 20-30, Special 22-39. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

IMPOSSIBLE MRS. BELLEW. (7,155 feet). Star, Gloria Swanson. Excellent; pleased, used it for Sunday School class benefit and more than made good. Usual advertising. Attendance fair. Town of about 17,000. Draw family class. Admission, 10-17 Matinee, 17-28 evening. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

JAVA HEAD. (7,865 feet). Star cast includes Leatrice Joy and Jacqueline Logan. No pull. One of those high-priced productions that are perfect on paper and which you expect to do business on, but which falls flat. Leatrice Joy is superb in the lead; all others of the cast are splendid. But as a money maker, it simply isn't there. This is one of those kinds that some exhibitors say, "Play it if it does not make money; it adds prestige to your house." Ever try paying film bills with the prestige you have acquired? Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

JAVA HEAD. (7,865 feet). Star cast. This one is good but too heavy for the average person. Will not draw at the box office. Used title and story for advertising. Attendance fair. Town of about 4,100. Draw mixed class. All nationalities. Admission 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

KICK IN. (7,074 feet). Stars, Betty Compson, Bert Lytell. A picture of the New York underworld. One of the best of its type we have ever shown. But the cold fact stands out that it is not a box office picture as the title suggests nothing to theatre goers. Advertising angles, poor. Attendance poor. Town of about 7,400. Draw better class. Admission 10-17-22-28. K. H. Sink, Wayne Theatre, Greenville, Ohio.

KICK IN. (7,074 feet). Star, Betty Compson. Good crook picture. My people like it and paid to see it, even coming stronger second night. Used window cards and newspapers. Big attendance. Draw family trade in city of 17,000. Admission, matinee, 10-17; night, 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

LADIES MUST LIVE. (7,482 feet). Star, Betty Compson. A very good picture. Grownups thought it good but kids could not see it. Advertised with newspaper, posters. Good attendance. City of 12,000; draw all classes. Admission varies. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

MAN FROM HOME. (6,895 feet). Star, Thomas Meighan. Here is a real box office "bet" and we are surprised that Paramount did not charge a "special" price for the rental. Of course they did not know what they had until it had already been sold and included in the group. But go to it. It will appeal to the patrons because it's a modern, everyday subject. Used average advertising. Attendance good. Town of 7,100. Draw better class. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE MAN WHO SAW TOMORROW. (6,993 feet). Star, Thomas Meighan. A very ordinary picture that did not please for us. Improbable story and seemed loosely thrown together. Cannot recommend it very highly. May get by with Meighan's friends. Used star for advertising angle. Attendance fair. Town of about 14,000. Draw merchants, clerks and farmers. Admission 10-25. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

OLD HOMESTEAD. (7,696 feet). Star, Theodore Roberts. A wonderful production that will bring out people that are not regular picture show patrons. The storm scene is one of the best ever filmed. Business only fair on account of cold, rainy weather. Used six, threes, ones, photos, heralds and newspaper. Town of about 2,000. Picture drew better class. James N. Fisher, Lyric Theatre, Versailles, Kentucky.

Here Are Some Late Ones

FURY (First Natl.-Barthelmess). A splendid sea story splendidly played to splendid business for entire week. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

MONEY, MONEY, MONEY (First Natl.-Katherine MacDonald). Thought this next to the best MacDonald picture I've run. Her last three pictures have been good. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

FACE ON BARROOM FLOOR (Fox-H. B. Walthall. Book it; you can't lose. One of the best Specials Fox has put out. Only five reels, but it is equal to lots of the other kind. B. F. Trammell, Moran Theatre, Moran, Texas.

GARRISON'S FINISH (United Artists-Jack Pickford). Very good. Great horse race at finish pulled 'em out of their seats. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

OLD HOMESTEAD. (7,696 feet). Star, Theodore Roberts. Pleased 90%; splendid story that's sure to satisfy any type of audience. Attendance good. Small town. Draw general class. Admission 10-25. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

THE ORDEAL. (4,592 feet). Star, Agnes Ayres. Good picture, but did not draw as well as expected, nevertheless those that did see it were well pleased. Used ones, photos, slide. Attendance fair. City of 250,000. Draw church community class. Admission 20-10. P. J. DelGrande, Parkland Theatre, Louisville, Kentucky.

PINK GODS. (7,062 feet). Star cast. Just a fair picture rich in many ways, but Bebe Daniels sadly miscast. Attendance poor. Town of 1,600. High class patronage. Admission 10-25 to 50. L. M. Zug, Rialto Theatre, Jerome, Idaho.

PINK GODS. (7,062 feet). Star, Bebe Daniels. Unique subject, successfully treated; artistic embellishments; interesting throughout. Cast superb. Bebe Daniels' dramatic touch at finish excellent. Satisfy any audience. Good film. Reasonable rental. Boost the diamond element, boys. Diamonds, diamonds and more diamonds! Good attendance, drawing average small town class in town of 3,000. H. G. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

PRINCE THERE WAS. (5,533 feet). Star, Thomas Meighan. A good picture, but not good enough for this star. Advertising slant is the star. Attendance fair. Regular small town of 2,300. Matinee admission 10-15, night 15-20. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

RENT FREE. (4,661 feet). Stars, Wallace Reid and Lila Lee. Very good. We never struck a poor Reid picture yet. Used 11x14, posters, slides. Very good attendance. Mining village of 1,700 **Admission 10-17. H. W.** Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

SINGED WINGS. (7,788 feet). Star, Bebe Daniels. If your people come in to pass time it will suit them. If you have to play it don't go too strong on advertising. If not, use your judgment. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

SIREN CALL. (5,417 feet). Star, Dorothy Dalton. Star always good. Very fine picture. Everybody liked it fine. Leading man, David Powell, played well with Dalton. Used many posters. Had a full house. J. M. Vidinha, New Mill Theatre, Eleele, Hawaii.

THE THIRD KISS. Star, Vivian Martin. A good picture which enjoyed, pleased. Good business. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. Reid's last picture is pretty fair. Nearly everybody has forgotten he's dead. Advertising slant, Reid's last picture, etc. Had good attendance. Draw mixed class, all nationalities, in town of 4,100. Admission 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

THRU A GLASS WINDOW. (4,490 feet). Star, May McAvoy. Just fair; quite a few walked out. Attendance poor. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

TO HAVE AND TO HOLD. (5,000 feet). Star cast, Fitzmaurice production. Interesting picture that held audience from start to finish. George Fitzmaurice seems to be a sure bet. Used throwaways. Mixed patronage. Attendance good. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

TO HAVE AND TO HOLD. (7,518 feet). Stars, Betty Compson, Bert Lytell. An excellent picture, liked by all. Acting very good. Did a fine business three days. Used newspapers, heralds. Draw neighborhood class. Very good attendance. March Burns, Family Theatre, Batavia, New York.

TO HAVE AND TO HOLD. (7,518 feet). Stars, Betty Compson, Bert Lytell. A really great picture from all viewpoints. Good attendance. Draw general small town class. Admission 10-15. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

TO HAVE AND TO HOLD. (7,518 feet). Stars, Betty Compson, Bert Lytell. A wonderful picture. Our patrons well pleased. It will do better after the first few showings. Regular advertising gave good attendance. Draw home class in town of 5,000. Admission 10-28, war tax included. C. L. Laws, T. & D. Theatre, Watsonville, California.

TOO MUCH WIFE. Star, Wanda Hawley. A good program picture and one that was liked by our audiences. Draw the better class. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

TOP OF NEW YORK. (5,148 feet). Star, May McAvoy. One of the nicest little pictures you ever saw. We played in connection with Parent Teachers Association, and results were, all well pleased. Used heralds, ones, threes, photos, slide. Attendance good. Town of 4,200. Draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

TOP OF NEW YORK. (5,148 feet). Star, May McAvoy. They liked this here. Good holiday attraction and different. Attendance fair. Family patronage. R. J. Relf, Star Theatre, Decorah, Iowa.

TOP OF NEW YORK. (5,148 feet). Star, May MacAvoy. Only fair. Advertised with newspaper, billboards. Draw general type in town of 9,237. Admission 10-20-30. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

UNDER THE LASH. (5,675 feet). Star, Gloria Swanson. Gloria usually good in anything, in my estimation. Newspaper and poster advertising gave good attendance. Draw all classes in city of 12,000. Admission varies. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. This pleased them all, and is what I would call a one hundred per cent picture. The acting of Miss Rubens is great, but Lew Cody was miscast in this—can you imagine him as a Northwest Mounted Policeman? This is the only flaw

my patrons found with this production. Attendance was fair on account of big blizzard raging at the time. You all didn't think we had blizzards down here, now, did you? Draw all classes in town of 2,500. Admission 15 to 20 cents. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. Very good picture and good box office attraction. Not a big Special, however, so buy right. Good exploitation material. Used special snow lobby. Had fair attendance. Draw regular small town; size 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. A good picture with good scenery. Pleases and a good warm weather picture. Advertising, lobby, billboard, etc. Attendance good. Town 7,500. Draw mixed and transient class. Admission 10-25. William H. Mayhew, Broadway Theatre, Cisco, Texas.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star cast headed by Marion Davies. Pleased a hundred per cent. Miss Davies is very popular. Print was in fair shape. Used lobby, newspaper, billboards, handbills. Good attendance. City of 19,000. Admission 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. Very fine. Exploited properly, this will bring you all kinds of cash. Now on second day of run. Business fine. Used history, author and star for advertising. Attendance good. Town 5,000. Draw mixed classes all nationalities. Admission 10-25 to 30-50. L. A. Hoover, Gem Theatre, Durango, Colorado.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. A fine offering. Think Paramount ought to rent the above instead of playing sharing terms with a guarantee. Used extra advertising. Attendance good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHITE OAK. (6,208 feet). Star, Wm. S. Hart. A good Western and will please wherever Hart is liked, and he sure is here. Draw better class. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

WHY SMITH LEFT HOME. Star, Bryant Washburn. Good picture which gave generally good satisfaction. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

WOMAN WHO WALKED ALONE. (5,947 feet). Star, Dorothy Dalton. Good picture. Consider it the best Dalton I've seen for some time. City of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

WOMAN WHO WALKED ALONE. (5,947 feet). Star, Dorothy Dalton. Nothing big, but better than most Daltons. Fair attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

WORLD'S APPLAUSE. (6,526 feet). All-star cast. It's all in the title. Advertising slant, title. Fair attendance. Draw mixed class in town of 4,100. Admission 10-20-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

WORLD'S APPLAUSE. (6,256 feet). Star, Bebe Daniels. Good picture but did not draw as well as her other pictures. Used heavy advertising. Fair attendance. City of 40,000. Draw family class. Admission 25-75. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

WORLD'S CHAMPION. (5,030 feet). Star, Wallace Reid. An amusing story well acted out. It is hard to realize "Wally," with all his cheer, is gone. Attendance poor due to weather. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

YOUNG DIANA. (6,744 feet). Star, Marion Davis. Fair picture, but seemingly without drawing power. Usual advertising to mixed class drew fair attendance. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

A Preview

Charles H. Ryan very kindly shoots in a tip on one you'll be mighty eager to get the angle on: ABYSMAL BRUTE (Universal-Reginald Denny). Saw it at a preview showing. Prize ring story. Will go big with a male audience. On eight reels. Good entertainment. If your audience takes to "The Leather Pushers" this will go over for you. Charles H. Ryan, Garfield Theatre, Chicago.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. A big drawing card and a fine picture, a clean-cut comedy. All success to Harold in his new big feature work; it pleases every one. Used a twenty-four, three threes, 11x14, 22x28, goggles. Fine attendance. Draw country class and town of 1,700. Admission 10-20. Herbert Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

DR. JACK. (4,700 feet). Star, Harold Lloyd. Not what was to be expected from Harold Lloyd. Only big bull from distributor. Did not please the audience. Is not worth the money I paid for it. Draw society class in town of 1,000. Admission 10-25. Charles R. Holz, Strand Theatre, San Anselmo, California.

POWER WITHIN. (6 reels). Star cast includes William H. Tooker, Pauline Garon. Fair program. Rather draggy. Clean. Usual advertising gave poor attendance. Draw general class in town of 1,200. Admission 10-25. S. G. Harsh, Princess Theatre, Mapleton, Iowa.

Playgoers

INNER MAN. (4,880 feet). Star, Wyndham Standing. Some beautiful wood and waterfall scenes in this, but they were given poor support by the cast. Played it along with "The Pilgrim" (reported issue previous to this), which accounts for good business. Used regular advertising. Draw mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

RUSE OF THE RATTLER. (4,759 feet). Star, J. P. McGowan. Good Western. Not as good as some of stars, but will draw. Advertising slant, the star. Good attendance. Draw mixed class, all nationalities, in town of 4,100. Admission 5-15-20. L. A. Hoover, Strand Theatre, Durango, Colorado. (This is the new house which enables Mr. Hoover to add more of his acceptable tips.)

Preferred Pictures

SHADOWS. (7,040 feet). Star cast includes Lon Chaney. A regular picture. Broke Wednesday night record, which was usually good; picture pleased. State Right boys are sure there. Used billboards, heralds, newspaper. Very good attendance. Draw working element in town of 8,000. E. E. Bair, State Theatre, Uhrichsville, Ohio.

Selznick

FORBIDDEN CITY. Star, Norma Talmadge (reissue). A real good production but hardly as pleasing as some of Norma's revivals. The "flu" didn't keep them away. Regular newspaper and lobby advertising pulled good attendance. Town of 1,474, average small town type. Admission, 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

LOVE IS AN AWFUL THING. (6,500 feet). Star, Owen Moore. Very good comedy, but not as good as "Reported Missing." However, it will please where they like light comedy. Used heralds, posters, mailing list. Small town draw. Fair attendance. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

ONE WEEK OF LOVE. (7,000 feet). Star, Elaine Hammerstein. Good picture, but did not draw. "About two reels too long," was a comment heard. I thought likewise, but enjoyed the picture. Advertising slant, played up the star. Fair attendance. Draw working class in town of 1,500. Admission 15-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

MAN OF STONE. (5,000 feet). Star, Conway Tearle. One of his usual program pictures, but will not please on account of ending. Action rather slow and jerky. Print poor; haven't had a light print from Select yet; all scenes seem to be taken at night. Usual advertising. Good attendance on account of title, which is only a bluff. Small town. David Chait, Palace Theatre, Flemington, New Jersey.

RECKLESS YOUTH. (5,700 feet). Star, Elaine Hammerstein. Picture was not very bad, but people did not like it because star is new here. First picture with Elaine Hammerstein. Very small house. J. M. Vidinha, New Mill Theatre, Eleele, Hawaii.

WIDE OPEN TOWN. (4,650 feet). Star, Conway Tearle. Played this program film against opposition, "Nero," and outpulled the "big" one, three to one, and they said they liked it. Good attendance. Draw family class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

WIDE OPEN TOWN. (4,650 feet). Star, Conway Tearle. An 85 per cent. picture. Everything good but a few poor "shots." Well acted and presented. Regular advertising brought fair attendance. Town of 282. Admission, 10-20-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

United Artists

BIRTH OF A NATION. (12 reels). D. W. Griffith production. Twelve new reels. Patrons liked it. Most of my patrons have seen it before, but will go to see it any time they have a chance. Draw mixed class. Good attendance. Charles F. Johnson, Plaza Theatre, Punta Gorda, Florida.

DISRAELI. (6,800 feet). Star, George Arliss. Fine picture and good print, but brought out only a few high-class crowd, who come once a year, so they don't mean much. No more of that class for me. It's the poor people that count, after all, to go to the movies. Regular advertising gave me poorest attendance I've ever had. Charles Martin, Family Theatre, Mt. Morris, New York.

IRON TRAIL. (6 reels). Rex Beach production. This picture took well here. Every one pleased with it. Posters, slide, newspaper advertising gave fair attendance. Town of 1,200. Charles F. Johnson, Plaza Theatre, Punta Gorda, Florida.

Universal

CANYON OF THE FOOLS. (5,180 feet). Star, Harry Carey. A clean-up. Grab it! Used big advertising; had big attendance. Large city. Admission 10-20-30. H. W. Peary, Ogden Theatre, Ogden, Utah.

CAUGHT BLUFFING. (5,000 feet). Star, Frank Mayo. Good picture for those who like Mayo. Used regular advertising. Good attendance. Draw rural type and town of 800. Admission 10-30. Frank G. Leal, Leal Theatre, Irvington, California.

FLAMING HOUR. (4,568 feet). Star, Frank Mayo. Good picture with pleasing star. Seemed to please everybody. Also "In Days of Buffalo Bill" (see Serial heading tip later). Used an attractive lobby. Good attendance. J. N. Phillips, Ideal Theatre, Table Rock, Nebraska.

GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. Excellent; has everything and surprises every one, being better than they expect. Used fifty threes, seventy-five ones, all newspapers. Patronage, main street, drop in. Very good attendance. J. H. Enos, Frolic Theatre, San Francisco, California.

GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. A real comedy-drama with a real star. Used ones and photos. Good attendance. Draw working class, city of 14,000. Admission 10-20. George M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

KINDLED COURAGE. (4,418 feet). Star, Hoot Gibson. Real good, clean Western drama with action and fun. The kind the kids and their elders like and one that helps get more business. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

MAN TO MAN. (5,629 feet). Star, Harry Carey. Just a Western melodrama. Advertising angles, star, Western locale, action. Had ordinary attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

MAN TO MAN. (5,629 feet). Star, Harry Carey. I didn't see this, but patrons pronounced it as a very good Western. Ordinary advertising gave fair attendance. Draw regular class in town of 3,000. Admission 15-20. A. LaValla, Community Theatre, Bethel, Connecticut.

PRISONER. (4,795 feet). Star, Herbert Rawlinson. A very good picture. Drew well and pleased them all. Rawlinson is well liked here. Also ran the thirteenth chapter of "In Days of Buffalo Bill." Used good lobby. Had good attendance. J. N. Phillips, Ideal Theatre (500 seats), Table Rock, Nebraska.

PRISONER. (4,795 feet). Star, Herbert Rawlinson. A program picture which will please; action throughout based on McCutcheon's novel, "Castle Craneycrow." Advertised with one three, four ones, newspaper. Good attendance. Draw regular small town class, town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

THE STORM. (7,400 feet). Star, House Peters. Very interesting picture. It drew a good attendance. However, the price was too high. Used heavy advertising. Had good attendance. Town of 1,150. Admission 10-25. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

THE STORM. (7,400 feet). Star, House Peters. Heard so much about this picture that I was disappointed. Wonderful scenery, good photography, but action slow. Had good attendance. Draw oil field class, town of 2,400. Admission 10-30. C. A. Runyon, Runyon Theatre (800 seats), Barnsdall, Oklahoma.

Finds Old Ones Good

Mr. Chas. Martin—you all know his useful tips from the Family Theatre, Mt. Morris, New York—has something to say that many small town exhibitors will want to read:

"Who said old pictures don't draw people? That's only a salesman talk, so a fellow has to pay a lot of money for a film. I've tried everything and always make more money with an old picture and it don't cost me so much either. Whenever I get a chance to buy a good "old" picture, as long as the print is good, I always do so.

"After all it's the profit that counts—and a smiling audience; that's when I'm proud of running a theatre.

"So, take this tip, and you'll find that your pictures are known better if they are older, in small towns, for they are always somewhat behind time in my estimation. So why pay double or more for new Specials which in some cases are not as good as the old? First National exchange is always good with me in prints and service."

THE STORM. (7,400 feet). Star, House Peters. Tremendous picture; greatest forest fire scene ever put in a movie. Every exhibitor should book this picture and advertise it big and it will bring bigger results. Eight reels. Pleased a hundred per cent. Used special heralds, three sheets, ones and slides. Good attendance. Neighborhood house, drawing mixed class. M. Nickbarg, Lincoln Theatre, Indianapolis, Indiana.

UNDER TWO FLAGS. (7,047 feet). Star, Priscilla Dean. A good picture, but considerably overrated. Not much to it outside of the star's work. Had fair attendance. Draw rural and small town class. Admission 10-25. B. A. Aughinbaugh, Community Theatre (500 seats), Lewistown, Ohio.

THE FOX. (7 reels). Star, Harry Carey. Not the biggest Western that was ever made by a long shot. Rather draggy in places, but pleased the Western fans. Fair attendance. Draw rural and small town class. Admission 10-25. B. A. Aughinbaugh, Community Theatre (500 seats), Lewistown, Ohio.

Vitagraph

ANGEL OF CROOKED STREET. (5,270 feet). Star, Alice Calhoun. A good story and well acted. Miss Calhoun is very popular. Pleased a hundred per cent. Book it and boost it. Used lobby, newspaper, billboards. Had good attendance. Draw mixed class in large city. Admission 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

PRODIGAL JUDGE. (7,803 feet). Star cast includes Jean Paige. Good. With four-piece orchestra played this to a S. R. O. house. Story good; action good; photography fair. Continuity draggy. Print good. Used heralds, ones, six, newspaper, 11x14s. Excellent attendance. Draw rural and small town of 282. Admission 10-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

SCARAB RING. (6 reels). Star, Alice Joyce. An old one, but one that holds the audience's attention throughout. Regular advertising gave good attendance. Draw rural type in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre, Irvington, California.

SON OF WALLINGFORD. (8 reels). Star cast. Very good eight-reel production which should please any audience. Everybody pleased. I bought this very reasonable and made a little money on this one. Used photos, heralds, one-sheets. Fair attendance. Draw common class, town of 400. Admission for this one, 15-25. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

Warner Brothers

HEROES OF THE STREET. (6,000 feet). Star, Wesley Barry. A truly wonderful picture, worth being run in the best of towns. Chock full of laughter and pathos. Every one satisfied, as they well can be. Be sure and book it and you will make lots of friends. Used threes, bills, slides. Good attendance in town of 2,800, drawing all classes for this one. David W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star cast. Don't be afraid of this one, boys; it's one of the best bets of the season and will back up anything you say about it. Regular advertising yielded good attendance. Draw mixed class in city of 44,000. Admission 10-17-22-25. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

RAGS TO RICHES. (6 reels). Star, Wesley Barry. Fine picture; pleased every one, as Wesley always does here. Ones, photos, cards gave good attendance. Draw town and country class, town of 1,700. Admission 10-25 and 15-25. Herbert Tapp, Hippodrome Theatre, Sheridan, Indiana.

YOUR BEST FRIEND (Warner-Rapf). Star, Vera Gordon. (5 reels). More sob stuff for a sad world. Well done picture of the kind, however. Poor attendance. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

Comedies

CASEY JONES, JR. (Educational-Mermaid). Not as good as "High Power," although above the average. Draw family and student classes, town of 4,000. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

CHOP SUEY (Educational-Christie). I didn't think it possible for any company to make such a poor "comedy (?)." Pulled it off after first show. Half of one per cent is right. Draw student and family type, town of 4,000. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

COPS (First Natl.-Keaton). They like this one as well as his old Metro comedies, and that is saying a lot. Advertised like a feature (which corresponds with the cost). Attendance was good. Town of 3,000, draw typical small town without foreigners. Admission, 15-20. A. LaValla, Community Theatre, Bethel, Connecticut.

GOOD SCOUT (Educational-Mermaid). Also pretty fair, but action is jumpy and drags in spots. Draws students and family class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa

PAUL PARROTT COMEDIES (Pathe). I find they are far better for my use than most two-reel comedies. Paul is a "comer." Draw regular type, small town, 1,474. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

SAWMILL (Vitagraph - Larry Semon). When this comedy was new it was bound to have been a good one—but!—about half of it was gone. Very bad print. Smith Read, Patriot Theatre, DeKalb, Texas.

SPLITTING HAIRS (Fox - Sunshine). This finished the program (feature "Shirley of the Circus") with the house practically in hysterics. Some comedy! Fine print. Draw working class in town of 3,500. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

Mr. Collins gets help from Mr. Seymour; Mr. Lamere gets aid from Mr. Benson—and there are plenty more who get benefit from the tips of these gentlemen—
AND FROM YOUR TIPS!
Tell the folks when they help you and—
SEND REPORTS ALONG!

TIN BRONCHO (Fox-Sunshine). Was a real attraction in itself. Draw working people, town of 3,500. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

Serials

JUNGLE GODDESS (Metro). Stars, Truman Van Dyke, Elinor Fields. A fair serial. Youngsters like it on account of wild animals. Use three sheets, cards. Good attendance. Draw all classes, town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

Short Subjects

KINGS OF THE FOREST (Universal-Roy Stewart). Action from beginning to end. Nuf sed. Used three, one, slide, photos. Good attendance. Draw all classes in big city, get ten cents always. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MAN AND BEAST (Educational hunting picture). Voted the best of its kind ever exhibited. Two reels of adventure and daring that in my opinion have never been equalled. Get it, and advertise it strong. Draw health seekers and tourists. Attendance excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SAWING A LADY IN HALF (Clarion Photoplays). Get this two reel picture; you will never regret it. Certainly exposes the trick. A. R. Workman, Colisseum Theatre, Marseilles, Illinois.

WOLVES OF THE WATERFRONT (Universal-Jack Mulhall). A fair picture which played to fair business. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

State Rights

CHARGE IT (Equity). Star, Clara Kimball Young. (6,900 feet). Clara K. Young and Betty Blythe in some swell doings with plot, action and settings that will please. O. J. Ramey, Lyons Theatre, Lyons, Colorado.

COUNTRY FLAPPER (Producers Security). Star, Dorothy Gish. (5 reels). There is no plot to this picture; perhaps that is why it did not go over here. The majority complained against it. Usual posters, etc., gave fair attendance. Draw all classing in town of 1,000. Admission, 10-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

DETERMINATION (U. S. Motion Picture). All star. (8 reels). This one fell flat. Was to play it two days, but had to take it off after first day. Print in awful condition—so badly cut could hardly follow the story. Used regular lobby, window cards, heralds. Had very poor attendance in town of 900, drawing regular small town type. Liberty Theatre, Sligo, Pennsylvania.

HILLS OF HATE (Arrow). Star, Jack Hoxie. Good Hoxie picture. For outdoor and Western stuff Hoxie will please. While he's not a great drawing card with us the average is a little better than the ordinary Western. Find him O. K. Draw middle class, city of 15,000. Admission, 10-20. William Thacher, Royal Theatre, Salina, Kansas.

I AM THE LAW (C. C. Burr). Stars, Gaston Glass, Kenneth Harlan, Alice Lake. Similar in story to the many "Northwesterns," but would pronounce it a fair program picture. It has a good cast and the picture was enjoyed in so-so fashion here—nothing to enthuse over. Usual advertising to health seekers and tourists gave fair attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SANTA FE TERROR (Richard & Flynn). All star cast. This is a very good Indian drama in five reels. If you want an old-time Indian drama with lots of Indians you will find it in this one. It must be an old Bison, like we used to get years ago. It also has Francis Ford. If you play it don't overlook the six sheet; lots of Indians on it. Might say the print is in good shape and you will find lots of action. If you want a good, old-time Indian picture you will find this O. K.; and the price is right. William Thacher, Royal Theatre, Salina, Kansas.

SURE FIRE FLINT (C. C. Burr). Star, Johnny Hines. (6,000 feet). This is the kind that gets a good word as patrons go out. It does not cost a fortune, either. Advertised thoroughly; had fair attendance. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SURE FIRE FLINT (C. C. Burr). Star Johnny Hines. (6,000 feet). Great. Best Johnny Hines picture to date. It's a scream from start to finish. One of the best comedy dramas I have ever played. Hines is a sure bet; you can't go wrong on booking this. (Combined report from card and blank from same contributor.) Draw best class in city of 28,000. Admission, 25 cents. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

TEN NIGHTS IN A BARROOM (Arrow). Star cast. (8 reels). Good picture. Good business. More than satisfied. (Draw regular type, small town, 2,300. Matinee admission, 10-15; night, 15-20. W. B. Aspley, Asplay Theatre, Glasgow, Kentucky.

WEST OF THE PECOS (Wm. Steiner). Star, Neal Hart. (4,500 feet). A dandy little program picture. Neal Hart draws here; but I struck a bad print. Used six, three, one, slide, lobby. Had fair attendance Holy Week. Draw all classes in big city. Admission, 10 cents always. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHAT'S WRONG WITH THE WOMEN? (nothing!) (Equity). Star cast. (6 reels). Oh, boys, boys! If there ever was a showman's picture, this is "Her." Has everything to please any person that has brains; and advertising possibilities possessed by no other picture I can think of. More power and more business to the man who gives us Independent pictures like this. Advertising slants, title, cast, author, everything. Attendance good, not big. Draw all classes in town of 2,500. Admission, 5-10 and 10-20. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE WOLVERINE (Commonwealth). Star, Helen Gibson. I asked for report on this one, but couldn't get one. No wonder! Five reels of fancy scenery, most of audience walked out in second and third reels, and remainder "just remained" (as one said) "to see how much worse it could get." Advertised with newspaper and window cards. Attendance, fair at beginning, at end about twenty-five people. David Chait, Palace Theatre, Flemington, New Jersey.

In Last Mail

These came in just now—you get them hot from the mail.

SAFETY LAST (Pathe-Lloyd). Biggest laugh ever made. Harold Lloyd positively greatest bet in pictures today. H. W. Peary, Ogden Theatre, Ogden, Utah.

LUCK (C. C. Burr-Johnny Hines). A humdinger of a comedy-drama. Johnny Hines rushes through six reels of mighty fine action with "divil" a let-up. Go get it, boys, and go to it. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star**.....**Producer** .....

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Advertising Slants .....**Attendance** .....

Size of Town .....**Type you draw from** .....

Name .....**Theatre**..... **City** ..... **State** .....

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Bright Shawl"

Richard Barthelmess' Newest for First National Furnishes Unusually Fine Entertainment

Reviewed by C. S. Sewell

Adapted from a widely read novel of the same title by Joseph Hergesheimer, "The Bright Shawl," a First National production, starring Richard Barthelmess, assisted by Dorothy Gish, furnishes entertainment of a high order that should appeal to all classes of patrons, and while there is considerable deviation from the book, the effect has been to heighten the dramatic intensity.

Director John S. Robertson and those associated with him deserve high praise for the magnificent production given this story. Laid in Cuba in the early fifties, the exteriors were filmed there and the studio sets have been so finely made and there is such an air of authenticity about them as to make the spectator wonder just what is real and what has been duplicated.

Despite the fact that the players appear in the quaint costumes of seventy-odd years ago, they fit so into the story and surroundings that not only do they not detract from the interest, but add strongly to the artistic side. Then, too, it is a story of human emotions that is just as vital today.

The story deals with the adventures of an American who aided in an unsuccessful fight for Cuban independence. The indignities his friends suffered under Spanish rule as presented on the screen arouses intense sympathy on the part of the spectator and makes one's blood rise. This gives tremendous force to the action, which is worked out in such a manner that it holds the interest with unusual intensity.

The acting of the principals is exceedingly fine and thoroughly in keeping with the story and technical excellence of the production. Richard Barthelmess as the American hero gives a performance which is well up to his usual high standard. Dorothy Gish as a Spanish dancer in sympathy with the Cubans, a role that is quite different from any of her former characterizations, gives a superb performance and at times threatens to "walk away with the picture." Anders Randolf is particularly forceful and convincing in the heavy role of the Spanish Captain, while a unique and excellent portrayal is that of a newcomer, Jetta Gondal, in the role of an almond-eyed vamp born in China, who is a spy for the Spaniards.

From every standpoint it is a remarkably well-balanced production, high in interest and entertainment value, unusually artistic and one which takes rank with the year's finest pictures.

Cast

Charles Abbott.....Richard Barthelmess
Andres Escobar.....Andre de Beranger
Domingo Escobar.....E. G. Robinson
Carmencita Escobar.....Margaret Seddon
Narcissa Escobar.....Mary Astor
Vincente Escobar.....Lois Alberni
Cesar Y Santacilla.....Anders Randolf
Caspar De Vaca.....William Powell
La Clavel.....Dorothy Gish
La Pilar.....Jetta Gondal
Jaime Quintara.....George Humbert

Based on novel by Joseph Hergesheimer.
Directed by John S. Robertson.
Length, 7,500 feet.

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Vengeance of the Deep (American Releasing)

Story

Charles Abbott, a wealthy young American, is persuaded by his friend, Andres Escobar, to go to Cuba about 1850. He soon sees for himself the indignities of Spanish rule and joins the Cubans in their fight for independence. La Clavel, a Spanish dancer and a favorite with the Spaniards, is attracted to him. He learns that she, too, is in sympathy with the Cubans, and by assuming an air of a foolish fop he gains much important information. Captain Santicilla finally suspects the pair and lays a trap into which they fall. Confronting them, a struggle ensues and La Clavel is killed, but Abbott overcomes Santicilla. Abbott succeeds in saving some of his friends from the results of the trap laid for him, and his bravery causes another Spanish officer to offer to fight a duel with him so as to give him a chance for his life. Exhausted, he is unable to win, but a chivalrous whim causes the officer to place him aboard a ship bound for America, where he also finds Escobar's sister, with whom he has fallen in love.

"Bavu"

Universal-Jewel Production Is Unusually Thrilling and Exciting and Has Fine Cast and Story

Reviewed by C. S. Sewell

Even the most ardent devotee of thrills and excitement in screen entertainment should be thoroughly satisfied with the Universal-Jewel production, "Bavu," for it is just crammed full of these attributes. Coupled with this is the fact that the story is intensely interesting, has been finely produced with an excellent cast and there is a fascinating love story based on a popular angle.

Russia, in the throes of rebellion following the downfall of the Czar, is the unusual and exciting locale for the action, and against this background of intrigue and counter-intrigue is working out a triangular story of a princess of the old regime concerning the efforts of a subordinate member of her former household to save her from the clutches of an illiterate, selfish but forceful brute who has ridden to power in the social overthrow.

Starting off as a straight drama, the force and intensity of the action increases with the narrowing of the interest to the three principal players and the introduction of melodramatic situations, such as the use of revolving doors which allow characters to go out on one side unobserved while others are coming in. Some of the situations are rather gruesome; for example, the thrusting of a sword into a basket in which the hero is supposed to be hidden and the walling up of a room in which you also suspect the hero has taken refuge.

Adapted from a stage play, the director and those who prepared the script have given the production a remarkably smooth-running and consistent story for a picture of this type. The developments are logical even if they appear at times somewhat overdrawn, and there is an intensity of interest and suspense that rivets your attention. The sets are striking and appropriate and there are some exceptionally good scenes of the revolutionary mobs.

A cast of prominent players all give striking performances. Outstanding is the work of Wallace Beery as the brute in the title role, but of scarcely less distinction are the portrayals of Forrest Stanley as the hero, Estelle Taylor as the heroine and Sylvia Breamer as Bavu's sweetheart.

Despite the fact that there are certain sequences that could be tightened to probable advantage and some of the ending could be eliminated without injury, the picture as a whole is well out of the beaten path of usual screen offerings, furnishes unusually exciting and thrilling entertainment that should appeal to the majority of spectators and should prove a big box-office attraction.

Cast

Felix Bavu.....Wallace Beery
Princess Annia.....Estelle Taylor
Mischka Vleck.....Forrest Stanley
Olga Stropik.....Sylvia Breamer
Prince Markoff.....Jos. Swickard
Kuroff.....Nick De Ruis
Piplette.....Martha Mattox
Shadow.....Harry Carter
Michael Revno.....Jack Rollens

Based on stage play of Earl Carroll.
Adapted by R. L. Shrock and A. G. Kenyon.
Directed by Stuart Paton.
Photographed by Allen Davey.
Length, 6,968 feet.

Story

The Russian revolution brings to the front in Kichinev an illiterate brute, "Bavu," who uses his power for selfish ends and through lies incites the populace to pillage the castle of Prince Markoff that he may obtain the prince's jewels. Mishka, a different type of man who counsels less violent methods, and who was formerly a subordinate member of the prince's household when he learned to admire the princess, seeks to save her. Secreting her in his rooms he runs afoul of Bavu. From that point the picture concerns the attempt of Bavu to secure the princess and make his getaway after disposing of Mishka and Mishka's fight to outwit Bavu in which he finally succeeds, ending in the declaration of love between the princess and the man who saved her.

"Man and Wife"

Good Cast Makes Arrow Picture Tell Interesting Story Convincingly

Reviewed by Roger Ferri

The triangle is as common in pictures as Hank's flivvers. But now and then along comes a quadrangle that, properly handled, furnishes interesting entertainment. And themes based on quadrangles are seemingly far from popular with directors who shun them whenever the opportunity presents. However, John L. McCutcheon took just such a theme and because of a hard-working veteran cast managed to furnish a picture that tells a convincing story. Good acting plus a little hokum in situations have added materially, certain scenes, when flashed before a New England audience of which the writer was a member, drawing tears from many near us.

To the gentleman or gentlemen who edited and cut the picture must go no little credit for the smooth way in which the story is unfolded. But the work of the individual players furnished the backbone of this picture. Director McCutcheon worked from his script, but his actors and actresses put life and soul into a piece that has pathos, with humor introduced at the proper moment. "Man and Wife" is not a big picture, but it is honest-to-goodness entertainment and a worth while program feature.

Robert Elliott, Norma Shearer and Gladys Leslie carry off the laurels with Ernest Hilliard, Edna May Spooner and Maurice Costello coming in for their share of credit.

Cast

Caleb Perkins.....Maurice Costello
Dolly Perkins.....Gladys Leslie
Dora Perkins.....Norma Shearer
Mrs. Perkins.....Edna May Spooner
Dr. Howard Fleming.....Robert Elliott
Walter Powell.....Ernest Hilliard

Author not mentioned.
Directed by John L. McCutcheon.
Length, five reels.

Story

Dr. Howard Fleming, a noted physician and surgeon, who is confronted with a perplexing problem: He has married for a second time believing his first wife dead. Later on he learns that he has been grossly deceived by a trusted friend. His first wife is still alive. She returns and the startling discovery is made that she is his present wife's sister. But Fate finds a way and real love wins.

"The Madness of Youth"

Fox Production With John Gilbert Has Romantic Glamor That Will Please the Fans.

Reviewed by Mary Kelly

Fox's latest vehicle for John Gilbert is unusually strong in audience appeal. This promising young star has seldom been associated with material which suits him as well as this does. "The Madness of Youth" has that romantic glamor which accentuates his personality. It should go far in popularizing him.

As far as pleasing visible effects are concerned, the production is distinctly above average. In addition to the skill shown in featuring the good looks of the star, there is an alluring leading woman in Billie Dove and a scenic brilliance that will captivate the fans. A costume ball, conducted after the style of a winter carnival, is one of the big attractions. This includes a dance number exceptionally well done by Julianne Johnson. A softness in the photography adds charm to the scenes and in a few instances gets some effects that are rarely beautiful.

In its motivation, the picture is less perfect. The moods change abruptly, the emotional reactions lack naturalness at times, and the attempt to make things seem mysterious spoils the effect sometimes. Whether the chief character is a saint or a sinner could have been indicated at the start, as instead of provoking suspense it only causes confusion.

This does not prevent the production from promising to be a popular attraction. John Gilbert gives a charming performance. Billie Dove is pretty, wears some gay costumes and has some highly animated scenes which she handles cleverly. The remainder of the cast, too, shows fine directing.

Cast

Jaca Javalie.....John Gilbert
Nanette Banning.....Billie Dove
Peter Reynolds.....Donald Hatswell
Ted Banning.....George K. Arthur
Theodore P. Banning.....Wilton Taylor
Mme. Jeanne Banning.....Ruth Boyd
Mason.....Luke Lucas
The Dancer.....Julianne Johnston

Story by George F. Worts.
Scenario by Joseph Franklin Poland.
Direction by Jerome Storm.
Length, 4,719 feet.

Story

A young man, wholly bad, for a year has planned the robbery of a millionaire's collection of jewels. He poses as a religious fanatic. After successfully emerging from many difficult situations that at any moment threaten to bring about his immedaite arrest, he finally secures the famous jewels from the safe. But in the meanwhile he has fallen in love with his intended victim's lovely but wayward daughter. His career as a thief ends after her father shields him from the law.

"Vengeance of the Deep"

Thrilling Undersea Picture Distributed by American Releasing Corporation

Reviewed by Mary Kelly

Undersea thrills and a dramatic story provide entertainment that should please all the fans in this. Much of the action is staged under water with a constant effect of novelty that should interest those who like pictures that are out of the ordinary.

A story of intrigue showing the peculiar dangers to which a pearl diver is subjected furnishes some rather startling effects. The settings themselves, being the jungles of the deep, encourage suspense. The various dangers have been vividly pictured. A knot tied in the air tube cuts off the diver's supply of oxygen: at another time he loses his path and is rescued by grabbing hold of the anchor of a passing ship: the attack of a shark and the closing in of a giant clam are other sensations.

Additional points of appeal are the South Sea island settings and realistic atmosphere. The production is remarkably free from fake appearances, the types, native dances, etc., having that genuine character that appeals to the critical.

The director, A. B. Barringer, has shown great skill in handling material of this kind. Ralph Lewis is cast as a brutal sea captain which he portrays intelligently, handicapped somewhat by not being a perfect type for the part. Virginia Brown Faire is the picturesque heroine and Harmon McGregor and Van Mattimore distinguish themselves in under-water feats.

Cast

Captain Musgrove.....Ralph Lewis
Ethel Musgrove.....Virginia Brown Faire
Jean.....Van Mattimore
Frederico.....Harmon McGregor
Tagu.....William Anderson
Native Chief.....“Smoke” Turner
Kiliki.....Maida Vale

Story and Direction by A. B. Barringer.
Scenario by J. L. Lamothe and Agnes Parsons.
Photographed by Paul Ivan, William McGann and Homer Scott.
Length, 4,753 feet.

Story

Captain Musgrove is the brutal lord of a small South Sea island, excluding the natives from the pearl beds. His daughter, Ethel, is coveted by Frederico, a white diver, but the girl discerns in Jean, a beachcomber, the man of her choice. Musgrove runs down a pearl poacher who happens to be Tagu, the native chief's son. In revenge Tagu fouls the air pipe sustaining Frederico far below the surface and is attacked by a tiger shark but is rescued by Jean. Musgrove persuades Jean to test a new diving helmet and Frederico, his pride at stake, also risks his life and follows. They discover a treasure chest but decide to keep the secret from Musgrove. On their return that night the shell of a giant clam closes upon Jean and he is left by Fredrico to battle with what seems to be certain death. What further happens at the bottom of the ocean, as well as on shore, is replete with surprise.

"Temptation"

New C. B. C. Melodrama Best of "Big Six" Releases Thus Far—Replete with Tense Situations

Reviewed by Roger Ferri

"Temptation" can justly be called a melodramatic special of tense situations. They are of the mutiple type. Just when you believe the problem solved some situation presents itself that alters the framework of the story completely. Ordinarily, such tactics have a tendency of complicating a theme; not so with "Temptation." Rather you enjoy these unexpected and novel twists, for they seemingly add to the melodramatic value of a piece that is founded on common sense and a theme that preaches the "more truth than poetry" theory.

Analyzed from the showman's viewpoint it is impossible for this writer to see where, properly exploited, this production can fall below your gross "net" for the week or whatever period you play pictures. There is ample exploitation material in the telltale title and all this is firmly upheld by the entertainment and production value of the picture itself. You have a diversion of settings, from humble village interiors to pretentious Park avenue mansions that fairly glitter with luxury. There are numerous well-handled crowd scenes, particularly the raid near the end of the picture, which is skillfully handled. It concerns the break of a "wet" roadhouse by the bluecoats. There is nothing that even borders anything the hardest-boiled censors can object to.

Photographically and directorially, the picture stands up strong. Our tip is to lose no time booking this production for it is high class—not high class enough to go over the head of a so-so audience, and not too frank to strike the sensitiveness of the elite. It is what we call a highlowbrow picture—everybody's picture. And a wow of a bet as a box office possibility.

The acting is splendid, particularly that of Bryant Washburn and Eva Novak. Phillips Smalley as the wealthy cynic unfolds a role that while not entirely new has a twist to it that makes it stand out refreshingly novel. June Elvidge, the nearest approach to a "heavy" role in the picture, is convincing.

Cast

Jack Baldwin.....Bryant Washburn
Marjorie.....Eva Novak
Mrs. Martin.....June Elvidge
Frederick Arnold.....Phillips Smalley
John Hope.....Vernon Steele

Story by Lenore Coffee.
Directed by Ed J. Le Saint.
Length, 6,500 feet.

Story.

Frederick Arnold, a broker, accepts a challenge to prove his contention that women "as a whole are mercenary." He selects Marjorie, wife of Jack Baldwin, a struggling clerk, for his horrible example. He meets Baldwin, shows him how to make money. In time Jack acquires wealth, while his wife spends. She falls in with a Bohemian and spendthrift set. Jack pleads vainly with his wife to change her ways. Meanwhile Arnold has fallen in love with Marjorie, but his plan to ruin the man he had made wealthy fails; instead, it increases Jack's wealth to the point where Baldwin becomes a slave of luxury and high living, only to be brought to his senses when he and his wife, caught in a raid on a "bottleg road house," escape together after having gone there with different companions and Fred Arnold has unmasked himself.

"Prodigal Daughters"

Gloria Swanson's Latest Paramount Feature Has Characteristic Brilliance.

Reviewed by Mary Kelly

Gloria Swanson's large following will find perfect satisfaction in her latest Paramount picture. It offers the same type of sparkling entertainment as her others, only to a more compelling degree than usual. As a production it is always delectable to the eye. The spirit is decidedly modern, at times ultra-modern and the movement is swift and spectacular.

The story itself is light in comparison with the appeal of the settings and general atmosphere. On the whole it is a frail protest against the modern standards of pleasure and serves mainly as an attractive vehicle for the sophisticated charm of the star. But however light the theme, the picture holds the interest and dazzles while it lasts.

It opens with a jazz party, that has a few colorful touches in which radio is introduced, and an effective flash-back to the primitive dances of the jungles. Interrupting this is a romantic aeroplane episode in which the storm effects are particularly good. Greenwich Village scenes later on, and a cafe raid add to the thrills.

Sam Wood has used his material to the decided advantage of the star and with regard for the tastes of those who are her greatest admirers. Besides a brilliance and dash, which the picture assuredly has, there are pleasing natural touches and on the whole, a freedom from the stereotyped. The star is stunning as usual. Her physical beauty is a great point of appeal and her wardrobe shows not only quantity and richness but good taste in selection. The scenes take her through varying degrees of fortune and she dresses appropriately. Her supporting cast is excellent and besides Theodore Roberts, includes Ralph Graves as the hero and Vera Reynolds in an interesting flapper role.

Cast

"Swiftie" Forbes.....Gloria Swanson
Roger Corbin.....Ralph Graves
Marjory Forbes.....Vera Reynolds
J. D. Forbes.....Theodore Roberts
Mrs. Forbes.....Louise Dresser
Stanley Garside.....Charles Clary
Lester Hodges.....Robert Agnew
Connie.....Maude Wayne
Juda Botanya.....Jiquel Lanoe
Dr. Marco Strong.....Eric Mayne

Based upon the novel by Joseph Hocking.
Scenario by Monte M. Katterjohn.
Direction by Sam Wood.
Photography by Alfred Gilks.
Length, 6,216 feet.

Story

The two ultra-modern daughters of J. D. Forbes leave home when he attempts to curb them in their mad race for pleasure. The oldest, "Swiftie," establishes a Greenwich Village apartment where freedom is the word. The younger marries a jazz song writer who soon deserts her. "Swiftie," deprived of her father's income, takes a job in a department store, but is fired after refusing to go out with the manager. A round of misfortunes and her sister's plight eventually bring her home where she finds forgiveness and romance.

"The Broken Violin"

An Arrow Picture With Big Thrill That Makes It a Good Audience Offering

Reviewed by Roger Ferri

"The Broken Violin," which Atlantic Features, Inc., made for distribution through Arrow Film Corporation introduces a fearless and handsome young leading man, Reed Howes, from whom picture patrons of the country will no doubt hear considerable in the future, provided the right sort of director takes him in charge. Daring to the 'nth degree and with a personality that wins you from the outset, Howes carries himself through this feature so nobly that your attention is always focussed on his every move. He wins the picture completely. In fact, it is he and his daredevil, reckless acrobatic stunts on an aeroplane flying high in the air (and there is no double or dummy used) that furnishes "The Broken Violin" with its big punch thriller.

Then, too, Howes figures in three strenuously fierce fights of the give-and-take calibre that contribute materially to the melodramatic value of the picture. Next to Reed Howes, little Rita Rogan, a cute little baby, moves about so naturally babyishly you cannot help but give way to the impossible thought that she will step off the screen so that you can plant a kiss on her cheek. Joseph Blake as Jeremy Ellsworth, the grouchy millionaire, does splendidly in a difficult character role. Zena Keefe, Dorothy Mackaill, Warren Cooke, Henry Sedley, Gladden James and Sydney Dean also are in the cast.

The story, adapted for the screen by L. Case Russell, adapter of "Ten Nights in a Barroom" and "Lost in a Big City," is a combination of crook and Northwest stuff, with good audience appeal.

Cast

Jeremy Ellsworth.....Joseph Blake
Thomas Kitterly.....Warren Cooke
James Gault.....Henry Sedley
Dr. Mason.....Sydney Dean
John Ellsworth.....Reed Howes
Constance Morley.....Dorothy Mackaill
Beatrice Ellsworth.....Rita Rogan
Jules Davega.....J. H. Lewis
The Governess.....Zeena Keefe
Phil Carter, Floyd Watson.....Gladden James

Story by George R. Rogan.
Adapted by L. Case Russell.
Directed by Jack Dillon.
Photographed by George Peters.
Length, six reels.

Story

Jeremy Ellsworth, a millionaire, nearing the end of his days, consents to provide his will for his grandchildren, little Beatrice, and John Ellsworth, a foreman in a lumber camp. A crooked secretary withholds letters to the latter and in his place substitutes a pal who poses as the missing lad, until he is found out by the old gentleman, who dies from the shock. Meanwhile word reaches the real John Ellsworth of the presence of the masquerader in his granddad's home. He returns, only to be overpowered by ruffians who kidnap his baby sister. However, he escapes after a bitter hand-to-hand fight, overtakes the kidnapper with the use of a plane, and brings to justice the secretary and his crooks, incidentally winning a wife for himself.

'An Old Sweetheart of Mine'

Metro Releases Adaptation of James Whitcomb Riley's Famous Poem

Reviewed by Mary Kelly

James Whitcomb Riley's poem is used to add a few embellishing touches to a well-known screen plot in this Metro release. In catching the spirit of the poem, the earlier scenes are by far the most successful. The latter part resorts to familiar melodrama. As the long-lasting appeal of this poem has rested in its highly romantic, idealistic strain, it seems that a screen version would be most pleasing if done entirely in this mood.

The incidents unfold as brought to life by a pipe-dream in the attic. As the hero, played by Elliott Dexter, recalls his childhood and youth one feels distinctly the sentiment of Riley's poem. This part is done in a pleasant, rambling style. There are some charming scenes with the children, played by Pat Moore and Mary Jane Irving, enlivened by a little humor now and then.

Elliott Dexter and Helen Jerome Eddy are good types for a performance of this kind. There is a sincerity and stability about them that brings home the significance of the picture and if the production had preserved more of the original romance of the poem, one can imagine that their performance would be quite perfect. As it is, the drama becomes somewhat ordinary as the usual plot of the swindlers is introduced. The climax, particularly, lacks originality. It shows how the fake schemes of the oil-stock promoters surprisingly result in favor of the investors, proving in a spectacular gushing of oil to be valuable after all.

On the whole it sums up as an average program attraction with a slightly added interest for those with whom the poem is a favorite.

Cast

John Craig.....Pat Moore, Elliott Dexter
Mary Ellen Anderson.....Mary Jane Irving, Helen Jerome Eddy
Stuffy Shade.....Turner Savage, Lloyd Whitlock
Irene Ryan.....Barbara Worth
Frederick McCann.....Arthur Hoyt
William Norton.....Jean Cameron

Suggested by the poem by James Whitcomb Riley.
Scenario by Duryea Lighton.
Direction by Harry Garson.
Photography by L. William O'Connell.
Length, 5,400 feet.

Story

John Craig, rummaging through an old trunk, is reminded of his first sweetheart. He recalls their childhood friendship and their later association in business when she aided him in defeating the schemes of oil swindlers who endangered the earnings of the townspeople; also how he was nearly persuaded to leave town by another woman who pretended to love him; but how the first sweetheart proved to be the real one. Then she comes into the room to interrupt his dreams, and he rouses himself to greet, as he says, "the living presence of that old sweetheart of mine."

Alice Adams

Booth Tarkington's Story Dramatically Told in Associated Exhibitors Feature.

Reviewed by Beatrice Barrett

"Alice Adams" was Booth Tarkington's prize story, and in the picture version they have retained all the charm of that story—and what is too seldom the case—followed the plot exactly.

This is a good deal of a character delineation and Florence Vidor has made Alice Adams very real and very appealing.

The story of a small town, it is simple in its telling and interesting in its unfolding. It is a story which might have happened right next door to anyone and because of this simplicity and the telling of the struggles of a poor family in a small town it will have a very strong appeal.

The cast has done excellent work in every instance. Florence Vidor is extremely pretty, she is very wistful in her longings for better things, she is charming as the daughter trying to keep peace in a most irrational family.

Claude Gillingwater gives another one of his inimitable character studies of an irascable old man. Margaret McWade also gives a splendid version of the nervous complaining wife whose whole life is wrapped up in her children, but still she makes life a burden for all of them. Vernon Steele as the lover will appeal to the young and romantic of the audience.

This is a picture which is above the ordinary in dramatic skill and in the delineation of character. There is an appeal which will be felt by all. It is a picture which will make a stronger appeal to the highbrow audience than it will to the average movie fan. They may think it is too much of a character study and not enough of the dramatic thrills which they crave.

It is a type of picture, however, which is a very great credit to the motion picture industry. The director has caught the spirit of Booth Tarkington, and the players have made those characters real for the screen.

Cast

Alice Adams.....Florence Vidor
Virgil Adams.....Claude Gillingwater

Walter Adams.....Harold Goodwin
Mrs. Adams.....Margaret McWade
J. A. Lamb.....Thomas Ricketts
Henrietta Lamb.....Margaret Landis
Mildred Palmer.....Gertrude Astor
Arthur Russell.....Vernon Steele
From Booth Tarkinton's Story.
6 reels.

Story

Alice Adams is outside the social pale in the small town in which she lives because her father is poor. She struggles vainly to keep up with the social set but is snubbed by everyone. Her father is sick most of the time and her mother constantly quarreling with him because he doesn't make more money. His brother is a loafer. At a dance at the Lamb's, the richest people in town, she is snubbed by everyone but Arthur Russell, a new man in town. He is much interested, comes to call often, but Alice thinks she has lost him when the mother invites him to dinner and everything goes wrong. Her father tries to start a glue factory in opposition to Lamb, is brought home with a stroke at the time her brother is accused of theft. Alice decides she must help the family, gives up all her social aspirations and starts to a business school. But Russell follows her and proves that trouble and poverty mean nothing to him.

"The Shriek of Araby"

Rollicking Mack Sennett Comedy Elaborately Featuring Ben Turpin Splendid Entertainment

Reviewed by W. E. Keefe

Mack Sennett has staged one of the best feature length comedies of the year in "The Shriek of Araby" for Allied Producers and Distributors Corp. Burlesque comedy, when well played is generally sure fire, and with Ben Turpin in the role of the "shriek," this picture burlesquing sheik films is bound to make a big hit.

Sennett has taken a desert background with a beautiful girl who is always being saved by Ben, as the desert hero, with white turban and flowing oriental trousers. The comedy is broad, and does not require much thought to follow the story, but nevertheless it is free from any taint of vulgarity, and is built up logically, and is corking good entertainment. Laugh follows laugh as Ben takes the sheik's place while the latter takes a day off to go fishing. There is a big laugh where Turpin, in the midst of the desert, has fresh milk and the morning newspaper delivered to his tent while he sits on the porch and fishes for brook trout.

After a ride on an ostrich, and winning two combats with villains, the shriek with the aid of a desert magician emerges victorious.

The picture has been beautifully and elaborately staged, with the desert scenes being especially sumptuous.

Director Jones has handled his people and built up his situations very well. Some of the titles are gems of wit and except for a few drags in the earlier part of the desert episodes, the story moves along splendidly.

Turpin is immense as the shriek and has never done better work. Kathryn McGuire's characterization is faultless. She has charm, beauty, and personality. The work of the entire supporting cast is good.

Cast

The Shriek.....Ben Turpin
The Girl.....Kathlyn McGuire
The Magician.....George Cooper
The Arab Prince.....Ray Grey
The Chief of Police.....Louis Fronde
The Bandit.....Dick Sutherland
Directed by F. Richard Jones.
Photographed by Homer Scott and Bob Walters.
Length, 4,158 feet.

Story.

Ben is passing out handbills for a sheik show in a picture house where a handsome Arab is riding a horse as a ballyhoo. The Arab proves such a hit that the audience won't go into the theatre. The manager fires the Arab and gives Ben his job. Ben is next seen on a boat where he meets the girl and gets into all sorts of scrapes. He is thrown overboard and lands on a desert island. The Arab he befriended is the sheik, and when he goes on a vacation he gives Ben his place. Ben again meets the girl and saves her from the villain and rides triumphantly away. He is rudely awakened by a traffic cop and finds that it has all been a dream.

"Playing It Wild"

Vitagraph Western with Several Humorous Situations Affords Good Entertainment

Reviewed by C. S. Sewell

Vitagraph's newest production, starring William Duncan and Edith Johnson, is a Western which affords good entertainment. This is due principally to the manner in which the subject has been handled rather than to the underlying theme, which is a conventional one, involving the winning of a political fight by a stranger, who suddenly finds himself the owner of the town paper.

There is considerable clever humor in this picture, and several of the situations, where the hero adopts the ruse of appearing as a particularly ferocious bandit and puts it all over the sheriff he hopes to prevent being re-elected, making him the subject of ridicule, are played so broadly that at times you wonder whether Duncan himself, who directed the picture, is not burlesquing the situations a bit. Particularly is this true of the bandit sequences and the speeches of the bandit, which are in ultra-heroic and boasting style.

At any rate, this portion of the picture is bright and will afford the average spectator a lot of fun and amusement, and the scene where the bold, bad bandit, "Terrible Terry," pulls the nose of the sheriff and places in his hand a rubber pistol, will bring a good laugh from almost any one.

The opening scenes could possibly be shortened to advantage, as they do not have any very direct bearing on the story proper, as there is a big switch in the action to a different locale and a new set of characters with the exception of the hero.

The picture has been well produced, and whether you consider it as straight Western melodrama, at times overplayed for the sake of the comedy, or if you consider it as bordering on burlesque, you will enjoy it just the same.

William Duncan is effective in the leading role and Edith Johnson is entirely adequate as the girl. Francis Powers, Dick LaReno, Edmund Cobb and Frank Beal are all well-selected types. As to Frank Weed as the man who is elected sheriff, he is not as large or as forceful looking as the other players, and hardly seems to be the type to inspire such awe in the mind of the bandit, but he fits in with the comedy element of the subject.

Cast

Jerry Hoskins.....William Duncan
Beth Webb.....Edith Johnson
Old Man Webb.....Francis Powers
Sheriff Gideon.....Dick LaReno
Wetherby.....Frank Beal
Bill Rucker.....Frank Weed
Story and scenario by C. Graham Baker.
Directed by William Duncan.
Length—5,400 feet.

Story

Jerry Hoskins, fired continually from ranches on which he works, because of his happy-go-lucky way of doing things and disregard of the consequences, moves on to another town. Getting into a poker game, he ends up winning the town newspaper. This plunges him into the thick of a fight over the election of a new sheriff. Not being a writer, he arranges with the former editor to handle the fight and falls in love with the editor's daughter. The campaign threatens to flop and he hits on the idea of masquerading as an awful bandit, "Terrible Terry." The plan works out fine, the sheriff becomes the subject of ridicule and the right man is elected. He then exposes the ruse and all ends happily with his winning the girl from his rival, who is the former sheriff's son.

"East Side West Side"

Principal Pictures Corporation Can Well Be Proud of This Clever Irving Cummings Special

Reviewed by Roger Ferri

In this Irving Cummings special, based on the Broadway play of the same name, one obtains a splendid example of the progress of the independent production. Every care was taken in the production of this picture which tells a story fascinatingly and convincingly. It is far superior in every detail to its stage interpretation, considerably more romantic and moves at a clip that leaves nothing to be desired. This writer cannot recall a single picture that Irving Cummings has made that is better than "East Side West Side." It's one of the little gems of the season and should do a whale of a business, first because of the popularity of the theme and locale of the story and secondly because it is a very good production, entertaining and interesting throughout.

"East Side West Side," a "veritable cross-section of the world," as one of the introductory titles so aptly puts it, cannot help make money for exhibitors. This year has brought a seemingly endless stream of pictures having New York life for its background, but this is the best of the lot. There is real life in this one. There are human people, people you meet on New York's streets every day. There is the reckless, pleasure seeking lassie willing to sacrifice her all for a taste of luxury, a victim of the white plague, a "little mother," a philanthropic doctor, a young author—all types that fascinate, that grip and combine to make one of the best stories this writer has seen reflected on the silver sheet.

"East Side West Side" is any audience's picture, because it has a heart that beats naturally, because its people, its background, its everything are true to life. The exploitation it invites is unlimited with possibilities. And one cannot exploit this special too heavily, for here is one picture you should spread on to the limit, for it is superlative entertainment.

Aside from the excellence of the story, its satisfactory direction and consistent settings —always appropriate no matter whether they be on the East Side or on Riverside Drive—there is an all star cast that reads like one of those player lineups so heavily advertsed in so-called "million dollar productions." There is Kenneth Harlan as the neurotic, but serious and ambitious amateur author who is a complete success and wins over his audience with a portrayal of an anything but simple character that is pleasing. Eileen Percy as Lory, Maxine Elliot Hicks, Lucille Hutton as Eunice and Betty May as Amy Van Norman satisfy. Lucille Ward, Charles Mailes and Wally Van are in the supporting cast, too.

Cast

Lory James.....Eileen Percy
Kit Lamson.....Maxine Elliot Hicks
Eunice Potter.....Lucille Hutton
Mrs. Cornelia Van Norman.....Lucille Ward
Duncan Van Norman.....Kenneth Harlan
Paget.....John Prince
Amy Van Norman.....Betty May
Dr. Ernest Shepley.....Charles Mailes
Skiddy Stillman.....Wally Van
From the play by Leighton Osmun and Henry Hull.
Adaptation by Hope Loring and Louis Duryea Lighton.
Directed by Irving Cummings.
Photographed by Albert Martinelli.
Length, six reels.

Story.

Through a kind family doctor, Lory James, a poor East Side girl, is installed as secretary to Duncan Van Norman, a nervous young member of a wealthy West Side family. The two fall in love. The mother, realizing this, points out what she conceives to be the impossibilities of such an alliance, and the girl leaves, only after a near tragic experience, to be sought by that same mother, who finally indirectly effects a reconciliation between Lory and her love-sick son.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Hits and Bits of the Passing Week

Booking Dates
Salesmanship
Propaganda Afloat
The Challenge
Bunk and Facts
Quality Pictures
The Winning Way

BY ROGER FERRI

NOW is the time, Mr. Independent Producer and Distributor, to make known your offerings during 1923-24. Remember, your competitors are selling NOW for next season. Exhibitors will start booking in June. Now is the time to submit to them your lineup for next season. Profit by the sad experience of the past. Don't wait until the exhibitors' books have been clogged. If you contemplate first run dates, you must start selling the first run exhibitor now—not next August or September, for by then he will have booked his early season's dates. Sell now, Mr. Independent. Take a tip from the big independent distributors. They are not waiting until it is too late. They are planning now for next season. What have you done? The exhibitor is shopping now. And now is the the time to submit your wares to him.

NOT until distributors realize the absolute importance of independent producers and encourage the latter by furnishing booking reports and the like on time will the former prosper to the extent that they should. While there is considerable production afoot at present both on the West Coast and in New York, the fact remains that the treatment most independent producers have received this year at the hands of certain distributors has been anything but commendable and fair. The latter have made some progress—but not enough progress in the right direction. True, their gross receipts must have shown an increase this season. But what encouragement has the independent producer received? Very little. He has seen independent picture bookings multiply, he has read in trade papers where his picture has been sold 100 per cent., but that has been virtually all. Money has been coming in slowly and irregularly; many have been forced to threaten legal action before being given any consideration.

WE would like to see a better treatment of the independent producer. Without him and his pictures we would have nothing to sell. He has his bankers to satisfy. He has obligations outstanding that demand immediate attention of inquiries he makes of his distributors and, yet, we have been in certain offices when such communications have arrived only to see the recipient read them carelessly and inconsiderately relegate them to the waste basket. That is unfair, let alone unbusinesslike. Yet, it is not an uncommon practice among a class of distributors that we sincerely hope will not be in our midst next season. Probably we will step on the toes of a few, but we don't mind a little thing like that, for our own weight is not so enormous that it can do real serious damage. But we do maintain that this type of distributor—and they are the ones who offer no guarantees but dabble in pictures as some promoters dabble in worthless oil stock—is a detriment—a menace to the business.

THIS department has received no few complaints from independent producers and we have strained every effort to co-operate with them in the interests of fair play. Fortunately, our efforts in a majority of cases have proved successful. Independent producers seeking distributors can always call upon us. We are prepared to aid independent producers in getting proper distribution of their product, provided that product is of the meritorious sort. We will gladly advise producers as to the status of distributors. This is but a part of the service this department renders to its readers. There must be co-operative action in ridding the market of these delinquent operatives and we are prepared at all times to do our share to the very best of our ability. The independent market is confronted with too fine a future to allow these persons to continue their questionable operations. And we purpose to keep on hammering at them until they are actually on the outside looking in.

THE anti-independent propagandists are on the job and unless something is done immediately to offset this very pronounced movement it will be difficult to say just what may happen. This writer had an experience that emphasized the extent of the determination imbedded in those who are actively involved in this campaign. We were called by an official of a certain concern who offered us a position, claiming that "sticking along with independents would get us nowhere and that nothing that would be or could be done would or could help the anti-independent feeling that is certain to be developed."

Well, frankly we have never worked for a better concern than the Chalmers Publishing Company. We are 100 per cent. satisfied. Several weeks ago we said we would not change the companionship of this organization for a place on any President's cabinet. And we meant it. A real organization—the best of its kind in the world—and we're glad and feel proud to be on the Chalmers lineup. So much for that.

AS far as independents are concerned, we believe in them and we fail to agree with our good friend in his contentions. Either he was ignorant of trade conditions or he was deliberately misrepresenting a prevalent siturtion. Our position in the independent market is distinctly journalistic. We fail to see any backward trend in the market; in fact, it has forged ahead marvelously. Independents are a stronger and more powerful faction of the picture business than ever before.

We are releasing bigger and better pictures. The trend is forward absolutely. New blood is reinforcing the field. New faces and reliable box office names plus good stories incorporated in quality productions are elevating the independent market to a level where it is the envy of many, who would find much consolation and sleep better if it were completely eliminated.

BUT—the time for action is here. Independents must fight. War has been declared. There is room in any industry for manufacturers of meritorious product—and the picture industry is no exception. The next three years will bring many important, and some radical, changes. But the independent producer and distributor is in the field to remain. But he has been challenged. And the defi must not be ignored.

We can, will—and *must* win. Our most powerful weapon must be in the form of good money-making pictures. But before taking another step we must clean houses, we must do away with our enemies within the market.

We must push out the insincere, inefficient, extravagant and get-rich-quick type.

THERE must be a thorough house-cleaning during the next few months. Local conditions in exchange centres must adjust themselves. Distributors must fortify themselves so that any emergency can be fully met. Producers must continue making better pictures. There must be more exhibitor co-operation.

Cut out the superlatives and flattery. Get down to brass tacks. Remember that we are on trial. They say the independents' fight is hopeless. That is a gross misrepresentation, for independents are stronger today than they ever were. Exhibitors have come to a realization of the importance of independent producers and are booking his pictures.

There is propaganda in circulation tending to show the reverse situation. Combat it now. Combat it with good pictures sold on an equitable basis, a basis that will make a reasonable profit for everybody involved.

HARRY DAVIS of Pittsburgh is a thorough showman. That's why he has grown to be the important theatre owner he is in Western Pennsylvania. This week at the third annual convention of the M. P. T. O. of Western Pennsylvania, in Pittsburgh, he pointed out the advantages and disadvantages of exploitation. He said there is no reason why an exhibitor should exploit a poor or mediocre picture as extensively as a big production. "Never oversell your patrons," he counseled.

And a wise advice it is, too.

Independent exchangemen and exhibitors will do well to remember that sound suggestion.

The days when "circusing" a town brought crowds are gone, never to return. Today people go shopping for their entertainment just as they shop for wearing apparel.

Remember that.

Baum Survey Emphasizes Good Condition of Market

Louis Baum, vice-president of Equity Pictures Corporaeion, returned to New York after a business trip of six weeks, in which time he has covered practically every state in the Union and actually did cover every important film center. Although the nature of his trip was truly a sales campaign on Equity's latest production, "Has the World Gone Mad?" still Mr. Baum devoted considerable time to a survey of the motion picture field in general. Here are some of the cardinal facts that he relates as having been most prominent indications from his personal observations:

1—Business is booming in almost every state in the Union and especially in the steel territory of Pennsylvania, the coal mining districts of Illinois, Indiana and Kentucky and in the farming districts of Minnesota, Kansas and Missouri.

2—Optimism has taken the place of pessimism and everywhere there are signs of better times coming and bigger business as the year progresses.

3—Exchange centers and exchange men report a better demand for pictures of the better class, while mediocre productions are entirely neglected.

4—Independent distributors are beginning to meet "the advance selling campaigns" as inaugurated by the national producers and distributors by having a specific number of unreleased pictures in their exchange, for screening purposes, to be released at the same time as the national distributors launch their product—in the fall of the year.

5—Easier monetary conditions in every part of the country and the willingness of the distributors to buy good product at equitable prices.

6—The influx of new concerns in every branch of the film business, which will tend to make for keen competition but at the same time create a wider field of discrimination between the companies turning out good products and the companies operating in "factory made pictures."

"I was really surprised at the vast improvement, plainly evident in the motion picture industry, all within the past six months. Just about six months ago I made the same trip and at that time was rather depressed over the uncertain outlook. Not so now. Everywhere signs of prosperity and signs of boom days are apparent; factories and industries of all kinds are working to capacity; wages are increasing in many of the places; people are buying now what they have been forced to sacrifice during the bad days of 1920, 1921 and the first half of 1922; the people are naturally seeking amusements and diversion, now that the sky looks bright—everywhere there seems to be a spirit of optimism and hope for better things prevailing."

Arrow Special Shown at Ten Dollar Price

PHILADELPHIA—(Special)—About twenty stars journeyed to this city Tuesday evening to attend a special showing of Arrow's picture, "Night Life in Hollywood," held in the Grand Ballroom of the Bellevue-Stratford Hotel. The showing was held in conjunction with a charity ball given under the auspices of the National Stomach Hospital and Tony Luchese, Oscar Neufeld and Exploitation Manager Bill Haggerty of De Luxe Film Exchange officiated. It was one of the most gala affairs held in Philadelphia this year, local society turning out en masse to contribute generously.

Arrangements for the affair were under way for some time, tickets for the showing and dance being sold at ten dollars each. J. Charles Davis, exploitation and publicity director of Arrow Film Corporation, headed the party of stars who came from New York in a special train. Among the stars who made the trip were Zena Keefe, Doris Kenyon, May Collins, Mary Thurman, Lionel Barrymore, John Lowell, L. Case Russell, Evangeline Russell, Charles Beyer, Martha Mansfield, Reed Howes, Maurice Costello and many others.

The Stanley Theatre in Philadelphia, one of the strongest Stanley Circuit houses, can do $26,000 a week.

Through an arrangement made with Lou Burman of Independent Film Corporation of that city the next two Warner pictures, "Brass" and "Main Street" will play that house. This is quite a boost for Warner product in that the Stanley with its exchange interests has been giving its own features the right of way and using outside stuff only when absolutely necessary. However, with "Brass" and "Main Street" the arrangement is different, for bookings are being switched to allow those productions to come in.

There has been so much money extravagantly spent in the better New England towns on the exploitation of mediocre and cheap stuff that the public there is seemingly indifferent to the advertising stunts being pulled to attract business. The exhibitors have themselves to blame. A year ago they did no special exploitation of any consequence. But within the year they have oversold the public and are now suffering a kickback, for a splash on a worthwhile attraction means nothing.

Reports from exchange centres indicate a big jump in the matter of independent picture bookings since the Easter holiday. Particularly good has been the improvement in the middlewest and the coast, which sections were a trifle off during the winter.

Block booking of independent pictures will be quite the thing next season if independent exchanges have their way, for judging from announcements made so far for 1923-24, most of the big independent distributors will sell series productions in block fashion.

"Lost in a Big City," the Arrow special, starring John Lowell, did a splendid business at the Rialto Theatre, Providence, R. I., last week, the last three days of the week's engagement being as big as the first three, with some three hundred turned away at the last show Saturday night.

From True Thompson comes word to C. C. Burr, of Mastodon Films, Inc., that "Sure-Fire Flint," the second Johnny Hines feature, had broken all records at the Capitol Theatre in Dallas, Tex., last week.

"Brass" is turning in the biggest rental gross of any picture handled by Franklin Film Exchange in Boston, according to word received from that city this week. The Warner special is "catching on" remarkably in the New England territory.

Because of the differences that have arisen between Warner Brothers and Balaban & Katz, of Chicago, the Loop premiere showings of the former's product is being held up. Just what the status of the case is at present neither side has cared to say.

Business in the South continues to improve, despite the fact that about this time of the year the takings begin to slop. However, no such condition is prevalent now if the reports brought North by southerners can be taken seriously.

David Starkman, of Philadelphia, on Friday of this week showed the Weiss Brothers' special, "After Six Days," to a representative audience of educators and clergymen at the Y. M. C. A. in that city. A number of guests from New York were in attendance.

Improve Closeup with New Device

LOS ANGELES—(Special)—A third camera, equipped with a wide-focus, specially-built telescopic lens, set up on a long-legged tripod, for the purpose of "shooting" close-ups of screen players simultaneously with medium long-range action, has been perfected by Richard Thomas, the young producer-director, who is filming "Other Men's Money" at the Hollywood Studios.

According to Mr. Thomas, he has met with a greater degree of success than he anticipated. The device used, which is attached to an ordinary motion picture camera, is the result of several months' work of Mr. Thomas and his cinematographer, Jack Fuqua.

Books Hines' Film

Harry Crandall has booked Johnny Hines in "Sure Fire Flint" for his Metropolitan Theatre, Washington, for the week of April 29th.

New Englanders Shop Early, Report Boston Exchanges

BOSTON—(Special)—New England first run exhibitors are no longer remaining away from independent exchanges, for already many of them are scouring the independent branches seeking a line of pictures for next season. New Englanders are shopping early for next season. Never before in the history of local film business was there such a big demand for next year's product as there is seemingly existing at present.

Indications point that Franklin Film Corporation next season will be the biggest independent distributor in this territory. According to William Shapiro, his exchange will have available something like 30 pictures of the higher type next year. Eighteen of these pictures will come from Warner Brothers. Eight he will get from Truart Films, Inc., and twelve from Principal Pictures Corporation.

His overhead expenses for next season will be twice what they are today. However, Mr. Shapiro is enthusiastic and believes that with the product he has lined up for next year, he will do a record business. He plans on increasing his organization during the summer months.

"Luck," Johnny Hines' latest picture, bids fair to greatly exceed the gross rentals scored by his other two pictures, "Burn 'Em Up, Barnes" and "Sure Fire Flint," both of which have been handled by Sam Moscow, who is also releasing his latest picture.

W. Ray Johnston, Vice-President of Arrow Film Corporation, was in Boston last week, as was Abe Levey of the same organization. They spent two days on Film Row. They came up from Providence, R. I., where they attended the showing of "Lost in a Big City."

William Mahoney of the Rialto Theatre, Providence, R. I., was so pleased with the showing Arrow product has made at his house that he has booked "Jacqueline" or "Blazing Barriers" for the week of April 30. The date was originally set for April 23, but because of local conditions the date was switched.

While rumors have been afloat for some time here regarding the production plans of Sam Grand and Harry Ascher, nothing of a definite nature has been developed, although their Coast trip last month was considered very significant and pertained to their production plans.

Sam Grand and William Shapiro, local exchangemen, made trips to New York on business last week.

Bill McConnville reports an unexpectedly huge business on Arrow's "Streets of New York" in this territory. Reports from houses hereabouts are particularly good on this feature.

Juanita Hansen, the former star whose drug stories have been appearing in the Boston American, a local Hearst paper, is playing in Boston this week. There is some talk among certain exchangemen about reviving her pictures.

Mrs. Lewis Praises Warner's "Brass"

An unsolicited testimonial, substantiating, as it does, the consensus of approval that is being accorded the Warner Brothers' classic of the screen, "Brass," a Harry Rapf production, is reported to have been received from Mrs Sinclair Lewis, wife of the author of "Main Street," which was recently completed at the Warner Coast studios.

In a brief but pointed letter, Mrs. Lewis, writing from Hartford, Conn., says: "Last night I watched 'Brass' with the critical eyes of the wife of the author of 'Main Street.' If the Warner Brothers adaptation of my husband's novel is as understanding, as appealing, as human, as well cast and as genuinely entertaining as 'Brass,' I shall be delighted."

"Temptation" Gets Off to Flying Start in Philly

PHILADELPHIA—(Special)—"Temptation," the C. B. C. Film Sales Corporation special, starring Bryant Washburn and Eva Novak, went over the top this week and proved true the good things predicted for it at its world premiere showing at the Carlton Theatre, one of the Stanley houses. "Temptation" opened there on Saturday to tremendous crowds. Newspaper notices the following day were satisfactory.

The opening was negotiated in record time, officials of the Stanley Company having viewed the picture at Tony Luchese and Oscar Nuefeld's De Luxe Film Exchange projection room only the week previous. A print was brought here by a special C. B. C. representative. Immediately following the showing it was decided to open the picture at the Carlton the following week.

So enthusiastic was the Stanley management that instead of opening the week at 12:01 (after Sunday midnight) Monday morning, "Temptation" was opened on Saturday, thus getting the benefit of the full week-end business, which was capacity at every show.

Owing to the rush in booking, very little time was had for exploiting the picture. Bill Haggerty, the De Luxe exploitation man, got busy immediately and saw that the city was well covered with papers, for it was impossible to work stunts in that short time. He also concentrated on attractive newspaper advertising.

The newspaper criticisms were good. The Inquirer said: "'Temptation' was interesting and an unusual picture," while the Bulletin said the "cast deserves to be called all-star. Bryant Washburn does especially fine work and the other members are sincere and convincing." The Record reviewer said: "It is full of real meat, with plenty of strong situations logically woven. It makes you think and grips the imagination." The North American was particularly enthusiastic over the work of Bryant Washburn and said of the story that "it is convincing and based on a theme that is rich where it should be rich, meager where it should be meager. As interesting a picture as we have seen."

The Evening Ledger said: "This is more than 'just a picture.' It is a good picture, one that stands out from the mass and draws attention to itself by simplicity, convincing qualities, fine acting, a logical, interestng story, excellent production. Audiences appreciated it. Here's hoping they continue to show their good sense in doing so."

Fisher to Make Three Yearly with Virginia Lee Corbin Starred

Following weeks of quiet organization and planning, announcement was made this week of the formation of Fisher Productions, which plans to enter the independent ranks of producers in a big way. Without loss of time the new concern engaged studio space at the Hollywood studios and commenced the assembly of a technical force and a cast for their first production.

Virginia Lee Corbin, child star of a score of noted photoplays, has been signed to be featured in the first production. A cast of noted players, each a star in his or her own right, is being rapidly assembled.

Three productions a year are announced. Motion picture men of long experience will be at the helm of the concern. The officers are: Aaron L. Jaffe, prominent San Francisco manufacturer, president; S. L. Blake, formerly affiliated with the Anglo-California Trust Co. of San Francisco, secretary, and Victor B. Fisher, treasurer.

Truart Selling on Franchise Basis

Announcement was made this week by Truart Film Corporation that it will sell its product on a franchise basis to independent exchanges. Truart is distributing the Burton King special, "The Empty Cradle," starring Mary Alden and Harry Morey; the Elaine Hammerstein series and a number of others. Gene Marcus of Twentieth Century Film Corporation of Philadelphia has purchased the Truart product for his territory.

Burr Signs Doris Kenyon

Charles Burr was this week reported to have signed Doris Kenyon, star of many of his pictures, under a long term contract. Miss Kenyon has been signed for an important role in "Bright Lights of Broadway," a Bennie Zeidman picture which Principal Pictures Corporation will handle.

A. Carlos to Make "Unknown Purple"

Following the consummation of their arrangement with Truart Pictures, through M. H. Hoffman, general manager, A. Carlos, head of the producing unit to be known as Carlos Productions, Inc., and Roland West, director, are preparing to start work immediately upon the filming of "The Unknown Purple."

This was a tremendously successful stage play, running for two years in New York, written by Mr. West. Helen MacKellar and Richard Bennett played the leading roles upon the stage. It has as its basic idea a weird, mysterious theme that is splendidly adapted for motion picture production, one whose full possibilities will be realized by the author-director in transcribing it to the screen. The cast that is being assembled to enact this unusual photoplay will contain names that will make it a decided attraction for the independent market.

Big Demand for Bernhardt Films; Foreign Trade News

Sarah Bernhardt's recent death has brought about a whole revival of pictures in which that great tragedienne was starred in France, according to advices from Paris received this week. The French Government has taken a hand in the matter by offering a monetary prize to the film man or concern presenting the most acceptable pictures in which Mme. Bernhardt appears. Just before she died Mme. Bernhardt played the part of a paralyzed clairvoyant in a film taken at her home by an American company. Mme. Bernhardt's work in the picture was completed two days before she died. She merely appears in about 2,000 feet of the picture, which will be completed in this country. The identity of the company which succeeded in taking the picture has not been divulged, however, although rumors have connected virtually all the big companies.

As a means of encouraging the production of big French pictures in France, the French Government, according to a letter received this week, has been asked to select a committee to award certificates annually to films that are deserving of special merit. There is at present a prize of 5,000 francs for the best picture made in France. Madame Virginia de Castro, the Portuguese novelist, is offering this price. The 1922 prize went to M. Leon Poirer's "Jocelyn," which Gaumont handled.

A special film touching on the life of Pasteur has been made in France to commemorate the centenary anniversary of that famous character. There is said to be nothing dramatic about this film; instead it is a biographical affair. M. Jeane Epstein produced the picture.

According to statistics compiled abroad one-fifth of the pictures shown in Paris during the month of February were French-made. The other four-fifths were chiefly made in America.

Rene Navarra is to film "Ferragus," a screen adaptation of a Balzac novel. The scenes are laid in Paris in the year 1830.

Louis Mercanton, a French producer, is to make "The Affair of the Queen's Necklace," on the other side. It deals with an episode in the life Marie Antoinette.

Al Lichtman's "Are You a Failure?" received splendid notices from the trade and newspaper critics in London, according to clippings that have reached this desk.

David Mountan, foreign manager of Arrow Film Corporation, said the foreign market never seemed so bright, particularly for independent productions. He has closed several sales this week.

Mexico is seeking all the independent product this country seemingly can furnish. Opposing companies are leading a lively competitive bidding match for the product.

ELAINE HAMMERSTEIN

Star, who will be starred in series of four pictures for Truart Film Corporation

Current Independent Film Engagements

Boston—Howard Theatre (burlesque—pictures—vaudeville), "The Curse of Drink" with Harry Morey, George Fawcett and Edmund Breese; Waldron's Casino Theatre (burlesque—pictures—vaudeville), "Your Best Friend" with Vera Gordon and Dore Davidson.

Washington, D. C.—Rialto Theatre (straight pictures), "Brass" with all-star cast.

Pittsburgh—Alhambra Theatre (straight pictures), "The Hero" with all-star cast.

Providence, R. I.—Rialto Theatre (straight pictures—double feature), "Are You a Failure?" with David Butler and Madge Bellamy.

Chicago—Riviera Theatre (straight pictures—double feature), "Flesh and Blood" with Lon Chaney, twined with Charles Chaplin's "The Pilgrim."

Philadelphia—Criterion (straight pictures), "Temptation," world premiere showing.

New York—B. F. Keith and F. F. Proctor theatres (Keith vaudeville—pictures), "Her Accidental Husband" with Miriam Cooper and Forrest Stanley.

ALL THESE STARS

PLAY AN IMPORTANT PART IN THE LIFE OF

"MARY OF THE MOVIES"

REVEALING THE HEART OF HOLLYWOOD

JUST WAIT UNTIL YOU SEE THE LIST OF STARS IN THIS RECORD-SMASHING PRODUCTION

Bennie Zeidman May Produce in the East; Signs Lowell Sherman and Doris Kenyon

Bennie Zeidman, producer of "The Spider and the Rose," which is included in Principal Pictures Corporation's "Super Five" program for immediate release, may in all probability do considerable independent producing in Eastern studios, according to information gathered in studio circles. No surprise will be occasioned if Zeidman produces his second contribution to Principal Pictures Corporation's special, "Bright Lights of Broadway," at C. C. Burr's studios at Glendale, L. I.

Two principals already have been engaged for "Bright Lights of Broadway." These are Lowell Sherman and Doris Kenyon, who will play the leading roles. Sherman, who is one of the best heavies on the stage or screen, is now successfully appearing at the Eltinge Theatre in New York, in "Morphia," while Doris Kenyon has been working at the Glendale studios under the management of C. C. Burr.

Zena Keefe, Reed Howes, John Lowell, Martha Mansfield, L. Case Russell, Evangeline Russell and several others went to Philadelphia Wednesday evening to attend a charity showing of Arrow's special, "Night Life in Hollywood," at the Bellevue-Stratford Hotel.

Elmer Clifton, producer of "Down to the Sea in Ships," has evidently given up his plans to produce a series of independent pictures, for a press story from Fox Film Corporation this week had it that he had signed with that company to make "Six Cylinder Love."

C. C. Burr plans producing two pictures that he will release in the independent market within the next two months. He has a scenario writer working on one of the pictures.

Several national producing organizations are dickering with Charles C. Burr for the services of his star, Johnny Hines, who is now at the Warner Brothers West Coast studios making "Little Johnny Jones." Johnny Hines is one of the "finds" of the current season, his feature length pictures proving exceptionally good drawing cards.

Studio space on the West Coast is so scarce that a number of independent producers who had contemplated producing there this spring and summer have been forced to come East to seek a place wherein to carry out their production plans.

Will Nigh's Bobby North & L. Lawrence Weber second picture will in all probability not be ready for screening until the early part of May. The picture, on which production was finished several weeks ago, is being carefully cut and edited. Bobby North is very enthusiastic about the picture.

C. Russell Griffin, the five-year-old star, may be starred in a series of "kid" pictures, if present plans pan out. This past week Master Griffin was the guest of Col. Ruppert, owner of the New York American League baseball team, at the opening of the American League season in New York. He was photographed with Babe Ruth, king of the swat and a member of the Yankees.

It will not be surprising if Arrow Film Corporation makes some sort of an arrangement to feature Reed Howes in a series of pictures, for that firm is very pleased with his work in "The Broken Violin."

Burton King is expected to start production on his next picture at the Ideal studios in New Jersey within the next three weeks. He is now selecting a story.

John Emerson and Anita Loos will edit and title "The Half Breed," one of the revived Douglas Fairbanks' pictures to be released by Harry Aitken and Oscar Price in the independent market. The couple have just completed a similar job on "The Americano."

Independents' Year, Say W. K. Jenkins

KANSAS CITY, MO.—(Special)—William K. Jenkins, president of the Enterprise Distributing Corporation, stopped at the Kansas City exchange Saturday while returning to Atlanta from a trip to the West Coast studios.

"Say, this is going to be an independent year," Mr. Jenkins said when asked what was going on at the studios. "Independent producers are all busy and they are making better pictures and giving them more elaborate settings than ever before."

Although Mr. Jenkins was in conference with several of the larger independent producers he said that no new pictures would be announced for Enterprise release for weeks.

The General Film Corporation of which Romaine Fielding is director general has started work on a very interesting industrial for the Pevely Dairy Company, St. Louis. This company has the finest dairy plant in the United States and will tell the story of how it obtained a 100 per cent. score card from Uncle Sam on the screen.

Bernard C. Cook, manager of the Economy Film Service, caused several heads to turn when he rode through 18th street Monday afternoon in a Ford taxi.

Al Kahn, president of the Crescent Film Exchange, left for New York Saturday night. We'll bet he will have some big news when he returns from this trip.

M. A. Kahn, manager of the Crescent Exchange, returned from a trip around the key towns last week with more contracts for Warner Bros.' classics.

F. A. Curran, special representative of Arrow Films, New York, was in during the week, visiting the various independent exchanges.

Sam Werner, of United Film Exchange, has booked his "Your Best Friend" in the Fox Liberty, St. Louis, for the week of April 14.

Buys "Notoriety"

The Seattle territory, including the States of Washington, Oregon, North Idaho and Montana, was sold on Will Nigh's first Weber & North production, "Notoriety," this week by Sam Sax, sales manager, to A. R. Brin, of the Northwestern Film Exchange of Seattle.

"The Lamp in the Desert," a George H. Davis production, based on Ethel M. Dell's novel of India, was sold this week through C. B. C. Film Sales Corporation, for Greater New York and northern New Jersey to the Capital Film Exchange.

Lester Scott, Jr., sales representative for C. C. Burr's Mastodon Films, Inc., returned to New York this week from a tour of southern exchange centers.

David J. Mountan, foreign sales manager of Arrow Film Corporation, this week sold "The Fighting Skipper" to Jupiter Film Corporation for Spain, Latin America, Portugal, Dutch and French West Indies, British, Dutch and French Guianas, Colombia, Venezuela, Brazil, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

WARNER STUDIO STAFF GREETS BALLYHOO TRUCK

After visiting every State in the Union float arrives in Los Angeles. Sitting on float are Wesley Barry and Baby Bruce Guerin. Among those standing are Jack and Sam Warner and Harry Rapf

"Meanest Man in World" Near Ready

Principal Pictures Corporation's "The Meanest Man in the World" is in its fourth production week, with filming progressing at a rapid pace. The production is being made at United Studios in Los Angeles under the direction of Eddie Cline and a cast of exceptional merit will be seen in the many characters made famous by George M. Cohan.

Sol Lesser, president of Principal Pictures Corporation, is now in New York conferring with Irving M. Lesser on general distribution matters pertaining to this comedy feature and all other Principal Pictures products for the present and coming season.

According to Lesser, "The Meanest Man in the World" will be a comedy feature de luxe. No time or expense is being spared in giving the screen a truly big picture in every essence of the word.

The cast now includes Bert Lytell, Blanche Sweet, Bryant Washburn, Maryon Aye, Helen Lynch, Carl Stockdale, Warde Crane, Forrest Robinson, Frances Raymond, Lincoln Stedman, William Conklin, Victor Potel and others.

Cable advice from Paris reports that E. Costil, general manager of the Cinema Departments of the Societe des Etablissements Gaumont, has left that city and is now on the S.S. Paris, due in New York April 21. He will remain here for some time in the interests of his company.

Nathan Hirsh, of Aywon Film Corporation, this week announced that he has ready for release through independent exchanges a new picture, "The Girl from the West," based on a story written by Carter De Haven. In the cast appear Juanita Hansen, Jack Richardson, Ed Sutherland and others. Hirsh also is releasing "The Purple Dawn," a five-reeler starring Bessie Love.

Edwin Carewe arrived in New York this week with a print from "The Girl from the Golden West," which he has made for distribution through First National.

David Belasco, the producer who has associated himself with Warner Brothers in the production of his stage successes, is working overtime clearing his affairs so that he will be able to leave New York for the Coast by the first of June.

Max Cohen is handling "The Mystery of King Tutankhamen's Eighth Wife," a five-reeler, which he intends State righting. He is having a song written to plug the picture.

Weiss Brothers' Artclass Pictures Corporation has sold "It Might Happen to You," for Austria, Hungary and Czecho-Slovakia, through Bernard Smith, representative of Standard Film Agency of London. That picture also was sold to Albert Glassnapp of Minneapolis for Minnesota, North and South Dakota.

Producing Picture in St. Louis

ST. LOUIS—(Special)—The General Film Manufacturing Company is making two pictures at Universal City. "The Toll" features Romaine Fielding and "The Love Power" has Joan Arliss. It is reported that the Russell Clark Company of New York will handle the distribution. William Christy Cabanne is another picture man who is here raising capital with which to make a picture.

Many Independents at A. C. Convention

ATLANTIC CITY, N. J.—(Special)—Included in the First National franchise holders who are holding a meeting here this week are the following independent distributors of independent product: Sam Katz of Chicago, A. H. Blank of Omaha, Jacob Fabian of New York, R. D. Craver, John H. Kunsky of Detroit, Mike Gore, and Sol Lesser of Los Angeles; Harry Nolan of Denver, Irving Lesser of New York, Charles and Sypros Skouras of St. Louis, and Fred Levy of Louisville.

Roubert Selling "For You My Boy" on Conservative $75,000 Basis

"For You My Boy," a William L. Roubert production, dwelling on the father love theme, has been finally cut and edited and is now ready for distribution through independent exchanges, according to announcement made this week. The father love theme has apparently struck a popular chord for several pictures of that type have proven heavy money-makers during the past few months. A unique feature of this picture is found in the fact that the producer made no attempt to inject a girl and boy romance into the story, ignoring that entirely. The picture is reviewed elsewhere in this issue.

According to Mr. Roubert his firm is now prepared to do business with independent exchanges and the valuation on the picture has been fixed on a $75,000 basis, which is conservative for "For You My Boy" is a splendid showman's picture with excellent exploitation possibilities.

"Sherlock Holmes" Author Testifies

Independent film men in general are interested in the suit that William Gillette and Charles Frohman, Inc., of New York have brought against the Stoll Films, Ltd., of England, and Educational Exchanges over the series of Sherlock Holmes pictures. Considerable controversy has been aroused over these pictures. First a strife developed between Alexander Film Corporation and Educational and exchanges that had purchased a series of 15 Sherlock Holmes from Alexander, but this affair was settled.

However, in this latest suit, Justice M. O'Malley, of the New York Supreme Court, has granted an application of the plaintiffs to take the testimony of Sir Conan Doyle, author of the Sherlock Holmes stories, who is now in this country. Saturday last was the examination day. The defendants, too, sought the testimony of the author, claiming that through it they could prove that while Doyle gave Stoll permission to use his stories for the screen in 1920, he did not give any such rights to the plaintiffs. Gillette, some years ago, starred in a stage play called, "Sherlock Holmes."

Frank G. Hall has applied in the New York Supreme Court for an injunction restraining the Penn Export & Import Company from prosecuting a suit against him for $167,500 on his endorsement of notes for that sum made by Hall Mark Pictures. He alleges that he agreed to settle for $15,000 by the payment of $2,000 in cash and $250 a week from his salary payable by the State Theatres Corporation, until $13,000 was paid, and that the last payment was made December 21. He has demanded that the suit be dropped and the notes cancelled, but says that the Penn company has retained a new attorney and is threatening to enter judgment against him by default for the full amount sued for.

Alvin Wortham has obtained an attachment in the New York Supreme Court against the property of Hartil C. Triwedi, a barrister of Bombay, India, who came here to dispose of the film, "Veiled Faces," on the ground that the sum is due him under an agreement by which he was to get 10 per cent. of what the defendant received from Vitagraph for the film. Wortham alleges that it was sold for $90,000, and that the amount due the plaintiff was $7,140, but $4,090 is still unpaid. He asked for the attachment on the ground that Triwedi, who is at 1600 Broadway, has said he intended to return to Bombay.

Harry Y. Romayne, president of the Romayne Super Film Company, who was held on charges of grand larceny and embezzlement, has been exonerated in Los Angeles. The charges arose out of a disagreement among the trustees of the Cinema Dist. Corporation, over the alleged purchase of a film from Romayne, who was a director of Cinema Distributing.

Suit has been filed in the Supreme Court by William Matthewt against the Whaling Film Corporation for $9,900 alleged to be due for legal services, and application for an attachment was asked because the defendant is a Massachusetts corporation. Matthews said that after the Motion Picture Commission of New York had refused to grant a license to "Down to the Sea in Ships" unless the defendant eliminated some of the scenes he was engaged to ask a rehearing on the ground that the picture had cost $200,000 and an offer of $500,000 had been received for it, and its value would depend on the reception it received in New York. The plaintiff says he induced the commission to reverse its ruling, and because of the importance of that action, he believes the services were worth what he charges.

Arrow Closes Big Film Sale

W. E. Shallenberger, President of Arrow Film Corporation, announces the consummation of a deal with the Progress Pictures Company of Pittsburgh, whereby that concern acquires a number of Arrow's greatest releases.

The deal, which was negotiated by P. W. Hamilton and Harry C. Simeral, representing the Progress Pictures Company of Pittsburgh, and W. Ray Johnston of Arrow, gives Progress Pictures the following product for Eastern Pennsylvania and West Virginia: "The Little Red Schoolhouse," a Martin J. Heyl production with Martha Mansfield, E. K. Lincoln, Sheldon Lewis, Edmund Breese, Paul Everton and Harlan Knight; "The Rip Tide," an A. B. Maescher production with Stuart Holmes, Rosemary Theby, Russell Simpson, J. Frank Glendon, George Rigas and Diana Alden: "Man and Wife," an Effanem production with Gladys Leslie, Robert Elliott, Maurice Costello and Norma Shearer; "None So Blind," a Burton King production with Dore Davidson, Zena Keefe, Maurice Costello and Gene Burnell; and "The Broken Violin," an Atlantic Features production with Reed Howes, Zena Keefe, Dorothy Mackaill, Rita Rogan, Gladden James, Henry Sedley and Jack Richardson.

Kathlene Martyn is the latest stage sattelite to be signed by C. C. Burr. Miss Martyn, together with Raymond McKee, Charlie Murray and Russell Griffin, will form the nucleus of a permanent stock company with headquarters at the Glendale, L. I. studios of the Burr organization. As soon as Mr. Burr returns from the South several other well-known players will be added to this list, the company when completed to be of all-star calibre.

"Luck," the latest of the Johnny Hines melo-comedies, has been received with enthusiasm by the critics of the motion picture trade journals. All the reviewers are as one in their praise of this latest C. C. Burr production, claiming that it surpasses all of Johnny's previous efforts, and that's going some.

Five-year-old Russell Griffin, the young star discovered by C. C. Burr, is now being much sought after by artists who want him to pose. Russell is not strong for the idea, he is so active that he hates to stand still long enough for any one to even make a sketch of him.

Charlie Murray is having a tough time writing his memoirs. There are lots of things he'd like to tell about but Mrs. Murray is "reading copy" for him and that makes it a bit hard for Charlie.

"Ham and Yeggs" is the title of the next release of the Hallroom Boys Comedy series of two-reelers which are being handled through independent exchanges.

The Standard Film Service of Detroit, of Which Jess Fishman is manager, has acquired the Michigan rights to "Only a Shopgirl," the C. B. C. Film Sales Corporation picture.

Albert Dorris, for years with the Coast Universal forces, is editor of the new production news and review research department established by Richard Thomas, who is making "The Silent Accuser."

Philly 'Changes Keep on Jump

PHILADELPHIA — (Staff Special) —A private showing for the mayor, newspaper men, heads of the city and religious organizations, and the faculty of Lafayette College at Easton, Pa., was given by the Royal Pictures, Inc., 1337 Vine street, for the exhibitors of Northumberland County last Sunday under the direction of Tom Bible in Easton, of the picture "Why Women Re-marry," which the firm just purchased.

Benjamin Glatz, booker for the Royal Company, is the proud father of a new boy, Benjamin, Jr., who made his debut last week.

Fifteen members of the Philadelphia Exchange Colony congregated at the DeLuxe Film Company's headquarters on Sunday and motored from there to Eagleville to participate in the Mastbaum memorial services. The members of the Local Arbitration Board, headed by Oscar Neufeld, accompanied the exchangemen.

A committee made up of seven judges from the various courts in Philadelphia, representatives of the Secret Service Department of the Narcotic Squad, Washington, D. C., and representatives of the leading Philadelphia civic and religious organizations were present at a private exhibition of the drug picture, "The Greatest Menace," in the DeLuxe Film Company's headquarters on Saturday of last week. On Friday prominent society and club women were witnesses of the showing, all gave approval of the film as an instructive and interesting production.

A meeting of the co-operative ball committees of the Exchange and Exhibitors Association will be held next week for the purpose of arranging final plans for the big ball to be held in Atlantic City. It will be under the direction of President Oscar Neufeld, of the Exchangemen's Association. Bob Lynch, of the Metro, Incorporated, has been appointed chairman of a committee to secure moving picture stars for the ball.

Will Nigh Wrote Story for "Marriage and Morals," Says North in Denying Report

The report that the story of Will Nigh's second production for L. Lawrence Weber & Bobby North was written by a short-story writer of note in American fiction was discounted this week, when Will Nigh disclosed the fact that he himself was the author of the script which he is now working on. The story Nigh was believed to be using has been reserved by him for a future production. It happened that a few days after the director bought the story, he conceived of a better one himself—one that he thought more timely.

Will Nigh therefore again appears as author of the picture he is directing. This maintains his usual practise of personally writing all themes of the features he stages and directs. In addition to his role of author-director, Nigh will also carry the honors of titling his production. This has been his custom since he began directing. The independent director is known for his concise, punchy sub-titles, as well as for pithy humor. This has been convincingly displayed in "Notoriety" and all his former successes. Believing that sub-titling is one-third of the picture, he takes care of that job himself.

Six Big Specials From Burr 1923-24

If the plans on which C. C. Burr of Mastodon Films, Inc., is now known to be working materialize that firm's contributions to the independent market in 1923-24 will be even more pretentious than its "Big Six" program of the current season. Just what specials Mr. Burr is planning to make is problematical at this time, although he is considering the adaptation to the screen of a number of popular stories which he and his staff are now carefully reading.

That C. C. Burr intends to make all-star productions—pictures wherein box office names are prominent—is also indicated in the offers he has been known to have made a number of stars. He already has purchased the rights to three stories and these will be included among his first releases.

SCENE FROM "MEANEST MAN IN THE WORLD"
A Principal Pictures Corporation feature now being completed. Above: Maryon Aye, Armond Triller, Bryant Washburn, Frances Raymond and Bert Lytell

B. P. Fineman Starts Extensive Production Plans on West Coast; News of Independent Studio Folk

LOS ANGELES — (Special)—With House Peters in the leading role, supported by Rubye de Remer and a cast of well known artists, B. P. Fineman's production, "Don't Marry for Money," his first since his return from the East, is well under way. The company is occupying the studio of Principal Pictures, leased by Mr. Fineman from Sol Lesser.

The story, by Hope Loring and Louis Duryea Lighton, while essentially a drama adapted to bring out the artistry of Mr. Peters and his supporting cast, has also its moments of comedy relief.

An imposing cabaret setting of the period of King "Tut" permits Hank Mann, as an archeologist, to discover that too free imbibing of Haig and Haig of the period of 3000 B. C. has the effect of bringing several beautiful mummies to life—in his imagination—to resultant laughable action.

Miss Duhye de Remer is resuming screen activity for the first time since her recent illness.

Christine Mayo, George Nichols, Hank Mann, Cyril Chadwick, Wedgewood Nowell, Aileen Pringle and Charles Wellsley have important roles in the Feinman production.

Clarence Brown, who directed "The Great Redeemer," and more latterly Hope Hampton in "The Light in the Dark," is directing. Charles Dorian is assistant, and Frank D. Ormstron has the post of art director.

Silvano Balboni makes his American debut as cameraman. He handled the photography of "Quo Vadis," "The Last Days of Pompeii" and other foreign made spectacles.

George D. Gould, formerly with Motion Picture News, is now on the Coast, representing independent producers in various capacities.

Walter Anthony of Principal Pictures Corporation has gone to Tucson to confer with Harold Bell Wright relative to the latter's stories which Principal will adapt to the screen.

Edmund Goulding has completed the script for "Broadway After Dark," which Warner Brothers will make next season. No directors, however, has been selected to direct this picture. Mr. Goulding has been selected by David Belasco to write the screen version of "Tiger Rose," in which Lenore Ulric will be starred.

It is now definitely known that production at the Warner studios on the David Belasco plays will not start until the latter part of June. Then all the stars who will appear in the Belasco pictures will be here. They include John Barrymore, Lenore Ulric and Hope Hampton, all of whom are now under contract. Sydney Franklin will direct "Tiger Rose."

Two of the players under Warner Brothers' contract have been farmed out. They are Marie Prevost and Monte Blue. Monte Blue will work for Universal, while Miss Prevost has been loaned to Louis B. Mayer for "The Climbers."

Wesley Barry has started production on the first of his new series of Warner Brother pictures, "The Printer's Devil." William Beaudine is directing. "The Printer's Devil" is an original story by Julian Josephson.

Estelle Taylor, Rod LaRoque and Kathryn McGuire compose the star triumvirate which will share stellar dramatic honors in Richard Thomas' newest six-reel thriller, "Other Men's Money," now in production at the Hollywood Studios. The comedy players are headed by Tom Wilson, delineator of negro types and famous for his work in "Reported Missing."

Lionel Belmore and Lillian Leighton have been added to the cast of "Other Men's Money," under the direction of Richard Thomas, which is in production at the Hollywood Studios.

Burnell Manly, who scenarized "Women Wake Up" for King Vidor, adapted Daniel Frederick Whitcomb's original screen story, "Other Men's Money," for Richard Thomas, which the latter is directing at the Hollywood Studios.

"Little Church" Doing a Big Winning Business

Following the presentation of the Warner Brothers' classic of the screen, "The Little Church Around the Corner," at the Strand Theatre, New York, and due to the unusually favorable comment that has been accorded the feature by both the newspaper critics and the trade press, many theatres throughout the country are creating box-office records with the Warner classic, according to an announcement.

Edward L. Reed, managing director of the Strand, Providence, following the showing of the film, is authority for the statement that from a box-office standpoint the picture was a success, and that the patrons were favorably impressed with its entertaining values.

Manager Reed's letter to the Warner home offices reads in part as follows: "We have shown your picture, 'The Little Church Around the Corner,' in our theatre, and desire to express our appreciation of this unusually fine production. We are pleased to tell you that our audiences commented very favorably upon the picture. This, of course, is of vital importance to the exhibitor. From the box-office standpoint, also, it was a huge success."

The exchanges handling the Warner classics are said to report many big bookings in their respective territories. Among the more recent contracts approved at the Warner offices are the Strand, Brooklyn, N. Y.; Madison, Detroit; Modern, Providence; Modern and Beacon, Boston; Strand, San Francisco; California, Los Angeles; Alcazar, Birmingham, and the New Theatre, Baltimore.

Much Speculation Over Exchanges in Chicago in 1923-24

CHICAGO — (Special) — Just what settlement has been reached, if any, between Warner Brothers and Second National Exchange, a Balahan & Katz subsidiary handling Warner Brothers product here, has not been definitely ascertained, although there are many rumors current in film circles. There is some talk hereabouts relative to the possibilities of Warner Brothers establishing their own exchange here to handle their distribution next season, but this report is merely local and nothing definite has reached the ears of exhibitors as yet.

When the annual M. P. T. O. A. convention is held here next month, independent exhibitors and exchangemen will be warmly received b yexchange men here. The boys along South Wabash avenue are planning a little feast of their own during the convention.

Whether or not Johnny Hines' feature, "Luck," will be booked into the luxurious Chicago Theatre as was his previous picture, "Sure Fire Flint," is problematical. The Balaban & Katz offices are mum on the subject, although the general impression here was that "Luck" was going into that house some time this month. However, the bookings for the Chicago for the rest of the month do not include "Luck," which is generally conceded to be the best of the pictures made by Hines under the C. C. Burr banner.

Frank Zambreni of Progress Pictures Exchange here, is lining up a wonderful stock of specials for next season. He has taken over the entire Arrow special output, inemding "Jacqueline," "Lost in a Big City," "The Broken Violin," "The Rip Tide" and "The Little Red Schoolhouse." He is also taking advantage of the local craze for pictures dwelling on the lives of movie stars by playing up the other Arrow picture, "Night Life in Hollywood," which was recently given a showing at a Loop theatre.

Joe Friedman and his wife returned last week from Atlantic City, N. J., where they spent a two-week vacation.

Louis Baum, Vice-President of Equity Pictures Corporation, was a recent visitor to Chicago's Film Row. This was his second visit in five weeks. He was en route to New York.

Ascher Brothers, who have been literally mopping up with Al Lichtmans Preferred Pictures, booked out of Joe Friedman's exchange, have booked "Poor Men's Wives" to open at the Chicago week of April 23. Ed Grossman, who is looking after the Lichtman interests in this territory, went to New York last week to confer with his chief, and returned late this week.

Following the Chicago Theatre engagement of "Poor Men's Wives,' that Gasnier special will play over the L. & T. circuit of theatres in this city.

Trade News

Sol Lesser, Irving Lesser and several other independents spent virtually the entire week in Atlantic City attending the First National meeting there.

Bobby North denies he is in any way interested in the Gallagher & Shean production proposition, although both had approached him with a plan.

Weiss Brothers, planning increased activity in the independent market, will shortly move into larger quarters in the same building—the Loew State—wherein their present offices are located.

Joe Brandt and Jack Cohn of C. B. C. Film Sales Corporation announced this week the delivery of a print of their latest special, "Mary of the Movies," in which a bevy of stars are said to appear.

J. Charles Davis, 2nd, publicity director of Arrow Film Corporation, returned to New York from Providence, R. I., Monday, after having successfully staged the New England premiere showing of the Arrow special, "Lost in a Big City," at the Rialto in that city.

George Gould, formerly of the Motion Picture News, is in Los Angeles, acting as personal representative for a number of independent producers there.

Betty Blythe will go to Berlin to appear in "Chu Chin Chow," which Herbert Wilcox will produce. Jane Novak is another American star who is expected to go across the pond to appear in a series of foreign-financed pictures.

Goodman Signs Three Stars

Daniel Carson Goodman, producer of "Has the World Gone Mad?", the latest Equity production, in addition to Mary Carr and Mildred Harris, this week signed Emmett Mack, the talented young actor who has been working under D. W. Griffith, for an important role in his next picture, which Kenneth Webb is directing. The engagement of Mary Carr and Mildred Harris was exclusively reported in this department last week.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

CLAIRE WINDSOR
In "The Eternal Three," a Goldwyn Release.

Leah Baird Scoring a Triumph in Texas

"Is Divorce a Failure?" the big Leah Baird Special for Associated Exhibitors, has been scoring a succession of triumphs in Texas cities in the last two weeks, it is reported. Miss Baird has been making personal appearances in connection with some of the showings—the bookings having been arranged on dates to insure her presence, and has been the guest of honor at a number of functions.

In Houston Miss Baird was received by Carl Belk, City Manager, who presented to her a floral key to the city. Her first address was at the opening matince in William Horwitz's Iris Theatre. She also attended a special session of the Houston Women's Club and a health campaign meeting at the Conopus Club, and was interviewed at length by the Houston press.

In its review of "Is Divorce a Failure?" the Houston Post said in part: "Not alone is 'Is Divorce a Failure?' dramatic, but it is spectacular in setting and actions."

E. K. Lincoln Special Has Many Big Scenes

"The Right of the Strongest," the first picture E. K. Lincoln has made in the West in many months, is proceeding rapidly and those who have seen the "rushes" predict that this will be one of the truly big pictures of the year. The story itself, the popularity of the star, the brilliant supporting cast, the name of the author, Frances Nimmo Greene, the title, and the big fight and storm scenes, all point to a production of the type to appeal to everyone who likes the best in films.

Particular praise has been forthcoming for the fight and the storm scenes which would "put over," it is claimed, almost any picture. In no sense has either of these scenes merely been "hauled in" to add to the tension. Even on the Coast, where fight scenes in picture-making are far from a novelty, there has been continuous discussion of the "real fight" between Mr. Lincoln, the star, and his husky opponent. Mrs. Greene, who also wrote "One Clear Call," has been in constant touch with the production unit.

Mr. Lincoln's supporting cast in "The Right of the Strongest," is composed of players who, with few if any exceptions, have themselves been featured in their own right. Helen Ferguson, June Elvidge, Niles Welch, Winter Hall, Tom Santschi, Tully Marshall, George Seigman and Robert Milash are included in this cast.

While no arrangements have been completed for the distribution of "The Right of the Strongest," one of the larger releasing organizations has evinced a decided interest in this picture.

DORIS KENYON
In "The Last Moment," a Goldwyn Production.

"Bad Man" to Star Blinn on Screen

Holbrook Blinn, who starred in "The Bad Man" during its run on Broadway two seasons ago and on the road ever since. will appear in the same part in Edwin Carewe's screen production of the play, which will be distributed through First National. The announcement was made by Carewe before leaving Los Angeles for Atlantic City, where he will attend the First National convention.

It is probable that the run of the show now in Los Angeles will continue until production starts on the screen version. At the George M. Cohan Theatre in New York "The Bad Man" enjoyed one of the most successful runs of the season.

To Publish Talmadge Picture

Robert McBride & Company have accepted for early Fall publication "Ashes of Vengeance" by H. B. Somerville, the book purchased by Joseph M. Schenck, while in England last Summer, for Norma Talmadge, which is now being filmed at the United Studios, Hollywood, with Frank Lloyd directing for First National release.

McBride & Company have planned an exhaustive publicity tie-up of the novel with the picture, and the newspaper syndicate rights of the story will be released simultaneously with the release of the film, and will run in leading dailies of all the principal cities, profusely illustrated with stills from the picture.

"Ashes of Vengeance" is a thrilling, swashbuckling romance of Old France. The book will be illustrated with 32 half-tones of Norma Talmadge, Conway Tearle and Courtney Foote in stills from the photodrama.

Schenck Buys "Secrets"

Joseph M. Schenck this week announces the purchase of two stories for productions with Norma and Constance Talmadge. "Secrets," a Broadway stage success now running at the Fulton Theatre with Margaret Lawrence, will serve as a vehicle for Norma, and Constance will appear in "Barbara Winslow, Rebel," from the novel by Elizabeth Ellis, an English authoress.

Paramount Film Makes Big Hit

James Cruze's Paramount production, "The Covered Wagon," had its California premiere at Sid Grauman's Egyptian Theatre in Hollywood Tuesday evening, April 10. It was a brilliant affair, according to Los Angeles reports, and the response of the public through the succeeding days has been exceptional.

With the house completely sold out on the opening night at $2.50 a seat, the audience went wild with enthusiasm, applauding almost continuously. Sid Grauman had prepared an elaborate presentation.

The Los Angeles newspaper critics were no less enthusiastic and unanimous in their verdict on the picture than were those of New York. Edwin Schallert said in the Times: "Big and sweeping. It brings home as perhaps nothing else could something of that unflinching spirit and that determination which drives men Westward to the sun."

Florence Lawrence, in the Examiner, said: "There is a rhythm of empire-building about the whole which is impelling."

"As entertainment the photoplay reaches the apex of cinematic art," said Guy Price, in the Herald. Pearl Rall, in the Express: "It is worth all and more than the advance information vouchsafed."

Fifteen Pictures Sold Abroad

The announcement of the sale of fifteen First National pictures for Austria, Hungary, Jugo-Slavia, Bulgaria, Poland, European Turkey and Greece is made this week by First National Pictures.

The Sascha Film Industrie of Vienna has purchased for the above territory, "Daddy," "Toby Tyler," "The Dangerous Age," "Scrap Iron," "The Hottentot," "Fury," "Daughter of Two Worlds," "The Rosary," "Dangerous Business," "Brawn of the North," "Her Mad Bargain," "White Shoulders," "Money, Money, Money," "The Scoffer" and "The Devils' Garden." "Daddy" and "Toby Tyler" will be distributed in Brazil by the Compannia Brazil Cinematographica. The Madan Theatres, Ltd., of Calcutta, India, have purchased "Penrod" for India, Burma and Ceylon.

Releases Artistic Booklet on Feature

A strikingly attractive souvenir booklet, calling attention to the virtues of the current Encore feature, Florence Vidor in "Alice Adams," is being distributed by Associated Exhibitors, its appearance being synonymous with the official release of the picture, which was set for April 8. The booklet, which is unique in arrangement and replete with artistic appeal, was the work of J. Irving Greene, Associated's director of advertising and publicity.

The ornate cover is in an old-fashioned wall paper design, suggestive of the "funny old house" which was the scene of much of the tragedy, the pathos and the romance in Alice Adams' life. On the front cover, encased in an oval frame, is a charming portrait of Miss Vidor as Alice. In the ten pages are other portraits of the star; Booth Tarkington, of whose prize novel the film is a picturization, and Rowland V. Lee, who directed the production; character poses of Vernon Steele as Arthur Russell, Claude Gillingwater as Virgil Adams, Margaret McWade as Mrs. Adams, Harold Goodwin as Walter Adams, and Thomas Ricketts at J. A. Lamb; an assortment of action stills from the picture, and reproductions of some of the posters and other advertising aids which have been prepared for the use of exhibitors.

The subject matter of the text includes Florence Vidor's pledge, made voluntarily before production work began, that she would picturize "Alice Adams" as Mr. Tarkington conceived the story and the character or not at all. Space is devoted, too, to sidelights on the author's aims and work, the methods employed by Mr. Lee in directing the picture, glimpses of the careers of the leading figures in the supporting cast, an outline of the story, with many passages in Mr. Tarkington's own language, and points in the national advertising campaign of Encore Pictures, this accompanied by a fac-simile of a full-page Saturday Evening Post display and reproductions of the covers of some of the magazines in which extended announcements have appeared.

The souvenir is in addition to a large and comprehensive campaign book which is being sent out by Associated, and which outlines in detail a wealth of practical exploitation plans, with suggestions for a complete, widespread advertising and publicity campaign, adaptable to theatres of every size. Included in the advertising aids are one, three, six and twenty-four sheet posters, each depicting a striking scene from the production.

Though the illustrated booklet is receiving wide circulation, it is designed rather as a souvenir than as a practical, working handbook, and its artistic qualities and charming portraits of Florence Vidor insure its preservation as a memento.

Film Plot Adheres to Lines of Story

The first Gene Stratton-Porter production, "Michael O'Halloran," set for release July 1 by the W. W. Hodkinson Corporation, is, it is said, expected to settle for all time the warfare existing between authors and producers regarding the treatment of popular novels in their transfer to the screen.

Mrs. Porter is alleged to be the most popular of living authors. Good Housekeeping, in its December, 1922, issue, announced that a thorough investigation has shown that, next to the Bible, her books have had the largest sale of any in the whole history of literature. According to a sworn statement of her publishers, more than 10,000,000 copies of her novels have been sold.

Mrs. Porter produced "Michael O'Halloran" in exactly the way she thought it ought to be produced. She personally supervised every portion of it. For that reason authors, who have had disputes with producing companies over the manner in which their stories have appeared on the screen, expect this production to vindicate their stand that a story should be put on the screen without change.

Mrs. Porter decided against selling the rights to her stories to producers because, years ago, one of her most popular novels was treated on the screen in a way that in no manner coincided with her conception of how the story should have been produced.

Probable "Champ" in Selznick Two-Reeler

"Will He Conquer Dempsey?" is the title which the Selznick Distributing Corporation has selected for the two-reel short subject feature which it has scheduled for release April 21.

This subject concerns Luis Angel Firpo, who is considered in some quarters a contender for Jack Dempsey's championship crown. The Selznick film, which was produced by Philip Rosen, shows Firpo hard at work training in the private gym of Philadelphia Jack O'Brien, and also includes shots of road work and private glimpses into the life of this latest find in the heavyweight class of pugilists.

Firpo is known as the "mystery man" of the ring. He came to this country about a year ago an unknown Argentinian, fought a few battles and returned to South America without creating any particular interest here. A few months ago he returned, but it was a new Firpo, a man who was able to walk into the Garden ring and knock out Bill Brennan, a veteran of the squared circle and one who had only been knocked out twice before, and then it took Dempsey himself to perform the trick.

First National Starts Three New Adaptations

Three stories have just been turned over to continuity writers by First National far adaptation. They are "The Huntress," a novel by Hulbert Footner; "Her Temporary Husband," a play by Edward A. Paulton, and "Lord of the Thundergate," a novel by Sidney Herschel Small.

Percy Heath has been assigned to write the continuity on "The Huntress," which is an intensely dramatic story of the Canadian Northwest. There are many telling scenes in which a beautiful Indian girl is the center of interest. The plot is novel and particularly well suited to motion picture treatment.

"Her Temporary Husband" is being adapted by F. McGrew Willis, who has excellent material to work with in a distinctly modern story with a society background. There are a number of big situations in the play that lend themselves particularly well to presentation on the screen.

Fred Myton is handling "Lord of the Thundergate," which may be characterized as a Japanese "Prisoner of Zenda." It ran serially in the Sunset magazine and was published last fall by Bobbs-Merrill. An American boy, reared in Japan, returns to the United States when grown up, is sent back to Japan on construction work and is framed by his American partner and rival in love. In the end he is thoroughly rehabilitated and able to return to America with a beautiful bride.

Another famous play which probably will be assigned to a continuity writer at an early date is "The Bad Man," one of the successful Broadway plays. Mexico provides the locale for this diverting story, which is a mixture of drama, comedy and satire.

J. H. Moulder Lauds Fox Picture

Additional testimony to the universal appeal the Fox special "The Town That Forgot God" has for all classes of theatre goers, says Fox, is being daily received by the branch offices of Fox Film Corporation. One of the latest messages of commendation for the picture is from Manager J. H. Moulder, of the Empress Theatre, Sapulpa, Oklahoma, which said in part:

"I feel called upon to write you a message in favor of the as yet unequalled Fox picture, 'The Town That Forgot God.'"

Undersea Adventure in Williamson Film

In "Wonders of the Sea," J. E. Williamson's newest undersea picture, now being distributed by Film Booking Offices, two divers are shown ready to descend to the bottom of the ocean. One is dressed in the regulation diving suit, which contains an air pipe and life line connection with the surface. The other wears a self-contained diving suit, consisting of metalled hat, weighted suit and heavily metalled shoes, but with no air pipe or life line connection with the surface.

Both divers descend to the bottom of the ocean, where they investigate coral reefs, locate sunken vessels, have a battle with a deadly moray in which the divers come off victorious, and finally make a thrilling escape from a giant octopus just as it throws off its sacs of ink which blackens the water much like a smoke screen—a method of defense, a subtitle states, that the octopus uses to conceal himself and outwit his prey.

Harry Garson to Make Universal-Jewel

J. Warren Kerrigan and Anna Q. Nilsson have been signed to be featured in a new Universal-Jewel production, word has just come from Universal City. It is to be a Harry Garson production, that director having recently made arrangements to make this picture for Universal under special conditions.

The production is heralded as a screen thriller with a list of natural cataclysms that sounds like a storm warning during the equinox. Thunderstorms, typhoons and tidal waves will vie with each other in the plot and those who have read the story assert that a nice wet time will be had by all the cast.

No name has been selected for the picture. It is being adapted from an original story by John H. Blackwood. This story deals with a man's regeneration through disaster.

"Girl of Golden West" Released Next Month

Capping a climax of a successful career which began with its presentation at the Belasco Theatre in November, 1905, "The Girl of the Golden West" will finally reach the public in photoplay form next month, when the long heralded Edwin Carewe production will be issued by First National Pictures. The progress of the picture has been closely watched by press and public, and the advance interest is probably greater than that accorded any production of recent date.

"The Girl of the Golden West," from the pen of David Belasco, is regarded by students of the American drama as one of the greatest plays ever written in America. It is probable that every city and town that at any time has housed a stock or repertoire company has seen "The Girl of the Golden West."

In the title role of this dramatic masterpiece is Sylvia Dreamer. The supporting cast includes J. Warren Kerrigan, who recently returned to the screen in a leading role in "The Covered Wagon"; Russell Simpson, noted character actor; Rosemary Theby, playing the part of a Mexican vamp; Wilfred Lucus, Hector Sarno, Nelson McDowell, Charles McHugh and Cecil Holland.

"The Girl of the Golden West" also has the distinction of being the first American play to be made into an opera. Under its original title it served as one of Caruso's greatest successes.

The filming of this picture was completed last week after three months of strenuous work, one of which was spent in the actual locale of the story filming the scenes of the famous gold rush district of California of the '49 period.

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"Safety Last" Highly Praised by Reviewers

Out of a deluge of newspaper reviewers' ardent praise of "Safety Last" wherever Harold Lloyd's seven-reel comedy has begun its career of extended runs, Pathe quotes significant expressions which come under the head of information useful to exhibitors and their patrons. As in the case of the New York reviewers, these writers, first of all, are impressed with the fact that Lloyd has gifted the screen with a new "punch"—laughter plus thrills.

"The power of the motion picture to hypnotize the emotions of the spectator and bend them at will," writes Harold Heffernan in the Detroit News, "was never more completely demonstrated than in Harold Lloyd's new seven-reel comedy, Safety Last.'"

The Oregon Sunday Journal says: "The production contains one of the most delightful love stories ever screened. As the worshipping young man, Harold Lloyd puts all the famous screen lovers to shame and mingles sentiment with comedy in a charming manner."

Under the head: "'Safety Last' Will Smash Reputations," the Greensboro (N. C. Daily News says—"Reputations totter when they are struck by a thing like 'Safety Last.' All producers must tighten up a notch or two of they are to maintain the pace set by that film. To understand the joy of the thing it is necessary to see it."

Betty Craig, writing in the Denver Post, in the course of a review occupying a full column, says: "Harold Lloyd's latest comedy 'Safety Last,' which opened its engagement at both the Rialto and the Princess on Sunday, is unquestionably in a niche all by itself in the film hall of fame. It is worth any amount of standing in line to get to see it."

Wide Publicity for Hodkinson Picture

Owing to the efforts of General Manager A. C. Hoganson, of the Alhambra Theatre, Toledo, Ohio, assisted by C. L. Peavey, branch manager for the Hodkinson corporation at Cleveland, and Jack Edwards, representing the home office, an unusual amount of exploitation and publicity was secured for the opening of Elmer Clifton's "Down to the Sea in Ships" at the Alhambra.

Eighty 24-sheet boards were secured throughout the city. Twenty-five cut-outs were used in windows and other important junction points. Twenty thousand heralds were distributed from house to house in all sections of the town. Twenty-five two-column stories appeared in nearby suburban newspapers. Prior to the opening the Alhambra Theatre came out with a full-page smash in all of the leading newspapers. A special show was given free to 400 newsboys, which gave the production 400 enthusiastic boosters.

The first two days, according to Manager Hoganson, "Down to the Sea in Ships" broke the house record held by "Over the Hill."

Filming Activities of First National

Shooting was completed recently in Los Angeles by First National on Frank Borzage's "Children of Dust," adapted from the magazine story, "Terwilliger." Borzage is searching the field of scenario writers before selecting the continuity writer of his next story, "Dust in the Doorway."

Edwin Carewe left Sunday for Atlantic City to attend the First National convention. He is taking with him the completed print of "The Girl of the Golden West" and will work on the script of "The Bad Man" during the journey.

Constance Talmadge has gone to Yosemite Valley, the most picturesque spot in America, to film outdoor scenes for "Dulcy." At the United Studios the spectacular ball room scenes for Norma Talmadge's "Ashes of Vengeance" are now being shot. Director Frank Lloyd announces that big street scenes of St. Bartholomew's Eve Massacre will be filmed in the near future.

The filming of the laundry and studio scenes of "Trilby" were completed last week by Richard Walton Tully. Charles Logue is doing the continuity for James Young's next story "Panjolo." The biggest scenes of Maurice Tourneur's "The Brass Bottle" were filmed last week, including the Arabian feast scenes with seventy dancing girls.

Big Crowds Attracted by Lichtman Picture

Reports received by the Al Lichtman Corporation from exhibitors who have played the Preferred Picture, "The Hero," indicate that this release is bringing in large receipts to the box office as well as earning unanimous praise from the patrons and critics as one of the really outstanding pictures of the year. When the play ran in New York last season it was promptly classified by metropolitan reviewers as exceptional and was chosen by Burns Mantle for his "Best Plays of 1922."

The picture version produced by B. P. Schulberg was singled out by the National Board of Review's Committee on Exceptional Photoplays and later was listed by Photoplay Magazine as the finest picture released during March. In addition to the story the work of the players who include Barbara La Marr, Gaston Glass, John Sainpolis, David Butler and Doris Pawn has invariably aroused praise, it it stated.

Colleen Moore Starts on Big Picture

Colleen Moore in the leading feminine role and under the personal supervision of Frances Marion, Director George William Hill has commenced work in California on the filming of Miss Marion's screen version of Jack Boyle's story, "The Daughter of Mother McGinn," for the Cosmopolitan Corporation. This is Miss Moore's second Cosmopolitan picture, the first having been "The Nth Commandment."

Supporting Miss Moore and Forrest Stanley, who will be remembered long for his wonderful performance as Charles Brandon in "When Knighthood Was in Flower," is an excellent cast. Stanley will be seen as "Blackie." George Cooper will portray the underworld comedian, "Travel." Margaret Seddon of "Just Around the Corner" fame, is playing "Mother McGinn," widow of a notorious crook who died in prison and, while she herself seeks to reform her underworld acquaintances, tries to keep her daughter as far from them as possible with rather startling results.

The story is being photographed by L. W. O'Connell and is being made at the Goldwyn Culver City Studios.

Cast Selected for Niblo's "Captain Applejack"

The principal members of the cast of "Captain Applejack," Fred Niblo's second production for release by Metro Pictures Corporation, have already been selected, and actual studio work on the film version of this famous stage play by Walter Hackett will soon begin. Matt Moore, Enid Bennett, Barbara La Marr, Robert McKim and Thomas Ricketts are the players who have already been signed to appear in the production.

Mr. Moore, who recently arrived in Los Angeles from New York, will appear in the title role, which Wallace Eddinger created on the stage.

Enid Bennett will enact the role of the demure English miss who shares many of the most exciting adventures on board the pirate ship.

Barbara La Mass has been cast in a role which offers limitless opportunities for her talents.

Robert McKim has also been prominently cast. Thomas Ricketts is the remaining player who has been engaged to date.

Bess Merydth has completed her scenario of the productions, which is presented by Louis B. Mayer.

First National Film

A famous Parisian cafe, "The Dead Cat," a favorite resort of Montmartre, was duplicated on the lot of the Thomas H. Ince studios for the filming of "A Man of Action," Ince's new mystery comedy starring Douglas MacLean, soon to be released through Associated First National.

Two More First National Actors

Announcement was made this week of two more screen players who have been placed under a long term contract to appear in future First National attractions. They are Colleen Moore, who, after a four years' picture career, finds herself one of the most popular leading ladies of the screen, and Maurice Canon, a French favorite, who is now appearing in Richard Walton Tully's "Trilby." Last week First National announced that Sylvia Dreamer, Andree Lafayette and Virginia Brown Faire had been placed under contract.

The acquisition of Colleen Moore and Mr. Canon is in line with First National's policy of finding the best screen talent to appear in pictures.

W. R. Hall Completing European Production

Walter Richard Hall, author and director of many Vitagraph, Selznick, Robertson-Cole and independently made productions, of which "My Dad," starring Johnny Walker, recently enjoyed a successful Broadway run at the George M. Cohan Theatre, is completing his first European made production. It is called "A Love Supreme," of which he is the author.

Theodore Sparkuhl, who photographed "Passion," "Deception," "One Arabian Night," 'Loves of Pharaoh," and other Lubitsch productions, is doing the camera work. Most of the interiors have been "shot" in London and Berlin studios, while the exteriors were made in Paris, Madrid and the Tyrolian Alps.

Most prominent in the all-star cast selected by Hall is the beautiful young Russian actress, Ethel Orff, who is said to rival the famous Pola Negri both in charm and emotional acting.

It is expected the production will be ready for distribution early in May.

Los Angeles Critics Praise Jack Pickford

"'Garrison's Finish' is a propitious vehicle for Jack Pickford's readvent to the screen," said the reviewer for the Los Angeles Examiner, when this Allied Producers and Distributors Corporation releases as shown at the California Theatre, Los Angeles. He does some first class acting—sincere acting—that makes legitimate his place at the head of the cast. Madge Bellamy is delicious."

"There's plenty of action in Jack Pickford's newest picture, 'Garrison's Finish,'" said the critic for the Record. "There are two horse races, an escape from a burning barn, a race with a train and a good rough and tumble fight."

"Jack Pickford staged a successful appearance in the photoplay, 'Garrison's Finish,' said the review for the Express. "Action is a strong factor in this feature. Mr. Pickford projects some telling moments. Madge Bellamy is adorable."

"'Garrison's Finish' is of course a horse-race story of the South," said the critic for the Times, "and those who came remained to cheer. This picture should prove to be Jack Pickford's start anew. It is full of good old hokum, but Arthur Rossen has directed it in snappy fashion. Madge Bellamy, beautiful as a spring morning, made much of a very charming role."

Shipman Films Made at Stories' Locales

Ernest Shipman, producer of three fiim productions soon to be released by the W. W. Hodkinson Corporation, has at last proved, at least to his own satisfaction, his belief that film stories should be made upon the exact locations as called for. For many years Mr. Shipman contended that the successful photoplay was the one which was shot at the place and locale called for by the story, eliminating all "fake" and studio scenery.

He put this to the test in his picturizations of Ralph Connor's famous books. Realizing that the value of Ralph Connor's stories lay in his conception of Canadian life Mr. Shipman, to prove his own belief, took his company from New York up into the upper reaches of the Ottawa River, where he filmed "The Man from Glengarry," recently released by the W. W. Hodkinson Corporation.

The same sort of wild, but true-to-life, surroundings, it is said, can be found in Mr. Shipman's other two productions soon to be released by the W. W. Hodkinson Corporation —"Glengarry Schooldays" and "The Rapids."

'The Man Next Door' Has Many Thrills

"The Man Next Door," by Emerson Hough, author of "The Covered Wagon," has a thrill in it that Victor Schertzinger, the director, says is unequalled in any picture of the West ever screened. The scenes are of a roundup on the ranch of Col. Wright, father of the heroine in the story, and was shot at Victorville, Cal., on the Palo Verdi ranch.

Other efforts have been made to photograph cattle roundups, but the detail direction bring these scenes out with cameo-like fidelity. Five thousand head of cattle were used in this roundup, which was especially staged by the owners of the Palo Verdi ranch for Mr. Schertzinger.

Fifteen cameras were used in taking the scenes and they were placed behind safety barricades in the very center of the onrushing steers. Some shot the scene from distant hills and others were placed in specially constructed concrete safety cellars and shot the onrushing cattle from below.

"Enemies" to Be in All Big Cities

Arrangements for the first run showing of "Enemies of Women" in all the big key cities are now being made by the Cosmopolitan Corporation. The picturization of Vicente Blasco Ibanez's great romantic novel, acclaimed by the critics as one of the most beautiful photoplays ever made, began an indefinite run in Los Angeles, opening in that city on Tuesday night at Grauman's Rialto Theatre.

"Enemies of Women" will have its first Chicago showing on April 30 when it begins an indefinite engagement at the Roosevelt Theatre. Meantime the film has been playing to capacity audiences at every performance in the Central Theatre, New York, where it had its world's premiere on Easter Sunday and in which theatre it starts its fourth consecutive week next Monday. Lionel Barrymore and Alma Rubens head the all-star cast. Alan Crosland directed.

MacKaye Praises Hodkinson Film

Percy MacKaye, author of "The Scarecrow," a Film Guild production, starring Glenn Hunter, for distribution through W. W. Hodkinson Corporation, which has just been finished, witnessed a private showing of the picture.

In commenting upon the picture, and the work of Glenn Hunter in the leading role, Mr. MacKaye was enthusiastic.

Playgoers Film for Release May 27

"The Fortune of Christina McNab," described as a pretty romance with comedy touches, is announced by Playgoers Pictures for release May 27.

"Souls for Sale" Is Held for Second Week

Goldwyn's Rupert Hughes picture of the film colony at Hollywood, "Souls for Sale," started off its second week at the Capitol Theatre, New York, with a bang. Its second Sunday's receipts there were the biggest in the history of the Capitol and not far behind the record-breaking receipts for the first Sunday. The picture has scored one of the biggest successes that New York has ever known. Its takings for the two weeks will be in excess of those taken by most films which run eight and ten weeks in New York theatres of average seating capacity.

Many persons who wanted to see the picture on its second Sunday were turned away from matinee and evening performances because there were no seats to be had.

The film scored a hit of enormous proportions in Los Angeles, and its fame has already spread throughout the country.

Among big first-run theatres in which "Souls for Sale" will be seen are the Chicago Theatre, Chicago; Tom Moore's Rialto, Washington, D. C.; the Delmonte, St. Louis; Reid's Hippodrome, Cleveland; the Liberty, Portland, Ore., and the Coliseum, Seattle, Wash.

Trade Press Praise for Fox Production

Trade press commentators were liberal in their praise of the entertainment value of "Bucking the Barrier," the most recent vehicle of Dustin Farnum which Fox Film Corporation released on April 1.

Following are excerpts from the printed reviews in last week's issues of the trade publications: Exhibitors Herald: "A pleasing little romance with real atmosphere, good direction and several excellent performances."

Moving Picture World: "It offers variety, suspense, and pleasing backgrounds. It is a well directed, entertaining feature for the average program."

Exhibitors Trade Review: "Dustin Farnum does some good work in this picture. Some of the snow scenes are particularly attractive and the lighting and direction are satisfactory."

Universal Picture Is Drawing Big Business

Following its record run of eleven weeks at the Lyric Theatre, New York, and its remarkable success in Philadelphia, where it is crowding the Forrest Theatre, H. A. Snow's "Hunting Big Game in Africa," the dramatic wild-animal picture being released by Universal, this week opened to capacity business in many key cities throughout the country. Universal officials are elated with the showing the Snow picture is making.

Following its openings this week it will open in more than a score of first-run houses. The middle of May will see the big game hunt on the screens of the country's leading theatres, from coast to coast, it is promised by the Universal sales executives.

Crowds Flock to See "The Tents of Allah"

The Edward A. MacManus production of "The Tents of Allah," one of Associated Exhibitors most popular offerings of the present spring, scored a triumph in its run at Grauman's Million Dollar Theatre, Los Angeles, during the week of April 2, it is reported. The attendance every day was large and the newspaper reviews were particularly enthusiastic in their praise of the feature.

The Evening Herald said in the course of its review: "'The Tents of Allah' presents some distinctly new touches on the screen, Sahara atmosphere, and the art photography is superb."

The Examiner said: "'The Tents of Allah' is an altogether acceptable photoplay." Mabel Brundige Horton wrote in the Evening Express: "Not in spots but all through the film come picture after picture, interesting and delightful to the very end."

Pathe Film Has Many Exploitation Angles

Ingenious kinks in liberal newspaper display advertising, together with attractive lobby displays are reported by Pathe among the rich "Safety Last" opportunities for high grade showmanship seized by managers of both big and average theatres.

The picture played two weeks at the Strand, New York City, including extra 11 A. M. Saturday shows as a means of partly relieving the pressure of overflow patrons.

On Friday night the opening of "Safety Last" at the Rialto Theatre, Newark, N. J., was an exciting occasion in the amusement life of the city. Many were unable to gain admittance. Manager Kashin predicted record business during the whole of the extended run of the Lloyd seven-reeler.

The Rialto's "Safety Last" plans include Saturday morning performances for school children, with preparations to accommodate two in a seat.

In Detroit the big "Safety Last" display ads of the Adams Theatre —which reports all house records broken—contained the following boxed announcement: "I have seen every great comedy since motion pictures began. This is the best. (Signed) John H. Kunsky."

Gilda Gray Is in Paramount Film

Gilda Gray, one of Broadway's most famous dancers, who performs nightly in the Ziegfeld Follies and early every morning at the Rendezvoux, will be seen in her South Sea dance in Allan Dwan's production of "Lawful Larceny," which he is now producing at the Paramount Long Island studio with Nita Naldi, Hope Hampton, Lew Cody and Conrad Nagel in the principal roles.

Big Metro Picture Plays to Capacity

Rex Ingram's brilliant production of "Where the Pavement Ends," for Metro, brought to the Capitol, New York, one of the biggest weeks that theatre has ever known in its housing of big box-office successes.

This greatest of the world's motion picture houses was jammed with fascinated spectators of the thrilling South Seas story, and close-packed crowds thronged the doors at every performance throughout the week's run. The management expressed regret that advance bookings made it impossible to hold the picture over. The cumulative popularity of the picture made it certain that a second week would have surpassed the phenomenal success of the first.

The extraordinary success of "Where the Pavement Ends" was forecast by the praise lavished upon it by metropolitan motion picture critics. They were unanimous in calling it an example of the highest type of film art.

Prominent Actors Added to Cast

Two prominent names in the theatrical world were added last week to the cast of Herbert Brenon's Paramount picture, "The Woman With Four Faces," which features Betty Compson and Richard Dix. They are Gladden James and Eulalie Jensen.

Fox Making Belasco Play

A David Belasco play soon to go into production is that well known drama of American life, "The Governor's Lady." It is said Harry Millarde, director of "Over the Hill," "The Town That Forgot God" and "If Winter Comes," will wield the megaphone.

"The Man Next Door"

by EMERSON HOUGH

Author of

"The Covered Wagon," "North of 36," Etc.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Stan Laurel Makes Bow as Pathe Star on Schedule for April 29

Stan Laurel starts his career as a star in Hal Roach one-reel comedies, "The Noon Whistle," on Pathe's program for April 29. The character is that of a cheerfully stupid new hand in a planing mill plant where the comedian comes through unscathed while the domineering foreman is driven frantic and then "fired."

"Plunder" reaches its fourteenth episode and leaves the heroine, Pearl White, fighting single-handed three desperadoes in the storeroom of a South American plantation in the midst of flames in whose path is a quantity of explosives.

Snub Pollard and Marie Mosquini are seen in the Hal Roach two-reel comedy, "California or Bust." The hero's courage in flying to the rescue of pioneers beset by Indians plunges them into the heart of a motion picture outfit.

"100 Per Cent Nerve" is the two-reel western of the Range Rider Series starring Leo Maloney which adds hard-riding and hard-fighting drama to this program.

The Aesop's Film Fable called "The Jolly Rounders" deals with the efforts of a bachelor hippopotamus to instill courage and defiance of wifely rule into a married hippopotamus.

Pathe Review No. 17 screens the process of making an etching. Another novelty is called "The Lens Liar"—showing that even the camera, with its reputation for truthfulness, can become a monster of mendaciousness.

White in East Conferring on Mermaids for New Year

Jack White, producer-director of Educational-Mermaid Comedies, accompanied by E. H. Allen, general manager of Mermaid activities in Los Angeles, is in New York conferring with E. H. Hammons, president of Educational Film Exchanges, regarding production plans for the 1923-24 season.

Mr. White has recently completed studio work on "Three Strikes" and "Back Fire," the last of the 1922-23 series of Mermaids, which consisted of ten two-reelers featuring Lige Conley in the following variety of subjects: Auto racing, life on an ocean liner, baseball, ranch life, eye specialist, railroading, steeplechasing, art, wild animals, and picture theatres. There were also two comedies featuring Louise Fazenda, a recent acquisition to Mermaid ranks, in which she appeared as a Swedish servant in a mystery house and as a fishing lass in the storm country.

Four girls appeared opposite Conley: Ruth Hiatt, Lillian Hackett, Violet Oliver and Elinor Lynn.

Unusual Praise for Will Rogers

Just as Will Rogers is completing his stage season in "The Follies" prior to beginning work as star of a series of two-reelers which Hal Roach will produce for Pathe, the critic of the Chicago News has published a glowing tribute to him in which he says in part: "Will Rogers is one of the best assets the motion picture business has today—partly because he is a humorist of simple, salty and pungent savor, also because when he is through telling his story he quits. 'Fruits of Faith' illustrates these points. There is this about a Rogers picture, it can't be translated into words. He is a comedian, humorist, philosopher and worth seeing."

Unique Staging

A novelty in short subject presentation is the manner in which Keith circuit theatres are handling "Topics of the Day" and "Aesop's Film Fables." The Chicago and Tivoli theatres in Chicago gave the "Topics" an unusual staging, while the Grand Central in St. Louis and the Royal in New York presented the "Fables" with a jazz orchestra of ten musicians behind a scrim drop, followed by a popular song as the film was shown on a transparent screen. The audiences are said to have responded enthusiastically.

Spencer Engaged for Long Term

Fred Spencer's first Century release, "Gasoline Love," will have its title changed to "Speed Bugs." In recognition of his work in this comedy Spencer has signed a long contract with the Stern brothers.

It is understood that Spencer is to have some leading "heavy" roles which will agree with his 325 pounds. "Speed Bugs" recounts the love affairs of a fat garage proprietor who finally wins the tiny lady of his choice in a reckless automobile race.

Christie Producing Comedy with White Players in Negro Roles

Al Christie is well along in production of a comedy for Educational release, which will be in the nature of an experiment, for, while the cast is composed of well-known Christie players, they appear in black face portraying negro roles. This promises to be a novel production and while negro comedies have been attempted before with negro actors, it is believed that this is the first time that a prominent producing organization has attempted a comedy of this type exclusively with white players.

Christie's idea is that white players, under careful direction, can bring out the comedy of the negro with the skill of the trained white comedian. To a certain extent he is utilizing old minstrel methods in making a black-face comedy with white players. Definite characterization is being employed and anything in the nature of burlesque is taboo. It is a genuine negro story, a legitimate and straight comedy. The entire production is being handled in the same high-class manner as other Christie productions.

The title of the comedy is "Roll Along," the scenes which were largely taken on the Sacramento River, are similar to those of the Mississippi where the action is laid and there are several replicas of Mississippi River steamers. Jimmie Adams and Babe London have prominent roles.

The "rushes" for the production are said to be very encouraging, and a writer in a Hollywood newspaper says the players are very much engrossed in their efforts and much may be expected of them.

Henry Murdock Is Signed by Century

Henry Murdock, well-known comedian, who has been with Christie for three years, has been signed by Stern Brothers for Century Comedies. His initial appearance will be with Fred Spencer in "Hay! Hay!"

Hibbard Completes Two for Educational

Fred Hibbard has completed two Cameo Comedies for Educational, "Exit Stranger" and "Small Change." Virginia Vance, who plays the leading role, is supported by Cliff Bowes in the first and by Billy Eugene in the second.

"Oliver Twisted" Is Joe Rock's Latest

Joe Rock has completed his eighth comedy, "Oliver Twisted," which as its title implies is a burlesque on Charles Dickens' celebrated novel. It is being released on the independent market.

Rohlfs Visiting Hodkinson Exchanges

J. G. Rohlfs, short subject sales manager for Hodkinson, has left New York on a flying visit to exchanges in Washington, Philadelphia, Pittsburgh and Boston in the interest of short subjects.

Title Changed

The title of Archie Mayo's first Century Comedy, a parody on "The Leather Pushers," has been changed to "The Imperfect Lover." Brownie, the Century dog, is the star of this two-reeler for Universal release. The theme deals with the prize ring and shows hod a brindle pup cleverly saves his friend from being knocked out.

Was Forerunner of Big Hunt Films

With several feature pictures dealing with big game hunting in Africa being exploited at the present time, Educational calls attention to its special, "Man vs. Beast," as being perhaps the forerunner of them all. This picture, originally in five reels, was cut down to two in accordance with Educational's short subject policy, all the "meat" being retained. It continues to be a big box office attraction and is occasioning much favorable comment from newspapers and exhibitors. The Capitol in St. Paul calls it "the most remarkable jungle picture we have ever seen" and the Times Herald of Waco, Texas, says it is especially remarkable for the large number of thrilling close-ups of conflicts between men and ferocious wild beasts.

"Traffic"

(Educational—Comedy—One Reel)

There is a lot of snap and good clever humor to this single reel Cameo comedy distributed by Educational featuring Jimmie Adams. It deals with the frantic attempts of a commuter to reach his office on time, only to be continually blocked by heavy traffic and fast-moving autos. Considerable cleverness has been shown in the working out of the traffic in such a way that the hero is unable to cross the street. It is well up to the standard of the previous issues in this series.—C. S. S.

"Algeria"

(Fox—Educational—One Reel)

Old-fashioned methods of keeping up the various industries in Algeria are pictured here. Many will be interested in the scenes showing how they grind corn, manufacture olive oil and sell merchandise. Some of it is amusing—such as the young man who sits for an Algerian haircut.

M. K.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Algeria (Fox)
Author, The (Fox)
California or Bust (Pathe)
Fortune's Wheel (Universal)
Guilty Hand, The (Universal)
Jolly Rounder, The (Pathe)
Noon Whistle, The (Pathe)
Oh Nursie! (Universal)
One Hundred Per Cent Nerve (Pathe)
Secret Code, The (Universal)
Traffic (Educational)
White Wings (Pathe)
Winter Has Came (Educational)

"California or Bust"

(Pathe—Comedy—Two Reels)

Travelling West in a covered wagon has its comedy side as Hal Roach undertakes to prove in this vehicle for Snub Pollard. It is effective entertainment on the whole with some especially good scenes. Driven from their home by a cyclone, the hero and his bride start out in a home-made caravan for California. Among the many setbacks is an attack by the Indians, who prove to be only movie actors. They turn back and compromise by settling in Iowa.

M. K.

"The Author"

(Fox—Comedy—Two Reels)

Al St. John proves that his art in gentleman-comedy is constantly improving. This is one of the cleverest subjects he has offered. He gets many laughs with more subtle methods than usual, and although there is plenty of slapstick for those who like it, he shows that he is not limited to this. There is an exceptionally good beginning with some funny storm effects. Most of the action takes place in the imagination of an author who is writing an exciting tale of the abduction of a foreign princess.

M. K.

"Winter Has Came"

(Educational—Comedy—Two Reels)

This Christie comedy, distributed by Educational, is a clever burlesque on rural melodramas of the type where the hero gets the money for the mortgage and saves the farm just in time. As the title implies, it is a winter's tale and most of the action takes place outside in a heavy snow. There is a three-cornered race between the sheriff, the heroine, and her lover, which is accompanied by many spills. The snow stuff and storm scenes are fine and there are a lot of laughs. It is the type of picture that will be greatly enjoyed by the average audience.—C. S. S.

"One Hundred Per Cent Nerve"

(Pathe—Western—Two Reels)

This is equal in merit to the others of the Range Rider Series, starring Leo Maloney. The action concerns the trailing of cattle thieves, one of whom imprisons the ranch owner's daughter, when she discovers him in the act of branding her father's cattle. Leo Maloney plays a ranger assigned to detect the rustlers. He has several tense scenes which he handles effectively, concluding with a single-handed victory over the gang in which his wits rather than his fists get the desired results.

M. K.

"The Guilty Hand"

(Universal—Western—Two Reels)

Very melodramatic is this two-reeler, one of Universal's "Tales of the Old West" series starring Roy Stewart, and coincidence has been overworked in having three of the players with wounds in their right hands at the time when the capture of a bandit depends on this clue. There is considerable action and punch, however, and the picture will appeal to those who like Westerns and for the sake of a tense story are willing to overlook its weak points.—C. S. S.

Two Stan Laurel Comedies

(Pathe—Comedies—One Reel)

"The Noon Whistle" and "White Wings" are the first two comedies starring Stan Laurel on Pathe's program. Hal Roach has planned these one-reelers with appreciation of Laurel's individual qualities. As indicated by these two, the series are promising entertainment, with considerable action and originality and now and then a touch of whimsicality that goes over very well.

"The Noon Whistle"

The setting for "The Noon Whistle" is a lumber yard mill plant where the long planks cause a lot of awkward comedy in the hands of the new employee. When the whistle blows, he stops work without hesitation and drops a huge bag of cement on the foreman. He pays full penalty for this in the scenes that follow.

"White Wings"

"White Wings" shows the strategic efforts of a street-cleaner to elude a policeman whose girl he has offended. As a final disguise, the street-cleaner becomes a dentist, his "painless" method consisting of a hammer-blow on the head of the victim before extracting. When he attempts this on the policeman, the usual procedure is reversed and he is carried out unconscious.

M. K.

"Oh! Nursie"

(Universal—Comedy—Two Reels)

Jack Cooper, the star of this Century comedy, distributed through Universal, is cast as an insurance agent whose attempts to sell insurance get him into all sorts of difficulties, finally landing him in a hospital where there is a pretty nurse and a doctor whom he has already attempted to insure. Throughout the two reels things happen at a rapid pace. The comedy is chock full of gags that follow each other in such rapid succession as to tend to leave a confused impression on the spectator as to what it is all about. Considerable cleverness has been shown in working out many of them, though there is quite a little familiar material. Despite its fast pace, its entertainment value falls below the average Century releases except for those who demand slapstick situations in quick succession without particular regard for logic or sequence.—C. S. S.

"Fortune's Wheel"

(Universal—Comedy—One Reel)

One of the best of the series of Universal single-reel comedies starring Lewis Sargent, in the role of a telegraph messenger boy. In this one, he is actively engaged in fulfilling the duties of his position. A motor wheel which he attaches to his bicycle does all sorts of funny stunts and gets him into several scrapes, finally causing the hero to upset his lady love's father thus curing him of his lameness. There are several laughs and the comedy will appeal especially to Lewis Sargent fans.—C. S. S.

Exhibitors Praise Pulling Power of Pathe's "Plunder"

Reports to Pathe from exhibitors in various sections indicate the strong box-office pulling power of the newest Pearl White serial, "Plunder," and are said to fully justify the unprecedented business booked on this serial. With three episodes yet to be released exhibitors are writing enthusiastically to Pathe.

From the many letters received the following are examples: H. P. Snyder of the Rialto, High Bridge, N. J., says: "My patrons are loud in the praise of it as the best serial ever shown in my theatre. The box office receipts have doubled."

Max W. Bryant of Palmetto Theatre, Rock Hill, S. C., writes: "Having played practically every serial released by Pathe, I feel it my duty to compliment you on this serial. Is head and shoulders above anything Pathe has yet produced. It has been a great boost to my serial day. Will enable exhibitors to ask a better class of patronage to attend his serial showings."

C. M. Bamford of Majestic, Asheville, N. C., district manager for Southern Amusement Enterprises, says: "The greatest box office attraction in the history of the house. Wish to express my appreciation for having the opportunity to run such a picture."

Lew Preston of Hill Theatre, Newark, reports: "It is the best serial on the market today. It has broken all box-office records. Book it, you can't go wrong."

E. T. Crall of Olympic, Newport News, Va., running it on off days, says: "Shows an increase of 35 per cent over business for the preceding five weeks."

L. O. Lukan of Blue Mouse, Seattle: "Without question it is the best thing Pearl White has ever done."

Hamilton's Next

Lloyd Hamilton is finishing "F. O. B.," which will complete his current series of six two-reelers for Educational. It is announced that most of the action was "shot" in a box car. The comedy is by Archie Mayo and listed for May release. It was directed by Lloyd Bacon and Hughie Fay. Supporting Hamilton are Ed Kennedy, Lew Morrison, C. L. Davidson and Eddie Flaif.

Fox Offers Timely Subject "Land of Tut-Ankh-Amen"

Fox is giving enterprising showmen the opportunity to take advantage of the widespread interest in Egypt in a timely half-reel Educational which is titled "The Land of Tut-Ankh-Amen," now ready for release. This picture, it is announced, was taken at the site of the tomb and in adjacent territory rich with the ruins of ancient Egyptian civilization.

There are shown views of the Queen of Belgium and General Allenby on their way to the tomb, with other prominent visitors and members of royalty. Workers of the Metropolitan Museum are shown exploring the tomb which has proved to be such a treasure house of relics.

In the film, the spectator is taken on a trip from Cairo to the Valley of Kings right up to the tomb. The film also shows the plains of Thebes with burial ground of the common people, the Colossi of Memmon, and Valley of Kings five miles long where royalty was buried.

PROJECTION

EDITED BY F. H. RICHARDSON

Will Knowledge Pay

Kenneth H. Wright, Ames, Iowa, asks a question which it is no pleasure to answer as I must answer it if I am to be honest. It is:

Dear Friend Richardson: As a reader and booster of the "World," especially the projection department, I want a little advice.

I want to know, straight from the shoulder, what your opinion is, concerning the need for *technically trained* projection engineers.

For four years I was assistant and finally head projectionist at the Auditorium Theatre in Corydon, Iowa, before I enrolled in the electrical engineering department, here at Iowa State College.

I have always been fond of this kind of work. When I have finished my electrical engineering course, I propose to take a year's work in light and the optical system of the motion picture projector, stereopticon and theatre lighting, under the direction of the physics and electrical engineering department.

Now, what I wish to know is: do you think that the industry needs men with the education which I have outlined briefly for you, and do you think it would pay me to go ahead with my plans?

I believe that the day is almost gone when any boob with a pair of pliers and a screw driver can qualify to ruin the eyes of the public and wreck a good installation by the lack of that which we must all have to make a success of our life work, knowledge.

Thanks to you, and a few of the other progressives, conditions have been improved wonderfully in the past few years. I believe we have the "Handbook" to thank for a large part of the progress which has been made toward better projection and better conditions for the projectionist.

I should like very much to have your opinion and will thank you in advance for same.

Great Need for Trained Projectionists

In my opinion there is a greater need for technically trained men as projectionists than in any other line of effort in all the moving picture industry.

In plain justice to the industry, however great as is the need for betterment, it is nevertheless the fact that when we come to consider its tremendously rapid growth, its state of perfection is rather a matter for wonderment than for criticism. In my opinion, however, great as is the need for technically trained projectionists, the time is not yet here when such training can be made to return a satisfactory financial repayment. As an industry we are still content to waste at least eight millions (8,000,000) of watts of electric energy per HOUR, tens of thousands of dollars a day through misuse of projection equipment, and A MILLION OR MORE DOLLARS A DAY AT THE COMBINED BOX OFFICES OF THE UNITED STATES AND CANADA, in order that a comparatively very small sum may be "saved" by employing men who lack the training necessary to efficient work and 100 percent results on the screen.

When the AVERAGE exhibitor or manager employs a man to project his show he does not seek a projectionist, but merely a man capable of operating a machine after some sort of fashion. His ideas do not extend one inch beyond that point. To him the projection of his show calls only for ability to secure and maintain a good light—at no matter how tremendous a cost in inefficiency and waste—to thread the projector and to "operate" it—keep it running and in at least fair adjustment. The projector is, he thinks, very largely automatic.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and wo will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

A Vague Idea

In a vague sort of way the AVERAGE exhibitor knows that the costly projectors, motor generators and other equipment will not last as long as they should in the hands of a man or men who lack high grade knowledge and skill.

He apparently does not, however, possess the ability or the energy to translate that somewhat hazy idea into dollars and cents. He seems unable to balance his loss in this respect against the "gain" (?) he makes by employing cheap men.

The wage he pays each week he can actually SEE. The other is more or less vague. He apparently has absolutely no knowledge of the fact that to the cost of abnormal equipment deterioration must be added losses many times greater through waste in electric energy and loss at the box office.

So all friend exhibitor does is kick like a steer when compelled to replace costly equipment which has been ruined by his "cheap" (?) men long before it should have shown signs of appreciable wear.

He protests the excessive electric bills, but seems unable to understand that anywhere from ten to fifty percent, and in some cases, impossible as it may seem, even a greater percentage of the power has been wasted by unintelligent work—the only kind of work he has the right to expect from men whose ideas do not extend beyond the mere operation of a machine.

Snorts Contempt

He perhaps sees his competitor with a better picture on his screen than he has. He hastens home and examines everything that could possibly be responsible, EXCEPT the one thing which IS responsible, viz: his machine "operator."

He perhaps lays it to the screen. Bingo! Out goes the screen, and in comes a new one, at an expense of probably hundreds of dollars. Or it is the lenses. Out they go and in come new ones. But the "operator" remains, and THE PUNK PICTURE REMAINS.

Let someone suggest to him the need for high class ability in his projection room and watch his nose instantly elevate to a perilous angle, as he snorts his contempt for such foolishment.

Friend Wright, I have faith to believe the day will come when moving picture theatres, or most of them, will be in the hands of men who will understand and realize the BOX OFFICE VALUE OF HIGH CLASS PROJECTION, and the absolutely imperative need for men with technical training in the projection room.

Except in a comparatively small percentage of theatres, however, this is not yet in any degree true, and it is not altogether true except in a very small percentage indeed.

For some reason, utterly beyond my comprehension, the exhibitor will pay almost any rental price demanded for a production he wants, and then be quite content to trust its reproduction before his audiences to almost any kind of half-baked boob who will work cheaply enough. Don't ask me why this is so. I don't know!

If you take the technical course you have indciated, and have the energy, fighting ability and stick-to-itiveness, you probably will, in course of time, reap such reward as the projection field offers, but at the present that reward is distinctly discouraging to men of initiative, brains and ability. It will not, however, always be thus—or at least that is my belief. I fully expect to live to see the day when real knowledge will be demanded and one hundred dollars a week considered rather low for a city theatre.

Introducing Panic

From Tulsa, Oklahoma, comes clippings from the Tulsa Tribune which deserve severe criticism. The article was written by the Tribune's "Traveling Reporter." It seems there was a fire in the Palace Theatre, Skaitook, Oklahoma. It started, according to the clipping, in the "film operator's booth." In the fire one man was injured and one killed. The dead man is variously said, in the article, to be the "Electrician," "Film Operator" and "Operator." The projection room is variously named the "booth," "picture booth" and "film operator's booth."

Here, however, is the big laugh. Some man named Atcheson, presumably the manager or owner, was outside putting up bills when "some one yelled fire! I ran inside and by that time the picture booth was in flames. I climbed up the ladder and grabbed five rolls of film. I don't remember whether I said anything to Landerneau (the projectionist—Ed.) or not, but expected him to follow me down out of the booth. I did not learn until later that he was still in the booth, and then it was too late."

And now get this, it is good:

"As Aetcheson was carrying out the films, the dress of Miss Jewel Ackerson, who sells tickets at the theatre, caught fire from one of the blazing films."

Suffering hencoops! Even for a cub reporter, and a "traveling one" at that, this seems to be a classic. A man climbs a ladder into a projection room already "in flames," seizes five reels of film and carries them down the ladder and presumably out into the street. Then (get this) the Tribune article says: "Atcheson's hands were painfully burned in extinguishing the ticket seller's dress"!!!! Five reels of blazing film, or even only one, carried out of a room and down a ladder, and then his hands "painfully burned" extinguishing a dress!!!!

I've read many newspaper articles dealing with theatre fires which were absurd, but I guess this one takes the entire bakery. It would really seem as though even a newspaper reporter or editor should and would know that carrying blazing reels of film is a tactical error. It isn't done in really good society. By the time our friend Atcheson had got to the ladder with those films the blaze would be at least twenty feet high. It

would be big enough to make his hands real warm, anyhow.

Of course, the films MAY have been in cans. That is possible, but nothing of the sort is indicated by the article. Anyhow, one of them was on fire, and one would be QUITE sufficient, I would say.

But after all this was not what I started out to write about. I had in mind the pointing out of the danger of articles of this sort, written by men who know as much about the thing they attempt to write of as a hog knows of Heaven. The projection room was, so the article says, supposed to be fireproof. It was "constructed of sheet metal throughout."

How many times must exhibitors and officials be told that it requires more than fireproof walls to make a fireproof projection room. I suppose the facts are that the observation and lens ports were not closed; also, perhaps, the projection room door was wide open. The theatre was entirely destroyed. Had the exhibitor or projectionist had a handbook, and followed its instructions, that theatre, in all human probability would not be burned, and the projectionist would not be dead.

The danger of the article in question is just this: Only a dozen or so patrons still remained in the theatre, it being the end of the show. Not one of them was injured. The article is written in a way that would lead the people of Tulsa to believe a film fire is immensely dangerous. As a result, should the least exciting thing happen in a Tulsa theatre in the near future, there will be imminent danger of a panic and death.

If the projection room be properly constructed, with ample vent to carry away the gases and smoke, with fans to insure that it WILL be passed out through the vents, and not into the auditorium, and if the port shutters be PROPERLY fused and the door of the projection room kept CLOSED, there is no more danger to an audience in a projection room (NOT "booth") fire than there would be in kindling a fire in a stove.

It is NOT fire which does the damage to the audience anyhow, but PANIC, and if the above things be properly attended to (see pages 311 to 320 of handbook), there can be no panic, because there will be no visible evidence that there is a fire.

I would recommend to the Tribune that it shoo cub and traveling reporters off motion picture theatre fires, or else edit the copy with a very, very vigorous hand. At least call a projectionist and learn the right names of things, or somewhere near it anyhow.

Theatre Lighting

I am in receipt of two bulletins, numbered L. D. 145 and L. D. 146, just put out by the Edison Lamp Works of the General Electric Company, Harrison, New Jersey, with the request that I express my views with regard to them.

Bulletin L. D. 146 deals with stage lighting, a subject I do not feel at all competent to judge. The bulletin seems to be quite exhaustive and I have not the slightest doubt but that stage men will benefit from it.

Bulletin L. D. 145 is titled: "The Lighting of Theatres and Auditoriums." It is a 24 page pamphlet, with ten illustrations. The subject matter is very interesting; also I believe it will be found of great value, especially to big theatres.

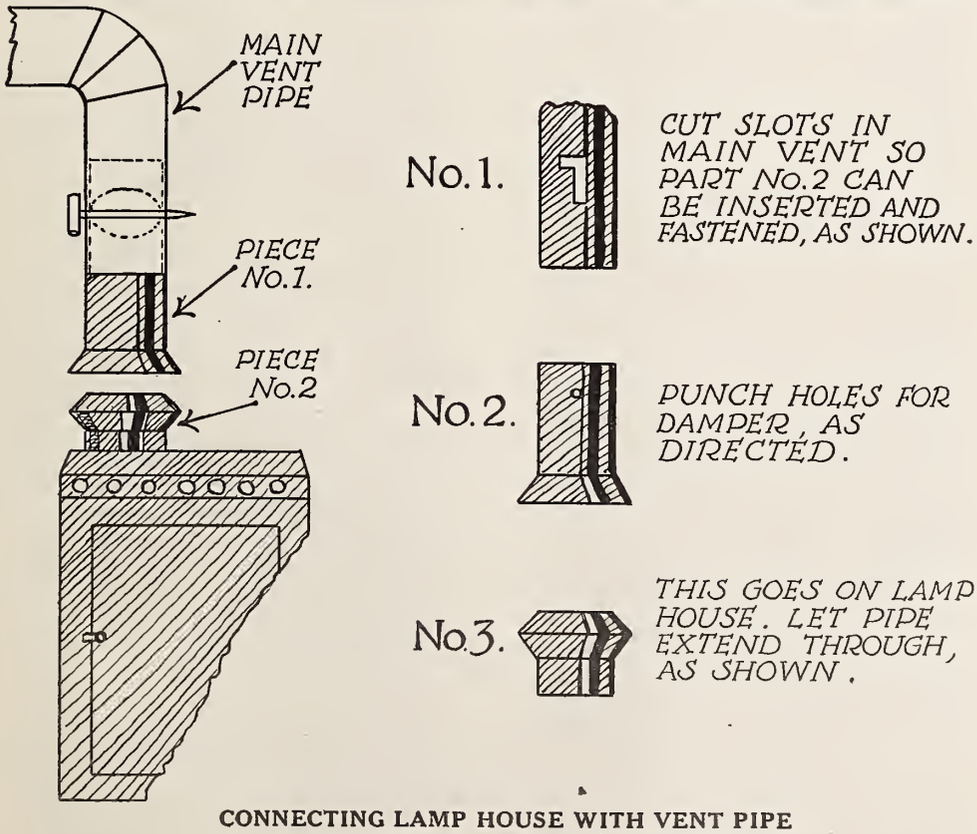
But that is exactly the trouble. Every one who deals with this subject deals with the large theatre auditorium, in which many things are possible which could not even be intelligently attempted in the small theatre. Of course the big theatre is important. Sure! You know, though, Lincoln once remarked that God must love the common folk, because he made so many of them. Well, there are a lot of the small theatres.

My Own Viewpoint

My own viewpoint is that what is needed most of all is a fixed definition of exactly what auditorium illumination is necessary, in foot candles measured at top of seat backs, to serve the purpose of prevention of acts tending to immorality. I believe we need a chart or table giving authoritative data as to exactly what power of concentrated light we may have in any given strength of surrounding illumination, and with any viewing angle, before it becomes an annoyance to the AVERAGE eye—before it sets up eye strain and becomes a glare spot to the average eye. I believe the average could be arrived at by making the tests before twenty-five to fifty people.

Such work as the Edison Lamp Works has done is valuable, yes. We welcome any and all work which tends to lead us to better things, but the two things I have named are hugely important—far more so than anything else in theatre lighting, in my opinion, and they have, so far as I know, never been settled.

True the Eastman Company set up certain standards, but in my opinion they are not nearly complete enough. A glare spot is a glare spot by reason of its own brilliancy with relation to its surroundings. What we need is a chart such as I have indicated, or so it seems to me.


MAIN VENT PIPE
PIECE No.1.
PIECE No.2
No.1.
CUT SLOTS IN MAIN VENT SO PART No.2 CAN BE INSERTED AND FASTENED, AS SHOWN.
No.2.
PUNCH HOLES FOR DAMPER, AS DIRECTED.
No.3.
THIS GOES ON LAMP-HOUSE. LET PIPE EXTEND THROUGH, AS SHOWN.

CONNECTING LAMP HOUSE WITH VENT PIPE
As practiced by E. F. Roberts, Waco, Texas.

Mighty Good

On the walls of B. S. Moss' Cameo Theatre, Forty Second street, near Broadway, I found the following, neatly framed and on the projection room wall. It is evidently for everyone in the Moss organization, from the highest to the lowest. It is distinctly excellent.

COURTESY IS POLITENESS ORIGINATING IN KINDLINESS HABITUALLY EXERCISED, CIVILITY, AND GRACIOUSNESS. THE MARK OF GOOD BREEDING IS DUE CONSIDERATION FOR OTHERS AND A PROPER COURTLINESS OF MANNER.

RULES—

1—Loyal service is respected. Be willing in service.
2—Be polite to all—especially women.
3—Be patient with and gentle and considerate to those under you.
4—Do not laugh or jest at defects and faults in others.
5—Show defference to the sick, the old and the afflicted.
6—At all times observe quietness.
7—Do not judge or act too hastily.
8—Reserve decision until you have heard both sides of a discussion.
9—Let your discourse with business men be short but comprehensive.
10—REPEAT ONLY THE GOOD YOU HAVE HEARD—FORGET ALL ELSE.
11—Learn to smile. A smile and pleasant word carries on.
12—Carefulness is contagious. Strive to make those around you happy. Life is not so short but that there is always ample time for courtesy.

Note—The caps are mine.—(Ed.).

Vent Pipe Connection

From Waco, Texas, comes the following letter from E. F. Roberts:

Dear Friend and Brother:—It has been some time since I have written our department, but here I am again. It seems to me the boys are at sea in the matter of connecting the lamphouse vent pipe, so I am sending sketches of the connection I designed and had made.

In sketch No. 1 the slots must correspond with holes in sketch No. 2. In cutting the slots in No. 1, start one inch from bottom and cut two inches up and three-quarters of an inch to one side, as shown. In No. 2 punch holes three inches down from top. Use damper as a handle to slip pipe up or down.

Have not yet sent my order for the Blue-book, but there is a good reason—sickness in my family. Will have it as soon as possible.

As I understand the matter, the damper stem goes through slots and holes in parts 1 and 2, and the slot is to allow part 2 to be lifted off part 3. I think the horizontal slot is to allow of part 2 being raised up off part 3, and held up by twisting so that the damper stem enters the horizontal slot. Brother Roberts' sketches are excellent, but his description is a bit slim. Well, anyhow, we are all much obliged to him for the vent pipe connection plan. It is simple and easily made.

MOVING PICTURE WORLD

VOLUME LXI MARCH—APRIL 1923

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during March and April, all productions on which reviews or consensus of trade paper criticism was published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which are not included in this list, we will be pleased to furnish same on request.

A

Abysmal Brute, The (7,373 feet) (Adapted from story by Jack Loudon) (Reginald Denuy) (Directed by Hobart Henley) (Universal-Jewell) (Review—April 21).

Adam and Eva (7,153 feet) (Based on stage play by Guy Bolton and Geo. Middletou) (Marion Davies) (Directed by Robert G. Vognola) (Paramount-Cosmopolitan) (Review—Feb. 24) (Consensus—March 24).

Adams Rib (9,526 feet) (Milton Sills) (Directed by Cecil B. DeMille) (Paramouut) (Review—March 10) (Consensus—April 7).

Affinities (5,700 feet) (Coleen Moore and John Bowers) (Directed by Ward Lascelle) (Hodkinsou) (Review—Aug. 26) (Consensus—April 14).

Alice Adams (Florence Vidor) (Associated Exhibitors) (Review—April 28).

Altar Stairs, The (4,641 feet) (Based on novel by C. B. Lancaster) (Frank Mayo) (Directed by Lambert Hillyer) (Universal) (Review—Dec. 9) (Consensus—March 3).

Algeria (2 reel) (Fox Educational) (Review—April 28).

Alley Cat, The (1 reel) (Pathe—Aesop Fable Cartoon) (Review—March 24).

All Over Twist (2 reels) (Universal—Comedy) (Review—April 21).

All the Brothers Were Valiant (6,265 feet) (Ben Ames Williams—Author) (Directed by Irvin V. Willat) (Metro) (Review—Jan. 27) (Consensus—March 17).

Anna Asceuds (5,900 feet) (Alice Brady) (Directed by Victor Fleming) (Paramouut) (Review—Nov. 15) (Consensus—March 3).

Another Man's Shoes (4,251 feet) (Based on novel by Victor Bridges) (Herbert Rawlinson) (Directed by Jack Conway) (Universal) (Review—Nov. 11) (Consensus—April 14).

Artists The (2 reels) (Clyde Cook) (Fox) (Review—March 3).

Are You a Failure? (5,700 feet) (Directed by Larry Evans) (Preferred Picture) (Review—March 17).

Author, The (2 reels) (Al St. John) (Fox-Sunshine Comedy) (Review—April 28).

B

Babies Welcome (2 reels) (Educational-Christie) (Review—March 10).

Backbone (Alfred Lunt) (Directed by Edward Sloman) (Goldwyn Distinctive) (Review—April 7).

Back Home and Broke (7,814 feet) (Thomas Meighan) (Directed by Alfred E. Greene) (Paramount) (Review—Jan 6) (Consensus—April 14).

Barbed Wire (5.00 feet) (Jack Hoxie) (Directed by Frank Condon) (Aywon) (Review—Oct. 7) Consensus—March 3).

Bavu (7 reels) (Story by Earl Carroll) (Directed by Stuart Paton) (Universal-Jewel) (Review—April 28).

Before the Public (2 reels) (Snub Pollard) (Pathe-Comedy) (Review—March 3).

Barnyard, The (2 reels) (Larry Seaman) (Vitagraph) (Review—April 21).

Bell Boy 13 (4,940 feet) (Douglas MacLean) (Directed by William Seiter) (First National) (Review—Feb. 17) (Consensus—March 24).

Bella Donna (7,903 feet) (Based on novel by Robert Hichens) (Pola Negri) (Directed by George Fitzmaurice) (Paramount) (Review—March 31).

Best Man, The (1 reel) (Lewis Sargent) (Universal) (Review—March 3).

Big Show, The (2 reels) (Pathe—"Our Gang" Series) (Review—March 3).

Bill of Divorcement, A (5,819 feet) (Based on the stage drama by Clemence Dane) (Directed by Denison Clift) (Associated Exhibitors) (Review—Jan 20) (Consensus—March 24).

Bishop of Ozark, The (4,852 feet) (Milford W. Howard) (Directed by Finis Fox) (F. B. O.) (Review—March 10).

Blind Bargain, A (4,473 feet) (Based on story by Barry Pain) (Lon Chaney) (Directed by Wallace Worseley) (Goldwyn) (Review—Dec. 16) (Consensus—March 3).

Bohemian Girl, The (6,462 feet) (Ivor Novello and Gladys Cooper) (Based on the opera by Michael William Balfe) (Directed by Harley Knowles) (American Releasing) (Review—Feb. 17) (Consensus—Maren 24).

Bolted Door, The (4,126 feet) (Frank Mayo) (Directed by William Worthington) (Universal) (Review—March 3) (Consensus—April 7).

Boss of Camp 4 (4,235 feet) (Charles Jones) (Directed by W. S. Van Dyck) (Fox) (Review—Dec. 2) (Consensus—April 14).

Bowled Over (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—March 24).

Boys to Board (2 reels) (Pathe—"Our Gang" Series) (Review—April 7).

Brass (8,000 feet) (Adapted from the novel by Charles G. Norris) (Directed by Sidney Franklin) (Warner Bros.) (Review—March 17) (Consensus—April 21).

Breaking Home Ties (5,622 feet) (Directed by Frank N. Seitzer & Geo. K. Rolauds) (Associated Exhibitors) (Review—Dec. 2) (Consensus—March 3).

Bride-Grooms (2 reels) (C B. C.) (Hallroom Boys Comedy).

Bright Shawl (Richard Barthelmess and Dorothy Gish) (First National) (Review—April 28).

Broken Violin, The (Arrow) (Review—April 28).

Broken Chains (6,190 feet) (Coleen Moore) (Golwyn) (Directed by Allen Holubar) (Review—Dec. 23).

Brothers Under the Skln (4,983 feet) (Based on story by Peter B. Kyne) (Directed by Mason Hopper) (Goldwyn) (Review—Nov. 25) (Consensus—March 10).

Bucking the Barrier (4,566 feet) (Dustin Farnum) (Directed by Colin Campbell) (Fox) (Review—April 21).

Bulldog Drummond (5,000 feet) (Evelyn Greeley and Carlyle Blackwell) (Directed by Oscar Apfel) (Hodkinson) (Review—Nov. 25) (Consensus—March 3).

Buster, The (4,587 feet) (Dustin Farnum) (Directed by Colin Campbell) (Fox) (Review—March 3).

C

California or Bust (2 reels) (Snub Pollard) (Pathe) (Review—April 28).

California Romance, A (3,892 feet) (John Gilbert) (Directed by Jerome Storm) (Fox) (Review—Dec. 23) (Consensus—March 3).

Can a Woman Love Twice (6,100 feet) (Ethel Clayton) (Directed by James W. Horne) (F. B. O.) (Review—March 10) (Cousensus—April 7).

Canyon of the Fools (5,180 feet) (Harry Carey) (Based on story by Richard Matthews Hallett) (Directed by Val Paul) (F. B. O.) (Review—Feb. 3) (Consensus—March 24).

Captain Fly-By-Night (4,940 feet) (Johnnie Walker) (Directed by William K. Howard) (F. B. O.) (Review—Dec. 30) (Consensus—March 3).

Catch My Smoke (4,070 feet) (Tom Mix) (Directed by William Beaudine) (Fox) (Review—Jan. 6) (Consensus—April 14).

Challenge, The (5,052 feet) (Dolores Cassinelli) (Directed by Tom Terriss) (American Releasing Corporation) (Review—Dec. 9) (Consensus—April 14).

Christian, The (8,000 feet) (Based on novel and pley by Sir Hall Caine) (Richard Dix and Mae Busch) (Directed by Maurice Tourneur) (Goldwyn) (Review—Feb. 3) (Consensus—March 17).

Clouded Name, The (4,885 feet) (Norma Shearer) (Directed by Austin O. Huhn) (Playgoers) (Review—March 3) (Consensus—April 14).

Cold Chills (2 reels) (Educational—Mermaid Comedy) (Review—April 21).

Cold Turkey (2 reels) (Fox—Sunshine Comedy).

Col. Hezza Liar and the Burglar (1 reel) (Cartoon Comedy) (Hodkinson) (Review—April 14).

Col. Hezza Liar. Detective (1 reel) (Cartoon Comedy) (Hodkinson) (Review—March 10).

Covered Wagon, The (10 reels) (Based on novel by Emerson Hough) (Warren J. Kerrigan and Lois Wilson) (Directed by James Cruze) (Paramount) (Review—March 31).

Cowboy King, The (4,900 feet) ("Big Boy" Williams) (Directed by Charles S. Seeling) (Aywon) (Review—April 21).

Crashing Thru (6 reels) (Harry Carey) (Directed by Val Paul) (F. B. O.) (Review—April 7).

Crinolline and Romance (6 reels) (Viola Dana) (Directed by Harry Beaumont) (Metro) (Review—Feb. 3) (Consensus—March 24).

Custard Cup, The (6,166 feet) (Based on story by Florence B. Livingston) (Mary Carr) (Directed by Herbert Brenon) (Fox) (Review—Jan. 27) (Consensus—March 24).

Court Plastered(1 reel) (Fox—Mutt and Jeff).

Crusader, The (4,780 feet) (William) (Directed by Howard M. Mitchell) (Fox) (Review—Aug. 19) (Consensus—April 14).

D

Daddy (5,738 feet) (Jackie Coogan) (Directed by E. Masou Hopper) (First National) (Review—March 17).

Dangerous Age, The (7,204 feet) (Lewis Stone) (Directed by John M. Stahl) (First National) (Review—Dec. 2) (Consensus—March 24).

Dark Secrets (4,337 feet) (Dorothy Dalton) (Directed by Victor Fleming) (Paramount) (Review—Feb. 3) (Consensus—March 17).

Day By Day In Every Way (2/3 reel)) (Pathe) Aesop Fable Cartoon) (Review—April 7).

Days Afield With Rod and Gun (1 reel) (Hodkinson) (Review—March 3).

Dead Game (4,819 feet) (Edward "Hoot" Gibson) (Directed by Edward Sedgwick) (Universal) (Review—April 21).

Do Your Stuff (1 reel) (Paul Parrott) (Pathe) (Review—March 10).

Dollar Devils (5,600 feet) (Cullen Landis) (Directed by Victor Schertzinger) (Hodkinson) (Review—Feb. 3) Consensus—March 31).

Dr. Jack (4,700 feet) (Harold Lloyd) (Directed by Fred Newmeyer) (Pathe) (Review—Dec. 2) (Consensus—March 24).

Double Cinched (2 reels) (Leo Maloney—Star) (Pathe—Range Rider Series) (Review—March 3).

Dough and Dynamite (2 reels) (Charlie Chaplin Re-issue) (Tri-Stone) (Review—April 7).

Down to the Sea in Ships (Directed by Elmer Clifton) (Hodkinson) (Review — Nov. 25).

Driven (5,400 feet) (Based on Ray Giezer's magazine story, "The Flower of the Flock) (Directed by Charles J. Brabin) (Universal) (Review—Dec. 9) (Consensus—March 10).

Drums of Fate (Mary Miles Minter) (Paramount) (Review—Jan. 27).

Dude, The (1 reel) (Jimmie Adams) (Educational—Comedy) (Review—April 14).

E

East Side, West Side (Principal) (Review—April 28).

Easy Terms (1 reel) (Neely Edwards) (Uulversal) (Review—April 21).

Einstein Theory of Relativity (2 reels-4 reels) (Premier Production) (Review—March 24).

Empty Cradle (6,600 feet) (Mary Alden and Harry T. Morey) (Truart Film Corporation).

Enemies of Women (Based on novel by Vicenti Blasco Ibanez) (Lionel Barrymore and Alma Rubeus—Stars) (Directed by Alan Crosland) (Cosmopolitan) (Review—April 14).

Extra Seven, The (2 reels) (Leo Maloney) (Pathe) (Review—March 31).

F

Face on the Barroom Floor, The (5,787 feet) (Henry B. Walthall) (Directed by Jack Ford) (Fox) (Review—Jan. 13).

Family, The (5,510 feet) (Holmes Herbert and Alice Mann) (Directed by Johu B. O'Brien) (Playgoers Pictures).

Family Troubles (1 reel) Eddie Barry) (Educational) (Review—March 31).

Famous Mrs. Fair, The (7,000 feet) (Based on play by James Forbes) (Directed by Fred Niblo) (Metro) (Review—March 17) (Consensus—April 14).

Farmer Alfalfa's Bride (2/3 reel) (Pathe—Aesop Fable Cartoon) (Review—March 31).

Fishiug for Tarpon (1 reel) (Educational) (Review—March 10).

Flame of Life, The (5,780 feet) (Priscilla Dean) (Directed by Hobart Henley) (Universal—Jewel) (Review—Jan. 20) (Consensus—March 17).

Flirt, The (8 reels) (Based on novel by Booth Tarkington) (Directed by Hobart Henley) (Uuiversal—Jewel) (Review—Dec. 30) Consensus—April 21).

Flaming Hour, The (5 reels) (Frank Mayo) (Universal) (Review—Dec. 30) (Consensus—April 14).

Forgotton Law, The (Based on novel by A Modern Madonna) (Milton Sills) (Directed by James W. Horne) (Metro) (Review—Dec. 30) (Consensus—March 3).

For Safe Keeping (1 reel) (Pathe) (Review—March 17).

Footlight Ranger, The (4,729 feet) (Charles Jones) (Directed by Scott Dunlap) (Fox) (Review—Feb. 3) (Cousensus—March 17).

For You, My Boy (Mathy Roubert) (Rubison)

Fortune's Wheel (1 reel) (Lewis Sargent) (Universal—Comedy) (Review—April 28).
Fourflusher, The (2 reels) (Fox—Comedy) (Review—April 21).
Four Orphans (2 reels) (Charlie Murray) (Hodkinson) (Review—March 10).
Fourth Musketeer, The (5,000 feet) (Johhnie Walker) (Directed by Wm. Kerrigan Howard) (F. B. O.) (Review—March 31) Consensus—April 21).
Fury (8,709 feet) (Richard Barthelmess) (Directed by Henry King) (First National) (Review—Feb. 3) (Consensus—March 24).

G

Gamblers, The (1 reel) (Aesop Fable Cartoon) (Pathe) (Review—April 21).
Gentleman From America, The (4,658 feet) (Ed. "Hoot" Gibson) (Directed by Edward Sedgwick) (Universal) (Review—Feb. 17) (Consensus—March 24).
Get Your Man (1 reel) (Paul Parrott) (Pathe) (Review—March 31).
Gimme (5,769 feet) (Helene Chadwick and Gaston Glass) (Directed by Rupert Hughes) (Goldwyn) (Review—Jan. 27) (Consensus—March 24).
Girl I Loved, The (7,100 feet) (Based on poem by James Whitcomb Riley) (Charles Ray—Star) (Directed by Joseph DeGrasse) (United Artists) (Review—March 31).
Glimpses of the Moon (6,502 feet) (Bebe Daniels) (Directed by Allan Dwan (Paramount) (Based on novel by Edith Wharton) (Review—April 7).
Ghost Breaker, The (1 reel) (Winkler Cartoon) (Review—April 7).
Ghost Patrol, The (4,228 feet) (Directed by Nat Ross) (Universal) (Review—Jan. 27) (Consensus—March 17).
Go-Getter (7,771 feet) (Based on story by Peter B. Kyne) (T. Roy Barnes) (Directed by E. H. Griffith) (Review—April 21).
God's Law (2 reels) (Universal) (Review—March 31).
Good-Bye Girls (4,746 feet) (William Russell) (Directed by Jerome Storm) (Fox) (Review—March 24) (Consensus—April 21).
Good Men and Bad (4,015 feet) (Marin Sais) (Directed by Wm. Merrill) (American Releasing Corporation).
Good Riddance (1 reel) (Paul Parrott) (Pathe) (Review—April 14).
Gossip (4,488 feet) (Based on novel by Edith Barnard Delano) (Gladys Walton—Star) (Directed by King Baggot) (Universal) (Review—March 10) (Consensus—April 7).
Goose, The (1,000 feet) ("Days Afield With Rod and Gun" Series) (Hodkinson) (Review—March 3).
Green As Grass (2 reels) (Educational) (Review—April 7).
Grub-Stake, The (8,061 feet) (Nell Shipmen) (Directed by Bert Van Tuyle) (American Releasing Corporation) (Review—March 17) Consensus—April 14).
Grumpy (5,621 feet) (Based on stage play by Horace Hodges and T. Wygney Percival) (Theodore Robert) (Directed by William C. DeMille) (Paramount) (Review—April 7).
Guilty Hand (2 reels) (Roy Stewart) (Universal) (Review—April 28).

H

Handy Man, The (2 reels) (Stan Laurel) (Metro—Comedy) (Review—March 24).
Hard to Beat (2 reels) (Roy Stewart).
Hare and the Tortoise, The (1 reel) Vitagraph—Fable).
Has the World Gone Mad (6,047 feet) (Directed by J. Searle Dawley) (Equity) (Review—March 17).
Haunted Valley (15 episodes, 2 reels each) (Ruth Roland) (Directed by George Marshall) (Pathe) (Review—April 7).
Hearts Aflame (8,110 feet) (Based on novel "Timber" by Harold Titus) (Directed by Reginald Barker) (Metro) (Review—Dec. 30) (Consensus—April 7).
Hello, Partner (2 reels) (Fox—Comedy) (Review—March 24).
Her Accidental Husband (5,800 feet) (Directed by Dallas M. Fitzgerald) (C. B. C. Film Sales) (Review—March 24).
High Fliers (2 reels) (Hall Room Boys Comedy) C. B. C.) (Review—March 10).
His Own Law (2 reels) (Leo Maloney) (Pathe—Range Rider Series).
Holy Smoke (2 reels) (Hall Room Boys Comedy) (C. B. C.).
Home Plate, The (2 reels) (Lee Moran) (Universal).
Hot Water (2 reels) (Neal Burns) (Educational—Christie) (Review—March 17).
Howling Success, A (2 reels) (Universal) (Review—March 10).
Hunting Big Game in Africa (10 reels) (Universal) (Review—Jan. 27) (Consensus—March 17).

I

Is Divorce a Failure (Leah Baird) (Associated Exhibitors).
Is Money Everything (5 800 feet) (Norman Kerry and Martha Mansfield) (Directed by Glen Lyon) (Lee-Bradford) (Review—April 7).
Isle of Lost Ships, The (7,425 feet) (Directed by Maurice Tourneur) ((First National) (Review—March 24).

J

Jacqueline (6 reels) (Marguerite Courtot) (Directed by Dell Henderson) (Arrow) (Review—March 31).
Java Head (7,865 feet) (Based on novel by Joseph Hergesheimer) (Directed by George Melford) (Paramount) (Review—Feb. 17) (Consensus—March 31).
Jazzmania (8 reels) (Mae Murray) (Directed by Robert Z. Leonard) (Tiffany—Metro) (Review—Feb. 24) (Consensus—April 7).
Joan of Newark (2 reels) (Reginald Denny) (Universal—Leather Pushers).
Jolly Rounders , The (1 reel) (Aesop Fable) (Pathe).
Jungle Romeo, A (1 reel) (Educational) (Review—March 10).
June Madness (5,600 feet) (Viola Dana) (Directed by Harry Beaumont) (Metro) (Review—Oct. 7) (Consensus—March 10).
Just Like a Woman (4,900 feet) (Directed by Scott Beal and Hugh McClung) (Hodkinson) (Review—March 17) (Consensus—April 21).

K

Kick Out (2 reels) (Educational) (Review—March 31).

L

Lamp In the Desert (5,800 feet) (Based on Ethel M. Dell's novel) (C. B. C.).
Last Stand of the Red Man (1 reel) Vitagraph).
Leopardess, The (5,621 feet) (Alice Brady) (Directed by Henry Kolker) (Paramount) (Review—April 7).
Lion and the Fly (1 reel) (Vitagraph).
Little Knight, The (2 reels) (Arthur Trimble) (Anchor).
Lion's Mouse, The (5 reels) (Wyndham Standing and Marguerite Marsh) (Directed by Oscar Apfel) (Hodkinson) (Review—April 7) (Consensus—April 21).
Live Wires (2 reels) (Queenie, the Human Horse) (Universal—Century).
Look Your Best (6 reels) (Directed by Rupert Hughes) (Goldwyn) (Review—April 14).
Lost And Found (House Peters) (Directed by R. A. Walsh) (Goldwyn) (Review—March 31) Consensus—April 14).
Lot O' Bull (1 reel) (Universal—Comedy).
Love Nest (2 reels) (Buster Keaton) (First National) (Review—March 17).
Love in the Dark (6 reels) (Viola Dana) (Directed by Harry Beaumont) (Metro) (Review—Nov. 25) (Consensus—April 7).
Luck (6 reels) (Johnny Hines) (C. C. Burr) (Review—March 31).

M

Mad Love (5,518 feet) (Pola Negri) (Goldwyn) (Review—March 17).
Madness of Youth (4,719 feet) (John Gilbert) (Directed by Jerome Storm) (Fox) (Review—April 28).
Maid to Order (1 reel) (Universal) (Review—March 31).
Making a Man (6 reels) (Based on story by Peter B. Kyne) (Jack Holt) (Directed by Joseph A. Henabery) (Paramount) (Review—Dec. 30) (Consensus—April 7).
Man and Wife (Arrow) (Review—April 28).
Man From Glengarry (Based on novel by Ralph Connor) (Directed by Henry McRae) (Hodkinson) (Review—March 31).
Marriage Chance, The (6,000 feet) (Directed by Hampton del Ruth) (American Releasing) (Review—Nov. 25) (Consensus—March 10).
Message of Emile Coue, The (2 reels) (Emile Coue) (Educational—Special) (Review—March 3).
Masters of Men (6,800 feet) (Based on novel by Morgan Robertson) (Earle Williams) (Directed by David Smith) (Vitagraph) (Review—April 21).
Midnight Guest (4,900 feet) (Directed by George Archainbaud) (Universal) (Review—March 17).
Milady (7,622 feet) (French Production) (Directed by Henri Diamant-Berger) (American Releasing) (Review—Feb. 3) (Consensus—April 7).
Mind Over Motor (5 reels) (Adapted from novel by Mary Roberts Rinehart) (Trixie Friganza) (Directed by Ward Lascelle) (Principal Pictures) (Review—March 24).
Minnie (6,696 feet) (Directed by Marshall Neilan and Frank Urson) (First National) (Review—Dec. 9) Consensus—March 10).
Mr. Billings Spends His Dime (5,585 feet) (Based upon magazine story by Dana Burnet) (Walter Hires) (Directed by Wesley H. Ruggles) (Paramount) (Review—March 17) Consensus—April 21).
Modern Marriage (6,331 feet) (Based on novel by Derek Vane) ((Francis X. Bushman and Beverly Bayne—Stars) (Directed by Lawrence C. Windom) (American Releasing Corporation) (Review—April 14).
Money, Money, Money (5,995 feet) (Katherine MacDonald) (Directed by Tom Forman) (First National) (Review—Feb. 10) (Consensus—March 10).
Movie Chats No. 54 (1 reel) (Hodkinson) (Review—March 10).
Movie Dare Devil, The (1 reel) (Educational—Cartoon Comedy) (Review—April 7).
My American Wife (6,061 feet) (Based upon the Story by Victor Turnbull) (Gloria Swanson) (Directed by Sam Wood) (Paramount) (Review—Jan. 13) Consensus—March 17).
Mysteries of India (7,505 feet) (German Production) (Directed by Joe May) (Paramount) (Review—August 5) (Consensus March 17).

N

Nature Lover's Rambles (1 reel) (Vitagraph).
Nature's Handiwork (1 reel) (Vitagraph).
Night Riders, The (2 reels) (Harry Carey) (Universal Reissue) (Review—March 24).
Nobody's Bride (4,861 feet) (Herbert Rawlinson) (Directed by Herbert Blache) (Universal) (Review—March 31) (Consensus—April 21).
Nobody's Money (5,584 feet) (Based on play by William LeBaron) (Jack Holt) (Directed by Wallace Worsley) (Paramount) (Review—Feb. 10) (Consensus—March 10).
Noise In Newboro, A (5,300 feet) (Viola Dana) (Directed by Harry Beaumont) (Metro) (Review—April 14).
Noon Whistle (1 reel) (Stan Laurel) (Pathe) (Review—April 28).
Nth Commandment, The (7,339 feet) (Adapted from story by Fannie Hurst) (Coleen Moore) (Directed by Frank Borzage) (Paramount—Cosmopolitan) (Review—April 21).

O

Off the Trolley (1 reel) (Harold Lloyd) (Pathe Reissue).
Oh Nursie (2 reels) (Jack Cooper) (Universal—Century) (Review—April 28).
Oh Sister (1 reel) (Jimmie Adams) (Educational) (Review—March 10).
Omar the Tent Maker (8,090 feet) (Guy Bates Post) (Directed by James Young) (First National) (Review—Dec. 9) (Consensus—April 7).
One Hard Pull (1 reel) (Paul Parrott) (Pathe) Review—April 14).
One Jump Ahead (2 reels) (Leo Maloney) (Pathe—Western).
One Hundred Percent Nerve (2 reels) (Leo Maloney) (Pathe—Western) (Review—April 28).
One Million in Jewels (5,326 feet) (Directed by J. P. MacGowan) (American Releasing) (Review—Feb. 10) (Consensus—March 24).
One of Three (2 reels) (Roy Stewart) (Universal) (Review—March 17).
Once Over (1 reel) (Educational—Comedy).
Only a Shop Girl (6,400 feet) (Based on Charles E. Blaney's play) (Directed by Edward J. Le Saint) (C. B. C. Film Sales Corp.) (Review—Dec. 9) (Consensus—March 31).
Othello (6,300 feet) (German Production) (Based on play by William Shakespeare) (Emil Jannings) (Directed by Dimitri Buchowetski) (Howells and Export & Import Film Co.) (Review—March 3).
Other Side, The (6,000 feet) (Fritzi Brunette) (Directed by Huth Dierker) (American Releasing Corporation).
Outlaw and the Lady ((2 reels) (Harry Carey) (Universal Reissue) (Review—April 14).
Outlaws of the Sea (5,355 feet) (Marguerite Courtot) (Directed by John Okey) (American Releasing Corporation) (Review—April 7).

P

Pagentry in India (1 reel) (Vitagraph—Urban Popular Classics).
Partners Three (2 reels) (Leo Maloney) (Pathe—Range Rider Series) (Review—March 17).
Passionate Friends (5,800 feet) (Based on H. G. Well's novel) (C. B. C.).
Pathe Review No. 9 (1 reel) (Pathe—Magazine) (Review—March 10).
Pathe Review No. 10 (1 reel) (Pathe—Magazine) (Review—March 10).
Pathe Review No. 11 (1 reel) (Pathe—Magazine) (Review—March 17).
Pathe Review No. 12 (1 reel) (Pathe—Magazine) (Review—March 24).
Pathe Review No. 13 (1 reel) (Pathe—Magazine) (Review—March 31).
Pathe Review No. 14 (1 reel) (Pathe—Magazine) (Review—April 7).
Pathe Review No. 15 (1 reel) (Pathe—Magazine) (Review—April 14).
Pathe Review No. 16 (1 reel) (Pathe—Magazine) (Review—April 21).
Patsy (6,500 feet) (Zasu Pitts) (Directed by John W. McDermott) (Truart Production) (Review—April 14).
Pawn Ticket 210 (4,871 feet) (Based upon play by David Belasco) (Shirley Mason—Star) (Directed by Scott Dunlap) (Fox) (Review—Jan. 20) (Consensus—March 10).
Phantom Fortune, The (William Desmond) (Universal) (Review—March 24).
Peanuts (1 reel) (Lewis Sargent) (Universal) (Review—April 14).
Pilgrim, The (4 reels) (Charles Chaplin) (Directed by Charles Chaplin) (First National) (Review—Jan. 27) (Consensus—March 31).
Playing It Wild (William Duncan and Edith Johnson) (Vitagraph) (Review—April 28).
Pleasant Journey, A (2 reels) (Pathe—"Our Gang" Serie) (Review—March 17).
Poor Men's Wives (6,963 feet) (Directed by Gasnier) (Preferred Pictures) (Review—Feb. 10) (Consensus—March 31).
Pop Tuttle's Polecat Plot (2 reels) (F. B. O.) (Review—March 17).
Pop Tuttle's Lost Control (2 reels) (F. B. O.) (Review—April 7).
Poor Fish, A (2 reels) (Fox—Sunshine Comedy).
Power of the Clouds (1 reel) (Vitagraph).
Pirates of the Air (1 reel) (Vitagraph).

Pride of Palomar, The (7,494 feet) (Based on story by Peter B. Kyne) (Directed by Frank Borzage) (Cosmopolitan—Paramount) (Review—Dec. 27) (Consensus—March 10).
Prisoner, The (4,795 feet) (Based on novel, "Castle Craneycrow" by George Barr McCutcheon) (Herbert Rawlinson) (Directed by Jack Conway) (Universal) (Review—Feb. 24) (Consensus—April 14).
Prodigal Daughters (Gloria Swanson) (Paramount) (Review—April 27).
Prophecy of a Dying Bird, The ((1 reel) (Vitagraph).
Puppy Love (2 reels) (Fox—Sunshine Comedy).
Putting It Over (5,000 feet) (Richard Talmadge) (Phil Goldstone).

Q

Quail, The (1,000 feet) ("Days Afield With Rod and Gun" Series) (Hodkinson) (Review—March 3).
Queen of Sin, The (8 reels) (Austrian Production) (Lucy Doraine) (Directed by Michael Kertesz) (Ben Blumenthal) (Review—April 7).
Quicksands (6,541 feet) (Richard Dix and Helene Chadwick) (Directed by Jack Conway) (American Releasing) (Review—April 7).
Quincy Adams Sawyer (7,500 feet) (Based on novel by Charles Felton Pidgin) (All Stars) (Directed by Clarence Badger) (Metro) (Review—Dec. 9) (Consensus—March 3).

R

Racing Hearts (5,600 feet) (Based on story by Byron Morgan) (Agnes Ayres) (Directed by Paul Powell) (Paramount) (Review—Feb. 24) (Consensus—April 7).
Radio Active Bomb, The (2 reels) (Roy Stewart) (Universal).
Rapids, The (6,000 feet) (Hodkinson).
Red Hot (2 reels) (Fox—Sunshine Comedy).
Refuge (6,000 feet) (Katherine MacDonald) (Directed by Victor Schertzinger) (First National) (Review—April 14).
Rides and Slides (1,003 feet) (Fox—Sunshine Comedy).
Riding the Goat (2 reels) (Fox—Sunshine Comedy).
Rob Em Good (3 reels) (Bull Montana) (Metro—Comedy) (Review—March 24).
Romance Land (3,975 feet) (Tom Mix) (Directed by Edward Sedgwick) (Fox) (Review—Feb. 24) (Consensus—March 31).
Roving Thomas in Banff (1 reel) (Vitagraph) (Review—April 21).

S

Safety Last (6,400 feet) (Harold Lloyd) (Directed by Fred Newmayer) (Pathe) (Review—March 31).
Sage Brushing Through Yellowstone National Park (1 reel) (Vitagraph).
Salesman, The (2 reels) (Al St. John) (Fox—Comedy) (Review—April 14).
Salmon Fishing (1,000 feet) ("Days Afield with Rod and Gun" Series) (Hodkinson) (Review—March 3).
Salome (6 reels) (Based on story by Oscar Wilde) (Nazimova) (Directed by Charles Bryant) (Allied Producers) (Review—Jan. 13) (Consensus—March 24).
Science At Home (1 reel) (Vitagraph).
Scarlet Car, The (4,417 feet) (Herbert Rawlinson) (Directed by Stuart Paton) (Universal) (Review—Jan. 20) (Consensus—March 10).
Screen Snapshots (1 reel) (Pathe—Magazine) (Review—March 10).
Scars of Jealousy (6,246 feet) (Directed by Lambert Hillyer) (First National) (Review—March 17) (Consensus—April 7).
Schooldays in Japan (½ reel) (Fox—Educational) (Review—April 21).
Screen Snapshots (1 reel) (Pathe—Magazine) (Review—April 21).
Second Fiddle (5,810 feet) (Glenn Hunter) (Directed by Frank Tuttle) (Hodkinson) (Review—Jan. 20) (Consensus—March 31).
Secret Code, The (2 reels) (Roy Stewart) (Universal).
Seeds and Seed Dispersal (1 reel) (Vitagraph).
Sheik, The (1 reel) (Pathe—Cartoon) (Review—March 17).
Shoot Straight (1 reel) (Pathe) (Review—March 10).
Shriek of Araby, The (4,357 feet) (Ben Turpin) (Allied Prod. and Distributors Corporation).
Show, The (Larry Semon) (Vitagraph).
Silvery Salmon, The (1 reel) (Vitagraph).
Singed Wings (7,788 feet) (Based on story by Katherine Newlin Burt) (Bebe Daniels) (Directed by Penrhyn Stanlaws) (Paramount) (Review—Dec. 9) (Consensus—March 3).
Single-Handed (4,255 feet) (Hoot Gibson) (Directed by Edward Sedgwick) (Universal) Review—March 24).
Skeletons (1 reel) (Neely Edwards) (Universal—Comedy).
Smarty (2 reels) (Buddy Messenger) (Universal—Comedy) (Review—March 24).
Smile, Wins, The (1 reel) (Paul Parrott) (Pathe) (Review—April 7).
Souls For Sale (7,864 feet) (Based on novel by Rupert Hughes) (Directed by Rupert Hughes) (Goldwyn) (Review—April 7).
Spawn of the Desert (William Fairbanks) (Arrow) (Review—April 28).
Spider and the Fly (1 reel) (Pathe) (Review—March 10).
Snow Bride, The (Alice Brady) (Paramount).
Son of the Desert (4,144 feet) (American Releasing) (Review—March 24).
Speed the Swede (1 reel) (Paul Parrott) (Pathe) (Review—April 21).
Spider and the Rose, The (Principal Pictures) (Review—March 24).
Spooky Romance, A (2 reels) (Universal—Century Comedy) (Review—March 3).
Steeplechase (473 feet) (Fox—Mutt and Jeff).
Stormswept (5,000 feet) (Wallace and Noah Berry) (Directed by Robert Thornby) (F. B. O.) (Review—March 3) (Consensus—April 7).
Stranger of the Hills (5 reels) (Aywon).
Strauger's Banquet, The (4,531 feet) (Directed by Marshall Neilan) (Goldwyn) (Review—Jan. 13) (Consensus—March 31).
Strike Father Strike Son (2 reels) (Reginald Denny) (Universal—Leather Pushers).
Success (5,000 feet) (Adapted from the stage play by Adelaide Leitzbach and Theodore A. Leibler, Jr.) (Directed by Ralph Ince) (Metro) (Review—March 3).
Sunny Gym (2 reels) (Bronwie) (Universal) (Review—April 7).
Super-Sex, The (5,749 feet) (Directed by Lambert Hillyer) (American Releasing) (Review—Dec. 9) (Consensus—March 3).
Suzanna (8 reels) (Based on novel by Linton Wells) (Mabel Normand) (Directed by F. Richard Jones) (Allied Producers) (Review—March 3).
Sweet and Pretty (2 reels) (Universal—Comedy) (Review—March 10).
Sweetie(2 reels) (Baby Peggy) (Universal—Century).

T

Take Your Choice (2 reels) (Bobbie Vernon) (Educational—Christie) (Review—April 14).
Temptation (6,800 feet) (All Star Cast) (C. B. C.) (Review—April 28).
Tenderfoot Luck (2 reels) (Jimmy Aubrey) (Vitagraph).
Tents of Allah, The (6,357 feet) (Monte Blue) (Directed by Charles A. Logue) (Associated Exhibitors) (Review—April 7).
Texas (5,000 feet) (Franklyn Farnum) (Phil Goldstone).
Thelma (6,000 feet) (Based on novel by Marie Corelli) (Directed by Chester Bennett) (F. B. O.) (Review—Dec. 2) (Consensus—April 14).
Third Alarm, The (6,700 feet) (Directed by Emory Johnson) (F. B. O.) (Review—Jan. 20) (Consensus—March 24).
Thorns and Orange Blossoms (6,971 feet) (Based on novel by Bertha M. Clay) (Directed by Gasnier) (Preferred) (Review—Nov. 25) (Consensus—March 10).
Three Jumps Ahead (4,854 feet) (Tom Mix) (Directed by Jack Ford) (Fox) (Review—April 14).
Three Who Paid (4,859 feet) (Dustin Farnum) (Directed by Colin Campbell) (Fox) (Review—Jan. 6) (Consensus—March 31).
To and Fro (1 reel) (Neeley) (Universal—Comedy) (Review—March 24).
Towering Wonders of Utah, The (1 reel) (Vitagraph—Urban Popular Classics).
Town Scandal, The (4,704 feet) (Gladys Wolton) (Directed by King Baggot) (Universal) (Review—April 14).
Town That Forgot God, The (10,461 feet) (Directed by Harry Millarde) (Fox) (Review—Nov. 11) (Consensus—March 3).
Traffic (1 reel) (Jimmie Adams) (Educational—Comedy) (Review—April 28).
Travelling Salesman, The (2/3 reel) (Pathe—Aesop Fable Cartoon) (Review—March 10).
Thrills and Spills (421 feet) (Educational).
Tiger's Claw, The (5,297 feet) (Jack Holt) (Directed by Jack Cunningbam) (Paramount) (Review—March 31) (Consensus—April 21).
Trail of the Lonesome Pine (Based on story by John Fox, Jr., and play by Eugene Walter) (Mary Miles Minter) (Directed by Charles Maigne) (Paramount) (Review—March 31).
Tramps of Note (1 reel) (Neely Edwards) (Universal).
Trimmed in Scarlet (4,765 feet) (Kathlyn Williams) (Directed by Jack Conway) (Universal) (Review—April 7).
Truxton King (5,613 feet) (Based on book by George Barr McCutcheon) (John Gilbert) (Directed by Jerome Storm) (Fox) (Review—Feb. 17) (Consensus—March 31).

U

Uneasy Feet (2 reels) (Lloyd Hamilton) (Educational—Comedy) (Review—March 24).
Under Secret Orders (2 reels) (Roy Stewart) (Universal) (Review—April 7).
Up and At 'Em (4,580 feet) (Doris May) (Directed by William A. Seiter) (F. B. O.) (Review—Sept. 9) (Consensus—March 10).
U. S. Battle Fleet on the High Seas (1 reel) (Vitagraph—Urban Popular Classics).

V

Valley of Lost Souls (5 reels) (Directed by Caryl S. Fleming) (Independent Pictures Corporation) (Review—Jan. 20).
Valley of Silent Men, The (6,491 feet) (Alma Rubens) (Directed by Frank Borzage) (Paramount-Cosmopolitan) (Review—Sept. 9) (Consensus—Nov. 11).
Vamped (2 reels) (Jack Cooper) (Universal) (Review—March 31).
Vanity Fair (7,668 feet) (Mabel Ballin) (Goldwyn).
Vengeance of the Deep (4,753 feet) (Ralph Lewis) (Directed by A. B. Barringer) (American Releasing Corporation) (Review—April 28).
Via Radio (1 reel) (Educational—Special) (Review—Dec. 23).
Village Blacksmith, The (8 reels) (Based on Longfellow's poem) (Directed by Jack Ford) (Fox) (Review—Nov. 18) (Consensus—Dec. 9).
Voice From the Minaret, The (6,885 feet) (Based on novel and play by Robert Hichens) (Norma Talmadge) (Directed by Frank Lloyd) (First National) (Review—Feb. 17) (Consensus—March 31).

W

What Fools Men Are (6,087 feet) (Based on play by Eugene Walter) (Directed by George Terwilliger) (American Releasing) (Review—Dec. 9) (Consensus—March 31).
Web of the Law, The (5,605 feet) (Patricia Palmer) (Directed by Tom Gibson) (American Releasing Corporation).
Weeping Waters (1 reel) (Pathe—Kiser Artfilm) (Review—April 21).
West Is East (2 reels) (Hallroom Boys Comedy) (C. B. C.).
What a Wife Learned (6,228 feet) (Directed by John Griffith Wray) (First National) (Review—Feb. 10) (Consensus—March 17).
What Wives Want (Ethel Grey Terry and Niles Welsh) (Universal).
When Fighting's Necessary (2 reels) (Leo Maloney) (Pathe—Western) (Review—April 14).
Where Am I (2 reels) (Universal) (Review—March 31).
Where the Pavement Ends (7,706 feet) (Based on story, "The Passionate Vine" by John Russell) (Alice Terry and Ramon Novarro) (Directed by Rex Ingram) (Metro) (Review—March 24) (Consensus—April 21).
Where's the Parade (1 reel) (Universal).
While Justice Waits (4,762 feet) (Dustin Farnum) (Directed by Bernard J. During) (Fox) (Review—Dec. 9) (Consensus—March 3).
Whiskers (1 reel) (Lewis Sargent) (Universal) (Review—March 17).
White Flower, The (5,731 feet) (Betty Compson) (Directed by Julia Crawford Ivers) (Paramount) (Review—March 10) (Consensus—April 7).
While Paris Sleeps (4,850 feet) (Based on the story by Pan, "The Glory of Love") (Directed by Maurice Tourneur) (Hodkinson) (Review—Jan. 27) (Consensus—March 17).
White Shoulders (5,966 feet) (Katherine MacDonald) (Directed by Tom Forman) (First National) (Review—Nov. 28) (Consensus—March 10).
White Wings (Stan Laurel) (Pathe) (1 reel) (Review—April 28).
Wild Waters (½ reel) (Fox—Eductional) (Review—April 21).
William Tell (1 reel) (Vitagraph).
Winner Take All (6,000 feet) (Hodkinson).
Winter Has Came (2 reels) (Educational—Christie) (Review—April 28).
Wishing Duck, The (546 feet) (Fox—Mutt and Jeff).
Wolf Law (4,463 feet) (Based on story by Hugh Pendexter) (Frank Mayo) (Directed by Stuart Paton) (Universal) (Review—Oct. 28) (Consensus—March 10).
Wolves of the Border (5,000 feet) (Franklyn Farnum) (Phil Goldstone).
Wolves of the Waterfront (2 reels) (Tales of Fish Patrol) (Universal) (Review—March 10).
Woman Conquers (5,102 feet) (Katherine MacDonald) (Directed by Tom Forman) (First National) (Review—Jan. 13) (Consensus—April 7).
Women Men Marry (5,600 feet) (E. K. Lincoln and Florence Dixon) (Truart Film Corporation).
Woman Who Fooled Herself, The (5,401 feet) (May Allison) (Directed by Charles Logue and Robert Ellis) (Associated Exhibitors) (Review—Nov. 25) (Consensus—March 31).
Woman of Bronze, The (5,643 feet) (Clara Kimball Young) (Directed by King Vidor) (Metro) (Review—April 14).
Woman's Woman, A (7,900 feet) (Adapted from Mrs. Nalbro Bartley's story) (Mary Alden) (Directed by Charles Giblyn) (Allied Producers) (Review—Oct. 14) (Consensus—March 17).
World's Applause (6,526 feet) (Lewis Stone) (Directed by Willie DeMille) (Paramount) (Review—Feb. 3) (Consensus—March 17).
World's a Stage (6 reels) (Dorothy Phillips) (Directed by Colin Campbell) (Principal Pictures) (Review—Dec. 2) (Consensus—April 14).

Y

You Are Guilty (5,000 feet) (James Kirkwood) (Directed by Edgar Lewis) (C. C. Burr) (Review—March 31).
You Can't Fool Your Wife (George Melford) (Paramount).
Young Rajah, The (7,705 feet) (Based on novel by John Ames Mitchell and the play "Amos Judd" by Alethea Luce) (Rodolph Valentino) (Directed by Philip Rosen) (Paramount) (Review—Nov. 18) (Consensus—March 10).
Your Friend and Mine (5,750 feet) (Based on play by Willard Mack) (Enid Bennett) (Directed by Clarence G. Badger) (Review—March 24) (Consensus—April 21).
Youth to Youth (6,900 feet) (Bill Dove) (Directed by Emile Chautard) (Metro) (Review—Oct. 28) (Consensus—April 21).

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

President Dwyer of A. M. P. E. D. A. States the Supply Dealer's Case

WE are in receipt of the following communication from Leo E. Dywer, president of the Association of Motion Picture Equipment Dealers of America:

Cleveland, O., April 9, 1923.

Mr. E. T. Keyser,
Editor Equipment Department,
Moving Picture World.

Dear Mr. Keyser:

I have read with interest your very interesting editorial in the Better Equipment Department, entitled, "What the Association of Motion Picture Equipment Dealers of America Means to the Motion Picture Industry."

It is certainly gratifying to know and realize that equipment men are beginning to be recognized as a factor and important cog in the vast machine that goes to make up this wonderful industry, wherein the past years we have been considered of very little importance by a great many exhibitors. However, there are many exhibitors who do have respect and confidence in us and look to us for advice and assistance as they realize we have considerable to do with the successful operation of their theatres.

The average exhibitor, not familiar with the motion picture equipment and supply business has the idea that the supply dealer rolls in wealth and large profits. To the contrary, this branch of the business is a struggle, due to some of the following reasons:

First, we must employ competent high-salaried salesmen, mechanics, managers, shipping clerks, installation men and office employees who are familiar with this line. We are always compelled to pay extremely high rents as the exhibitors expect us as a rule to be on the ground floor space in the film buildings. If we are to conduct business as average customers expect us to, we must carry large stocks running into many, many thousands of dollars. This takes a lot of space to store, handle and display properly at $1.00 to $2.00 per foot.

Equipment Salesmen's Qualifications

Competent employees in the equipment business constitute a problem that only the experienced equipment man realizes, as there are so few supply houses considering the other lines of business that these employees are at a premium.

Let me illustrate for instance the qualifications that a motion picture equipment salesman must have. First, he must be of good appearance. He must be thoroughly posted so that he can hand out most any kind of information which might be asked him. He should be a graduate projectionist, at least must know more about all makes of picture machines, screens, motor generators, electricity, etc., than the projectionist on the job. He must know all about lenses' different angles, be able to repair a machine if necessary, know all the movie actresses by their first names, which pictures are good and bad and the producer's name. Be able to install a complete equipment, carry two or three hundred pounds of equipment up to the booth and above all, he must be a good salesman, a mixer, a projection engineer, a business man and have a pretty good understanding of the laws of the State he is working in pertaining to all amusement enterprises.

Equipment Financing

For some unknown reason for which no equipment man can guess, the average exhibitor expects him to be a wizard at financing and is very much offended if the equipment man does not give him all the way from three months to three years to pay for his equipment. This sounds all right and is all right if the equipment man can afford to do it, but the trouble is he cannot and stay in business.

Besides, it isn't fair to the customer who pays his bills for supplies and equipment promptly to have to wait for material because the equipment man does not have it in stock. His money being tied up with the slow paying demons, he naturally cannot buy more stock until the other fellow pays up, this constituting a hardship to the good customer who is entitled to prompt service.

This situation seems to be shaping itself out, however, as there are financing concerns coming to our rescue who will discount our long term paper so that we can sell equipment along the same lines that automobiles are sold, the purchaser giving a mortgage on the equipment for the unpaid balance. Of course, the interest is rather high at this time, however, it is sometimes worth the difference for the customer rather than lay out a large sum of cash and have the use of the equipment while he is paying for it.

Merchandising

The theatre equipment business is purely a matter of merchandising. Some exhibitors have the idea they should buy theatre equipment along the same lines that they buy film, namely, as cheaply as possible, which is proper, and no one blames them. However, it should be remembered that films are rented, not sold outright, and they only pay for the use of them for a certain length of time and at the expiration of this time they revert back to the owner.

Motion picture equipment is merchandise which carries with it a staple price which is set by the manufacturers and published to the trade, and when sold, remains the permanent property of the exhibitor. The price of it is not determined by the size or location of the theatre, whether large or small.

All the equipment man has to work on is the difference between the cost to the manufacturer, and the selling price which is very limited and not nearly what it should be. For instance, his margin of profit on a certain article may be twenty to thirty per cent, but after all his operating costs are figured out at the end of the year, if he shows one to one-half per cent on his gross sales, he has done pretty well.

Patronizing the Equipment Man

Whenever possible exhibitors should patronize the legitimate equipment man. He needs all the business he can get. His field is limited and territory scattered, his merchandise is costly to sell, due to the railroad fare, territory expenses, detail work and correspondence. He tries to carry everything in stock that a theatre might need or he can at least get it.

There are many customers who will send direct to the factories to buy material and figure they slipped one over on the local supply man who could have supplied it at the same price and made a few cents. Give the local theatre supply house all the business you can as it is to the exhibitor's interest that he prosper.

The average equipment man is a conscientious, hard-working, accommodating fellow. He wants to do the right thing, and generally does more than he agreed to do. The particular reason for this is he must, to keep in business. His business depends on repeat orders and he is constantly thinking of that other equipment you are going to buy from him two or three years from now. So, Mr. Exhibitor, and Mr. Manufacturer, do all you can to help the equipment man, as he is always ready to do anything for you he can, and willingly.

LEO E. DWYER, President,
Association of Motion Picture
Equipment Dealers of America.

Not Entirely Exhibitor's Fault

Mr. Dwyer states most clearly and fairly the handicaps under which the average picture theatre equipment dealer has operated for several years past. At the same time, we do not believe that the exhibitor has been largely to blame for this state of affairs.

Human nature, in any line of business, is of a muchness the world over and we honestly believe that the long credits, to which Mr. Dwyer alludes, were due originally more to the "pay when you feel like but give me the order" attitude of the supply house than to any unreasonable demand on the part of the exhibiting fraternity.

When it comes to discounts, pretty nearly all human beings are built with the same mental slant. We all want everything that is coming to us and if we think we are not getting it, we are apt to put up a yell.

We have seen a busy man spend fifty cents worth of time and seventy-five cents worth of energy chasing a dime under his office desk; or risking a $100,000 life to rescue a $5.00 hat from the traffic of a crowded street.

The exhibitor did not teach himself that he could hang up a supply dealer. This lesson was very effectively taught him by someone who wanted to grab the business from a competitor. And, when it comes to discounts, a purchaser, naturally, wants to be sure that

he has the rock-bottom price—and by rock-bottom he means that he is paying just as little as his competitor for the same article and the same service.

A man will struggle and fuss and figure and cuss to discover where an unaccountable $5.00 went and be mighty unhappy if he thinks that he lost it. But the minute he remembers that he spent it for carfare, taxicabs, or anything else—no matter how useless—he is perfectly contented and happy once more, because he figures that he had received something for his money.

It is just the same way with purchasing picture theatre equipment or anything else. As long as a purchaser has an unaccountable suspicion that he is being asked to pay more for the same article or the same service than someone else is giving up for them, he is bound to be disgruntled and to fight like the deuce for that extra discount.

Between us, it does look as if it were an equipment dealer who began cutting the prices.

We believe that the majority of exhibitors are and always will be willing to pay promptly for both service and supplies and are equally willing to pay a fair price for both, but the disturbing element in the mind of the purchasing exhibitor is just how much better terms in both time and discounts his opposition has been paying.

We have had the pleasure of sitting in at several meetings of the Eastern Zone of the Association of Motion Picture Equipment Dealers of America and the boys who constitute the active membership frankly admit their own share of blame for such conditions in the past.

That they have seen the error of their ways and have started on a new and more businesslike course means much for the stability of the equipment industry and the future welfare of the entire moving picture industry.

Seattle's Blue Mouse Enters Theatre Rest Room Showing

IN last week's issue we illustrated and described the ladies' rest room of the Strand Theatre, Seattle.

Not to be outdone in the exposition of the comforts which it offers its patrons, Hamrick's Blue Mouse, another Seattle house, has come across in time for publication this week with a photograph which is a distinct addition to the series.

Not Too Formal

The rest room of the Blue Mouse Theatre, Seattle, has an atmosphere of a handsome drawing room, tastefully and harmoniously furnished, but not too formal for service.

French blues and grays predominate in the color scheme. Directly in the center of the long room have been placed two overstuffed davenports upholstered in brocaded blue velvet. These back on a mahogany davenport table containing a handsome ornamental lamp. Several upholstered chairs in rose and blue tapestry tones furnish one corner of the room, with a huge mahogany clock and two small mirrors at either side, flanked by bracket lamps with parchment shades.

Desks and wall tables are of mahogany, while along the side wall opposite the mirrors is a long built-in seat with tapestry cushions.

Wall mirrors hung above the tables enhance the beauty of growing plants or bowls of flowers on the tables. A black and blue theatre carpet, heavily padded, covers the floor.

Canary birds in brass cages hang at either side of the rounded windows; between them stands a pedestal containing a basket of flowers. Windows have valances and drapes of tapestry and soft gray silk curtains underneath.

Walls are of a soft tan, shading into a lighter ceiling separated by a stencilled border. Floral effects, centered in all wall spaces just below this border, complete a tasteful effect.

REST ROOM OF BLUE MOUSE, SEATTLE, WASH.
Which has the atmosphere of a homelike, tastefully furnished drawing room.

Crandall Installs Storage Batteries As Auxiliary Lighting Precaution

THE Crandall Amusement Company has provided an auxiliary lighting system for each of its theatres in the residential section of Washington as a precaution against loss of lighting following failure of commercial power plants to supply current.

On a number of occasions during the past year or so accidents at the power plant have compelled the local theatres to close for hours at a time, causing a large financial loss and also creating a great deal of confusion due to the inability of patrons to find their way around the house.

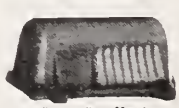
A regulation in the District of Columbia prohibits the installation of gas fixtures in any theatre. The exhibitors are, of course, compelled to rely on the commercial current.

The Crandall electricians have just completed the installation of eight-volt batteries in each of the four outlying houses, equipping the latter with lamps of 15 and 32 candle power. These batteries are of the low specific gravity type and have a capacity of 210 ampere hours. The batteries will be put into use about two hours each week to keep them in good shape and will be recharged every other month.

It is estimated that the recharging will cost from $2 to $5, according to the amount of current they will absorb. The heaviest pull will be at the Savoy Theatre, where the lamps aggregate 200 candle power. At the Avenue Grand the capacity is 175 candle power, at the Apollo 160 candle power and at the York 100 candle power. The electricians found it necessary to substitute regular electrical fittings for the ordinary automobile fittings which are intended to go with batteries and equipment of this type.

The wiring was in accordance with the requirements of the District of Columbia regulations. The batteries and equipment were furnished by the Washington Theatre Supply Company and are of the Government type, furnished in large quantities during the war for use at the camps and cantonments.

Theatre Aisle Lighting



(Pat. Pending)

Kaus-a-Lite is the last word in perfected aisle lighting—and no phase of theatre or auditorium service is more impressive, more essential to the comfort of patrons. It aids people finding a seat, yet never annoys them after they are seated.

Kaus-a-Lite is light without a glare. Finished in bronze, red, green, gray. Adaptable to any theatre seat. Easily wired. Write for full information.

KAUSALITE MFG. CO. 6134 Evans Ave. Chicago, Ill.

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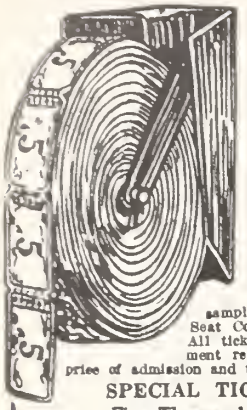
EASTMAN POSITIVE FILM

The skill of the camera man must not be sacrificed in printing—Eastman Positive Film carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



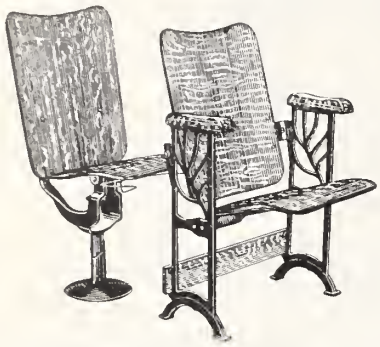
SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.



The Milner self-righting all-aisle pedestal Opera Chair increases seating 20%.

The adjustable chair fits any incline or radius. Many superb styles.

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backed up by a fair scale of prices—are offered and delivered with every order we receive for

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Trade or lease moving picture theatre in good town. Write WILL VISER, Madisonville, Texas.

LIGHT FIXTURES and BATTLESHIP LINOLEUM

You will have to use both in your new building. Have just secured a $20,000 lot at a government auction. These were made up for the Shipping Board and were never used. Suitable for any kind of a building. The prices at which we will offer these goods will save you hundreds of dollars. Samples, prices and photographs on request. Don't buy until you get our quotations. J. P. Redington, Scranton, Pa.

The Week's Record of Albany Incorporations

The week ending April 14, in so far as motion picture companies incorporating in New York State, failed to measure up to other weeks thus far this year.

There were but nine companies incorporated and these represented a comparatively small sum in the way of capitalization, the total being but $386,000.

The following gives the names of the companies, location of principal office, capitalization and the directors selected for the first year:

Standard Attractions, Inc., $1,000, Hyman Emerson, Abraham J. Eder, B. H. Berman, New York. Cosmopolitan Playhouse, Inc., $10,000, L. I. Fink, M. L. Elkin, Etta London, New York. Border Amusement Company, Buffalo, $150,000, Charles Long, Tonawanda; R. J. Krotz and J. T. Gilbert, Buffalo. Simrud Amusement Corporation, $5,000, Louis Kahn, D. S. Simons, Max Rudnick, New York. Louis F. Werba Corporation, $45,000, Louis F. Werba, Edward S. Golding, Harry Bryant, New York. Blyler Enterprises, Inc., $5,000, James and Jane Blyler, Belle Greene, New York. Arthur West Theatrical Enterprises, $60,000, William G. Lovatt, Sylvia Schwartzman, Arthur West, New York. John E. Coutts Tabloid Circuit, $10,000, J. E. Coutts, J. Girsdansky, New York; Nathan Vingrad, Newburgh. Terminal Auditorium Corporation, $100,000, Edward J. Wheadon, B. Levy, Samuel Heller, New York.

Giving Hold-up Men a Nice Warm Welcome

When a needy panhandler, too proud to work, sticks his countenance in front of the cashier's window and modestly requests the contents of the cash drawer, don't scream, don't faint. Just say pleasantly, "Certainly. Here it is," and bring out a handful of gun instead of the expected mazuma.

The automatic dispenser of hold-up preventive advertised by the Atlantic Import Company, of Newark, N. J., is small enough to fit into the cash drawer or a ladies palm, but it carries seven 25-calibre Colt automatic cartridges that will make a hold-up artist feel like a disused sieve or an amateur lead mine.

And it gets into action with a sudden quickness that is most disconcerting to an unofficial revenue collector.

It constitutes an exceedingly useful and inexpensive addition to box office equipment and promotes a sense of security in the ticket taker out of all proportion to its cost. As an automatic changemaker, it is a wonder. It will change the facial expression of the average tough in considerably less time and more permanently than our best massage parlors.

Shamokin Victoria Installs Simplex

The Victoria Theatre at Shamokin, Pa., recently installed complete new projection equipment, consisting of Simplex machines. The installation was made by Louis M. Schwab, 1317 Vine street.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Reco COLOR HOODS

Snaps On—And Your Electric Sign Is Colored

A bright, snappy color that stands out among other color signs. Reco Color Hoods pay for selves within a year. Prices are down. Write for bulletin.

REYNOLDS ELECTRIC COMPANY

Mfrs. of Reco Motors, Flashers, Mixers, etc.

2624 W. Congress St. Chicago

RADIO-MAT PATENTED

RADIO-MAT SLIDE CO. MAKERS

50 RADIO-MATS

WHITE, AMBER or GREEN.

NOW $1.50

At your Dealer.

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CLASSIFIED ADVERTISEMENTS

Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c

Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

MIDDLE AGE MAN—25 years' theatrical experience as manager and road agent,, wants position any capacity in movie theatre. E. H. Little, care C. Healy, 718 Charlotte Street, Utica, N. Y.

AT LIBERTY: Manager, eight years' experience. Pictures, vaudeville, road attractions, exploitations and advertising a specialty. Last four years with one circuit. Best of references. Age 38. Box 305, Moving Picture World, New York City.

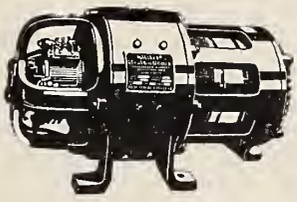
FIRST-CLASS PROJECTIONIST at liberty. Desires position, either New York City or Brooklyn, where A-1 projection is appreciated. Seven years' experience. References. Non-Union. Address S. E. Wright, 315 16th Avenue, Astoria, Long Island.

MOTION PICTURE THEATRE MANAGER, seven (7) years' experience, available May 1st, straight picture house only; desires advancement. Box 304, Moving Picture World, New York City.

ORGANIST—Playing in well-known New York theatre, wishes position out of town. Wide experience, splendid library devoted to work. Unit organ preferred. First-class houses only. Box 306, Moving Picture World, New York City.

MANAGER at liberty; 15 years' experience; knows business from "A to Z"; business producer; can handle one or more houses. Salary or percentage. Go anywhere. American, Christian, married, best references. Will lease or buy house. Address Manager, 114 Fort Greene Place, Brooklyn, New York.

POINTS OF SUPERIORITY



HALLBERG "2-IN-SERIES-ARC" MOTOR GENERATORS

are superior to others for Motion Picture Theatres, because they are—

1. Equipped with BALL BEARINGS which reduce noise and wear;
2. Correctly designed with constant current characteristics to give BRILLIANT and STEADY Screen Illumination for one or two arcs;
3. MOST EFFICIENT, and may be short circuited, or run indefinitely on open circuit without damage to the generator;
4. RUGGEDLY CONSTRUCTED, insuring long life;
5. COMPACTLY BUILT, to occupy a minimum amount of space.

Send us your specifications today so that we may make you a quotation. You will find our proposition attractive. In writing give full details: Line voltage, phase, cycles, length of throw, size of picture, kind and condition of screen.

Other HALLBERG products are: A.C. Economizers, 4-in-1 Mazda Regulators, Portable Projectors, Arc Controllers, Film Speed Indicators, etc.

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SERVICE DEPARTMENT
209 WEST 48th STREET NEW YORK CITY
Large Stock Established 1904 Prompt Shipments
You should have "Motion Picture Electricity"
Price $2.75 by Insured Parcel Post.

Clean-Cut, Bright Pictures Bring the Crowds

THE practical value of perfected lens equipment is quickly proven by increased ticket office receipts. Your operator knows that the

Bausch & Lomb
CINEPHOR
Projection Lens

has a flatter field, gives crisper contrast, more brilliant illumination, critical definition and quick, accurate focussing.

The helpful Cinephor booklet will be sent at your request, or may be had at your dealer's.

Bausch & Lomb Optical Co.
St. Paul Street, Rochester, N. Y.
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Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Stereo-Prism Binoculars, Telescopes, Magnifiers and other High-Grade Optical Products

QUARTER SIZE
2½ inch
2¾ inch
3 inch
$30

5¼ to 6 inches
$25

SNAPLITE
PUTS SNAP IN YOUR PICTURE
MOTION PICTURE LENSES PROJECTION

HALF SIZE
5 to 8¾ inches
$50

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SOLD BY ALL LEADING SUPPLY HOUSES
Send for Descriptive Booklet

KOLLMORGEN OPTICAL CORPORATION
35 Steuben Street Brooklyn, N. Y., U. S. A.

We manufacture "Snaplite Jr." lenses for portable projection machines.

This Machine with this Mark

GOLD SEAL
THE MARK OF PERFECTION

—is a low-priced cashier that
NEVER MAKES A MISTAKE
Write for free demonstration and easy-to-pay low prices.

Automatic Ticket Register Corporation
Largest in the world.
1780 BROADWAY NEW YORK CITY
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More tickets are printed by us than by any other firm in the world because GOLD SEAL tickets are made and priced right.

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De Forest Phonofilms, Inc.

is pleased to announce the opening of its Executive Offices on the Third Floor of the Candler Building, where it will maintain a Projection Room for showing

PHONOFILMS

DeForest Phonofilms, Inc.

220 West 42nd Street
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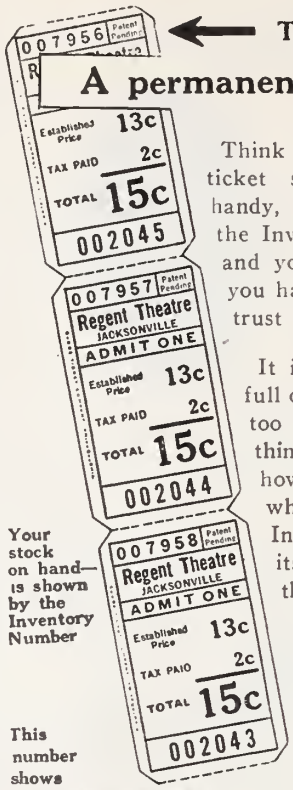


Think of an accurate record of your ticket stock—always up-to-date, always handy, always correct! Just a glance at the Inventory Number on the next ticket, and you know exactly how many tickets you have. No need to count, or guess, or trust to memory.

It isn't possible to "think that box is full of them," only to discover when it is too late that the box contains something else than tickets. You may *know* how your supply is at any time. And when your stock is running low, the Inventory Number Keeps telling you its little story, and reminding you that it is time to order more tickets.

Inventory Numbering is a distinctive Globe Feature, on which the patent is pending. It may be used for Roll or Machine Tickets, providing they are Globe Tickets. May we tell you more about it?

GLOBE TICKET COMPANY

116 N. 12th Street, Philadelphia, Pa.

Los Angeles New York San Francisco

Direct from the New York Strand

is a guarantee of the quality of the moving picture to be displayed in other towns and cities.

As in pictures, so likewise in equipment, the Strand sets a standard excelled by none. And of course the New York Strand is equipped on every floor with

DIXIE CUP

PENNY VENDING MACHINES

From opening time to closing these machines bring in a steady revenue. They do so only because the public thoroughly appreciates the service.

INDIVIDUAL DRINKING CUP COMPANY INC.

Original makers of the paper cup

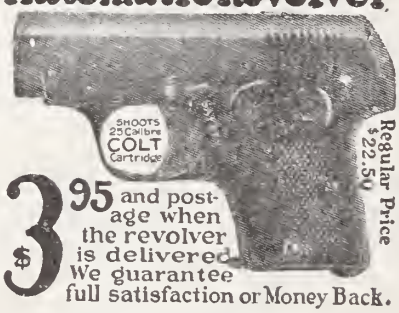
EASTON, PENNA.

WITH BRANCHES AT { NEW YORK · PHILADELPHIA CHICAGO / CLEVELAND · BALTIMORE · LOS ANGELES

U Can't Beat Our Price

for this 25 Cal. regulation blue steel

Automatic Revolver



$3.95 and postage when the revolver is delivered. We guarantee full satisfaction or Money Back.

After Examination

Keep one of these brand new safety revolvers in your home and be fully protected against burglars, thieves and hold-up men. It's a terrible fright to wake up in the night—hear noises down stairs or in the next room—and realize your neglect has left you wholly UNPROTECTED. One of these revolvers will fully protect you.

Shoot Quick

7 Shots in 3 Seconds

Just pull the trigger. Each shot automatically ejects the cartridge and loads ready for the next shot.

This revolver HAS DOUBLE SAFETY and is practically "fool-proof" against accidents. Perfect grip, accurate aim. Handsome blue steel gun metal finish. Rifled barrel, checkered grips, safety lever. Holds 7 cartridges. Small compact, fits in vest pocket, lies flat and will not bulge out pocket. Shoots famous Colt Auto Cartridges. Fine for target practice.

BULLETS 80¢ BOX

NO C.O.D.'S HOLSTER

75¢ PARCEL POST 10¢ EXTRA

The Atlantic Import Co.
Dept.- 828-30 Broad St.
Newark N.J.

Simplex

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Emblazoned in effulgent electric lights
or
Lauded in the luring lobby
or
Eulogized by effusive editors
or
Exalted by erudite exploiteers
or
Redeemed by redoubtable reviewers
or
Wilily whooped by witty writers
or
Pleasingly pictured in pretty programs
But—

Wot'ell would the industry do without the Simplex?

And as long as the industry BOOSTS its pictures and HIDES its projectors we'll just hafta toot our own horn.

"Nail Your Picture to the Screen with a SIMPLEX"

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

POWER'S-G. E.
HIGH INTENSITY ARC LAMPS

"Will Gradually Be Installed One Hundred Per Cent."

M. J. CAMPBELL
Manager Projection Department
LOEW CIRCUIT

TEL. 9850 BRYANT

LOEW'S INCORPORATED

"THEATRES EVERYWHERE"

EXECUTIVE OFFICES
LOEW BUILDING
BROADWAY AT 45TH STREET
NEW YORK

New York, April 12th, 1923.

The Nicholas Power Company, Inc.,
90 Gold Street,
New York City.

Attention:- Mr. H. Griffin,
General Sales Manager.

Gentlemen:

Our records show that thirty-seven Power's G.E. High Intensity Arc Lamps have been installed on the Loew Circuit in the following Theatres· New York Roof. Seventh Avenue, Eighty-Sixth Street, Forty-Second Street, American, Lincoln Square, Eighty-Third Street, Avenue B, Victory, Circle, Spooner, Metropolitan, Fulton, Bijou, Palace, Astoria, and Palace of Washington.

The lamps have proved very satisfactory and will gradually be installed one hundred per cent.

Very truly yours,

M J Campbell

MC:PS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

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